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MAGISTER CHORALIS.

A THEORETICAL AND PRACTICAL MANUAL
OF

GREGORIAN CHANT

FOR THE USE OF
THE CLERGY, SEMINARISTS, ORGANISTS, CHOIR-MASTERS, CHORISTERS, &c.

BY
REV. D^r. F. X. HABERL
DIRECTOR OF THE CHURCH-MUSIC SCHOOL, RATISBON,
EDITOR OF THE COMPLETE WORKS OF PALESTRINA, &c.

SECOND (ENGLISH) EDITION
TRANSLATED FROM THE NINTH GERMAN EDITION
BY

MOST REV. D^r. DONNELLY
BISHOP OF CANEA, VICAR GENERAL OF DUBLIN.

RATISBON, NEW YORK & CINCINNATI
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Music

TRANSLATOR'S PREFACE.

It is now fifteen years since the "Magister Choralis" first appeared in English dress. Since that time it has been translated into four other European languages; — French, Italian, Polish and Spanish, and the original German has reached its *tenth* edition. This may be fairly regarded as a world-wide proof of the need there was for such a Manual, and of how well it has answered that need. Other useful Manuals of Plain-Chant, dealing with its elementary characteristics and giving rules for practice, have appeared from time to time, and have in many instances proved most valuable, but no one has yet appeared that treats the subject so exhaustively, from its several liturgical, musical, historical, archeological and practical standpoints, as this clear and comprehensive work of the Rev. Dr. Haberl, and with its twenty-seven years of unchallenged superiority, it bids fair to remain without a rival.

In undertaking this new English edition, I have been influenced by the statements made in the Author's Preface, as to the changes, alterations and additions made since the appearance of the fourth German edition, from which the first English translation was made. These alterations have been so numerous, and in many instances of such a radical character, that I felt that a completely new work was placed before me, rather than the revision of an old one. I resolved therefore to keep strictly to

*

the German text, and eliminate all that extraneous matter which local considerations urged me to insert in the first edition. Some few of the more useful remarks, not found in the latest German version, have been retained, but in every instance where these occur, they are printed within square brackets, thus: [], the better to distinguish the original work of the author from the interpolations of the translator, and thus allow the present version to be regarded as a strictly literal rendering of the *ninth* German edition.

I have to thank in an especial manner the Rev. Professor Bewerunge of S^t Patrick's College, Maynooth, who in the kindest manner volunteered to revise and correct the proof sheets as they passed through the Press, and made valuable suggestions and amendments.

This "*opus quidem nullius ingenii, multarum tamen vigiliarum*" (Guidetti) I now confidently commend to the conscientious students of Plain Chant, in the hope that it may still further promote the growing desire for a dignified and devotional rendering of the genuine music of the Church.

✠ Nicholas Donnelly
Bishop of Canea.

50. Rathgar Road. Dublin.
June. 1892.

AUTHOR'S PREFACE

TO NINTH (GERMAN) EDITION.

No express and indicate unity in Faith by unity in Liturgy¹⁾ was the constant endeavour of the Supreme Head of the Church and of his representatives, as well *before* as *after* Pope S^t Gregory the Great, the thirteenth centenary of whose promotion to the Chair of Peter will be celebrated in Rome this year²⁾ with special solemnity.

When in the course of centuries, partly through carelessness and inattention, partly through illegitimate customs and the arbitrary inferences of individuals, disorder and differences of a serious nature arose, authority always found the ways and means wherewith to lead back the wanderers by degrees to uniformity. More than thirty years ago, when numerous varying Antiphonaries, Graduals, Rituals, etc., all professing to contain the *Roman* Plain Chant, forced themselves on the attention of the Chorister, he would select some one or other of these editions according to his own peculiar taste and judgment. But no sooner did he attend the sacred ceremonies in

¹⁾ JOH. COTTONIUS writes in the 11th century (GERBERT, *Scriptores*, Tom. II. p. 260): "*Cum enim constet, quod unus Dominus una fide, uno baptisate, et omnino morum unitate oblectetur, quis non credat, quod idem ex multiplici cantorum discordia, quam non inviti, neque ignorantes, sed voluntarie constrepunt, offendatur?*"

²⁾ [The ninth German edition of the *Magister Choralis* was published in 1890, the year of the Gregorian centenary in Rome. TRANSLATOR.]

another Church or Diocese, or with the modern facilities of locomotion pay a visit to some other country, than he found the Gregorian Chant to sound strange and unfamiliar. In every Church of his creed the Catholic would find the liturgical prayers and ceremonial identical, but in the liturgical chants endless variety would be the prevailing feature. The consequence was that those who were in doubt, would either neglect the chant altogether, or accustom themselves to consider it a mere matter of fancy, abandoned to the taste and caprice of the individual; following at one time a certain school, again an old tradition, or the results of archeological and scientific investigation, or authoritative recommendations, or highly praised methods of execution.

Since the complete publication of the authentic Books of the Chant, embracing as they do every department of the Liturgy we can now attain uniformity with Roman practice in the singing of the Liturgy after much struggling against local traditions and customs ever since the Council of Trent, as we have already attained it in our prayers and ceremonial. The history of these struggles and labours may be found partly in Chap. 2nd of this manual, and partly in the Brief of Leo XIII. issued on April 26th 1883.

The present manual has for its object to teach the correct manner of singing the authentic Choral Chants on the basis of history and tradition.

The Editor of this manual for a long time hesitated as to how he should deal with this burning question and up to the *fourth* edition (1873) thought he should strive and consult for all tastes by conscientious reference to private opinions as they were known to him, and by quoting different editions, even though he had to gain the

experience that "in order to be just so that everybody may like us, we should not be just at all." ¹⁾

Since the authenticity of the Roman melodies is certain, and since the will of the Holy Father has been unequivocally manifested as against the views, efforts and wishes of the archeologists of the Congress of Arezzo, no doubt can remain that only the supreme ecclesiastical authority can lead us to unity [uniformity] in singing, and silence the discord created by those parties who keep contending as to what are the best melodies. ²⁾

The musical examples are taken exclusively from the typical editions of the authentic Roman choral books, whether as illustrating the theoretical principles borrowed from the mediæval writers, or for teaching the intonations that should be familiar to priests and clerics.

Since December 1883 the Papal Commission has laid down uniform principles regarding the selection of clefs, the use of ♯, ♮, ♦, the division of the longer neume-groups, etc.; this unification in consistent notation must be regarded as a step of the greatest importance especially for the attainment of uniformity in rendering the Chant, and has not only been adopted throughout in this manual, but also will be found explained in a distinct new Chapter.

Moreover in this ninth edition, numerous improvements have been made in every Chapter, useful additions [in Chapters, 2. 11.³⁾ 39. 48 and in the alphabetical Index

¹⁾ DEUTINGER in the Preface to "*Princip der neuen Philosophie.*"

²⁾ GUIDO OF AREZZO writes (GERBERT, l. c. Tom. II. p. 20): *Illud præterea scire te volo, quod in morem puri argenti omnis cantus quo magis usitatur eo magis coloratur, et quod modo displicet, per usum, quasi lima politum, postea collaudatur.*

³⁾ The number of exercises beginning with one line and proceeding methodically was increased in agreement with a suggestion of

of abbreviations], and suitable observations regarding historical, archeological, or liturgical matters have been inserted; for, a book intended for instruction is always susceptible of further improvement.¹⁾

By means of different type what is necessary is distinguished from what is useful, in order that the teaching in training schools or of singers not acquainted with Latin may be facilitated.

The author will always be thankful for the expression of further wishes, suggestions, additions, etc.; and will feel obliged for communications of defects and omissions, for stranger's eyes are sharper than one's own.

FR. ANGELO DE SANTI S. J., the translator of the Italian edition. In a similar manner the teacher can write down many exercises in the intervals on the black board.

¹⁾ Translations of the *Magister Choralis* exist in English, French, Italian, Polish and Spanish. They are printed by the publisher of the German edition, which last year [1889] celebrated its silver Jubilee, the first edition having appeared in 1864.

Ratisbon, 24th February, 1890.

Dr. F. X. Haberl

Director of the Church Music School.

CHAPTER 1st.

DEFINITION OF GREGORIAN CHANT.

The *Roman Choral*, or *Gregorian Chant* is the music proper to the Catholic Liturgy. It is essentially diatonic; that is, its melodies¹⁾ proceed through the natural or principal Tones of the musical scale. These melodies should be sung in unison, without any fixed time-measurement, nevertheless according to the rhythm²⁾ of spoken language.

The name *Gregorian Chant* (*cantus Gregorianus*), which is first met with in the Treatise by William of Hirschau, (ob. 5. July 1091),³⁾ is to be traced to the zeal for the Liturgy of that sainted Doctor of the Church, Gregory the First, surnamed the Great, (Pope from A. D. 590 to 604), who collected, improved, and added to the several ecclesiastical chants in use up to his time (*monumenta patrum renovavit et auxit*). The *Cantus S. Gregorii*, that is to say, the authentic collection of Chants authorised by him, whether in the original *codex* or in an authenticated copy, has not as yet been discovered; but, the spirit of his method of Chant has been traditionally maintained in the Church down to our own day.

¹⁾ *Melody* is a series of single sounds arranged according to certain musical laws, and which, by their variety and distribution into high and low, long and short, strong and weak sounds become pleasing to the ear. *Harmony* is the simultaneous sounding of two or more sounds. Modern melody is constructed on harmony as a foundation, whilst Gregorian melodies are formed out of the tones of the diatonic scale without any preconceived relation to harmonic accompaniment.

²⁾ *Melody* without *Rhythm* is a body without a soul. "Rhythm seizes upon the Tone-formation and endows it with movement and life." Thus writes Father Ambrose Kienle in "*Choralschule*".² (*Freiburg in Brisgau*, Herder, 1884, p. 39.)

³⁾ See Fr. Utto Kornmüller, *Kirchenmus. Jahrbuch*, Ratisbon, 1887, p. 15; Gerbert, *Scriptores de Musica Sacra*, St. Blase, 1784, Vol. II., pp. 154 to 182; Hans Müller, *Die Musik Wilhelms v. Hirschau*, Leipzig, 1883,

Magister Choralis.

Gregorian Chant is called "*Roman*", because it was propagated from Rome the centre of Christendom. And even still, Rome insists on the title "*Roman Chant*", for that particular collection of Chants approved of by the Sacred Congregation of Rites, — a Congregation specially deputed by the Pope to take charge of the Liturgy, — in contradistinction to the various collections in use in different countries, Dioceses, and religious communities, which for the most part are only tolerated.

It is manifest that to the Supreme Pontiff alone appertains the duty of keeping watch and ward over all that concerns the Liturgy; and therefore, it is the Pope alone that can authorise as necessity may arise, any alteration, restoration or reform in the Chant to be used in that Liturgy.

The designation "*Choral Chant*", dates from the period when the Clergy being assembled in choir (*in choro*), or in what was called the *presbyterium*, chanted the Divine Office unitedly or alternately. The term "*choralè*" employed in modern musical literature has quite a different meaning from "*Roman Choràl*". It is also a misnomer and the result of a confusion of ideas, to designate as "*Gregorian Chant*", certain musical compositions used in Church service, which are written to be executed in parts by voices only and without Organ or instrumental accompaniment, such as the Church compositions of Palestrina and his school. The following observation will make this clearer.

OBSERVATION. In the tenth century an effort was made to accompany the Gregorian melodies with a second voice part. (For an account of Hucbald's *Organum*, see the *Kirchenmusikalisches Jahrbuch* for 1886 p. 13.) This second voice proceeded in Fourths, Fifths and Octaves, and the form of progression was what is known as *motus rectus*. In the eleventh century this method of accom-

paniment was amplified, not only to the extent of employing Thirds, but also of utilising the so-called *Organum*, whether in *motu recto*, or one voice holding steadily on to the one note, while the other parts moved up or down, (*motus obliquus*). Finally in the twelfth century even the *motus contrarius* came into use, and generated Diaphony or Discant (*Discantus*), especially in the cadences at the end of melodic phrases. In all these styles of accompaniment the Gregorian melody was referred to, as the *cantus firmus*, (*canto fermo*), the *fixed* or unalterable voice part, in contradistinction to the other voices which moved about in counterpoint.¹⁾ As however the rhythm of the simple unaccompanied chant suffered from these innovations and eventually became obscured by the overcrowding of these elaborated voice parts, the original gregorian melody came to be distinguished by yet another name, and was thenceforward known as *cantus planus*, or, *plain chant*.

The period running from the 13th to the 15th centuries witnessed the growth of Polyphony,²⁾ which in the 15th century through William du Fay (ob. 1474 in Cambray), and his pupils was still further perfected in its rhythmical aspect; and in the 16th century it reached its highest artistic development at the hands of Giovanni Pierluigi da Palestrina (*Joannes Petrus Aloysius Prænestinus*, born in Palestrina 1526, died at Rome, Feb. 2nd 1594). In the 15th century musical writers for the Church selected their themes for Masses or Motets mostly from the collected gregorian chants, giving the gregorian melody in notes of varied rhythm, though sometimes transferring it to one or other of the different voice parts. In the 16th century the com-

¹⁾ The term *Counterpoint* commenced to be used in the 12th century. A note was called *Punctum* or *point* and consequently the accompanying note placed directly under or over the note of the melody was called *contra-punctum*; i. e. *counter-point*.

²⁾ In compositions for two or more voices, two distinct forms may be employed; *Omophony*, when the other voices or parts merely serve as an accompaniment to the given melody; *Polyphony*, when the parts move about independently of each other but so as to form one harmonious whole.

"E come in voce voce si discerne,
Quand' una è ferma e l'altra va e riede, &c."

Dante, Parad. VIII. 17.

posers confined themselves to selecting a short melodic phrase from the liturgical chants as themes for their compositions, then such selections became rarer, until finally, in the 17th century, this practice was altogether abandoned and polyphonic compositions for the Church began to be constructed according to the particular taste or fancy of the individual composers, and gradually became more and more profane in proportion as they receded from the liturgical canon of Gregorian Church Song. It is well to observe moreover, that between Gregorian Chant and the polyphony of the 15th and 16th centuries, there is a close bond of union, and that for the proper execution of the works of this period, a thorough knowledge of the free rhythm of Gregorian is absolutely necessary. In the Preface to the first volume of his *Musica Divina*, the late Rev. Dr. Proske (ob. 20. Dec. 1861) writes: "The universal and indispensable basis for understanding and interpreting the contrapuntal scores of the old masters of Church Music, is, the Gregorian Chant. Whosoever endeavours to restore them to their post of honour in any other way, whether by applying principles of modern art, or by adapting them to prevailing musical ideas, would not only miss the object he had in view, but for every step forward he would be taking two backward."

CHAPTER 2nd.

A SHORT HISTORY OF PLAIN CHANT.

The celebration of Divine Worship in the early Christian Church was necessarily arranged according to the simplest forms; and the Sacred Music which bore it company, must have been derived from the music of the Jewish Temple, which gradually assumed more definite and artistic form under the influence of Greek learning and Greek art. The writings of the New Testament, especially the Gospels, were added on to the Lessons, Psalms, Homilies, (developments of Scripture texts), and Prayers which formed the chief divisions of Hebrew worship; while

special prominence was of course given to the commemoration of the Last Supper, — the Holy Sacrifice and the Blessed Eucharist, — according to the injunctions of Christ and of His Apostles.

The three first centuries of the Christian era were not favourable to any fuller or more regular development of the Liturgy, much less to the uniformity of its Chant.¹⁾ Already in the fourth century, four principal liturgies or forms of Christian worship may be distinguished: the Syrian, the Alexandrine, the Roman, and the Frankish or Gallican.²⁾ In western nations, the Roman and Gallican prevailed; but in this text-book we only consider the Roman Liturgy, all the more so, that from the 5th century it was adopted even in those countries where previously the Gallican had obtained.

OBSERVATION. "From the earliest Christian times we see the elements of Christian song coming out of Palestine and Hellas like two streams uniting and flowing on together. From the *Musica Sacra* of the Hebrews, the Chant of the early Christians derived its sacredness, and from the art of the Greeks, its Form, Rules and Beauty."³⁾ "We must consider the music of the early Christians as congregational or popular singing, constructed according to the method and system of what was then ancient musical art, but penetrated, elevated and inspired by the new Christian spirit."⁴⁾

"Church Music was studied and the knowledge of it promoted with great zeal by the earliest and greatest amongst the Fathers of both the Eastern and Western

¹⁾ "facies non omnibus una, nec diversa tamen;" (the Rites) "are not always the same but they are alike".

²⁾ See for an account of the Latin Liturgy before Charlemagne, the epoch-making work of Duchesne, the editor of the *Liber Pontificalis*: "Origines du Culte Chrétien. Étude sur la Liturgie Latine avant Charlemagne par l'Abbé L. Duchesne, membre de l'Institut." Paris, Erneste Thorin, 1889.

³⁾ Ambros, *Geschichte der Musik*. I. vol. p. 196.

⁴⁾ Idem, *loco citato* vol. II. p. 11.

Churches: Some, from the earliest periods took care to provide specially appointed singers to render it in a more artistic manner, whilst in many places, singing schools had already been erected and endowed.”¹⁾

“Church Song attained a very high level through the zeal and ability of St. Ambrose, Bishop of Milan (ob. A. D. 397). He was not only himself well skilled in this sacred art, but he interested himself very actively about it, and was thenceforward regarded as the originator of a regular musical system and of some special method of singing. In what precisely the beauty of Ambrosian Chant consisted we have no means of determining. Those probably come nearest the truth, who are of opinion, that the secret of its power on the emotions lay in its extreme simplicity and metrical movement.”²⁾

Pope St. Gregory the Great (590—604) was the first to collect into one uniform whole the previously scattered and varying chants of the Liturgy. For the special religious functions celebrated by the Pope with the Roman Clergy in the Station Churches, he arranged and fixed the Liturgy in the *Liber Antiphonarius*³⁾ (Book of Antiphons or alternated chants). The better to carry out his reform he founded a special singing school in Rome, in

¹⁾ Jakob, “die Kunst im Dienste der Kirche,” 2. edit. p. 379.

²⁾ “Was ist ächte Kirchenmusik?” Schlecht (*Geschichte der Kirchenmusik*.) pp. 9 & 10. This explanation is justly deemed incorrect by Fr. Ambros Kienle, where at p. 120 of his *Choralschule* he writes: “The Ambrosian Chant was rhythmically free and not metrical; finally it was in part very simple, and in part richly melodious, as contemporary writers and the fragments that have come down to us testify. The difference between the Roman and Milanese Chant was much less than what is imagined.”

³⁾ Mediaeval writers use the expression *Antiphonarius Cento*. According to Du Cange (*Glossarium mediae et infimae latinitatis*), Rupert von Deutz at the year 591, and Radulph von Diceto (A. D. 1210) write: “Gregorius . . . Antiphonarium regulariter centonizavit.” The word *centonizare* signifies to collect or bring together from various sources, *ex variis libris describere, excerpere*. See also Giov. Batt. Martini, “Storia della Musica”, vol. II. p. 108. The derivation from *κεντέω* = *pungo*, to prick or pierce, cannot be upheld, as this word is only employed in the sense of pricking or urging on an animal, never in the sense of writing or pricking with the *stylus*.

which he himself taught. From this school went forth teachers of the Roman Liturgical Chant to England with St. Augustin in A. D. 596.¹⁾

OBSERVATION. The first *Ordo Romanus* speaks of two Chant Books; — the *Cantatorium* which previous to St. Gregory’s time was used by the Deacon when singing the *Graduale* and similar *solo* chants; — and the *Antiphonarium*, which contained the Introits, Offertories, Communions and Antiphons and was used by the *Schola Cantorum*.²⁾ In this school boys from a very tender age destined for the Ecclesiastical state were educated. Before Gregory’s time it was called the *Schola Lectorum* and served as a seminary for the Deacons,³⁾ who were required to possess a good voice and abilities for singing the *solos* of the Gradual. At the Council held in 595, in consequences of abuses that had arisen, Gregory dispensed the Deacons from the singing of the Gradual.⁴⁾

In the 7th century Pope Vitalian (A. D. 657—672) sent Theodore to Canterbury as Archbishop with companions to instruct in the Chant; and in 679, the Roman singer John, taught the English Monks and Ecclesiastics. In 716, the monk Wilfrid, (St. Boniface), with his companions preached the Gospel to the German nations, and as they were well acquainted with the Roman Liturgy, so also did they introduce the Roman Chant. Pope Zachary (A. D. 741—752) encouraged the Apostle of the

¹⁾ [“Honorius, 4th successor of Augustin in the metropolitan See of Canterbury, was a monk of Mount Coelius at Rome, and one of the first companions of St. Augustin in his mission to England. He was a disciple of St. Gregory, and had learned from the great Pontiff the art of music, and it was he who led the choir of monks on the occasion of the first entrance of the missionaries thirty years before at Canterbury.” Montalembert, “Monks of the West”, vol. III. p. 447. TRANSLATOR.]

²⁾ See Duchesne, l. c. p. 110.

³⁾ Giov. Batt. de Rossi, *Bulletino*, 1883, p. 19, also Fr. X. Haberl, “Die röm. schola cantorum”, 3. Heft der *Bausteine für Musikgeschichte*. Leipzig, Breitkopf & Härtel.

⁴⁾ Duchesne, l. c. p. 162.

Germans to do away with the Gallican Liturgy which had been extensively propagated throughout Franconia.¹⁾

In 760, Pope Paul sent an *Antiphonarium* and a *Responsoriale* to King Pepin, but it was chiefly due to the energetic efforts of Charlemagne, who had specially addressed Pope Adrian (A. D. 784—791) on the subject, that the Roman method of chant was established throughout Franconia. In Germany and France renowned schools sprung up, especially in connection with the Cathedrals and Monasteries, so that daily, and at every hour of the day, in thousands of churches the praises of God resounded in one uniform strain. In this way a certain fixed tradition grew up, at least as regards the manner of rendering the Chant.²⁾

Whether Pope Gregory made use of the letters of the Alphabet or of symbols (points, accents, &c.) to designate the sounds is uncertain; but it is certain that whatever signs he adopted they were not adequate to determine the intervals with exactness. In course of time this imperfect³⁾ method of notation rendered necessary some kind of oral tradition, which however differing in different localities completely destroyed in the course of time all uniformity in rendering the Plain Chant melodies.

OBSERVATION. Duchesne in his *Origines du Culte Chrétien*, p. 98, writes: "The Popes confined themselves [in their efforts to diffuse the knowledge of the Chant] to sending copies of their liturgical books, without making any special provision as to the use that should be made of them. The persons whom the Frankish Kings, Pepin,

¹⁾ Idem. l. c. p. 96.

²⁾ See Walter's article, "der Musikunterricht in Deutschland", in K.-M. Jahrbuch, 1887, p. 41.

³⁾ "Cantum per hæc signa (neumata) nemo per se addiscere potest, sed oportet ut aliunde audiatur, et longo usu discatur, et propter hoc hujusmodi cantus nomen *usus* accepit". Gerbert, "Scriptores," Tom. III. p. 202.

Charlemagne and Louis the Pious charged with the execution of the liturgical reform, did not consider themselves prohibited from supplementing the Roman books, and even inserting those portions of the Gallican liturgy which they thought worth while preserving. Hence arose a liturgy of a rather composite character, which, spreading abroad from the Imperial chapel throughout all the Churches of the Frankish Empire, finished by finding its way to Rome itself, and there supplanting little by little the ancient use. The Roman Liturgy, since the 11th century at least, is nothing else than the Frankish Liturgy, such as it was elaborated by Alcuin, by Helisachar and by Amalarius. It is also strange that the ancient Roman books, those which contained the pure Roman use up to the 9th century, have been so carefully eliminated, that not a single copy of them survives." What is said here of the Liturgical books, may also be predicated of the books of the Chant, of which not one extant goes back farther than the 8th century. The so-called *Sacramentarium Gregorianum*¹⁾ which Pope Hadrian sent to Charlemagne by John Abbot of Ravenna,²⁾ between 784 and 791, was altered in the copying and Gallican elements were introduced. Moreover it contained only the Roman Station-festivals, with additions made by Popes that came after Gregory, so that Duchesne l. c. p. 119 justly observes that to avoid mistake it should rather be called the *Sacramentarium Hadrianum*. A similar fate may have befallen the *Antiphonary*, the same which John the Deacon speaks of, and which even in his time was chained to St. Peter's altar.

Guido, surnamed of Arezzo³⁾ made good use, during the first half of the 11th century, of the horizontal lines discovered by the Flemish Hucbald of St. Amand (A. D. 930),

¹⁾ See the edition of Muratori, *Lit. Rom. vetus*, Tom. II.

²⁾ De Sacramentario vero a sancto disposito prædecessore nostro deifino Gregorio Papa: immixtum vobis emitteremus. *Cod. Carol.* edit. Jaffé, p. 274.

³⁾ According to latest discoveries (*revue de l'art chrétienne*, 1888) Guido was educated in the monastery of St. Maur des Fossés, Paris. See concerning him the article of Fr. Utto Kornmüller in the *Cécilien-Kalender* of 1876, and in the K.-M. Jahrbuch of 1887 and 1890.

for systematically fixing and naming each note, and thereby considerably facilitated the study of music. Quite a crowd of theorists from the 9th to the 15th centuries busied themselves with explanations of the Scale, and with rules for the teaching of singing, of the Modes, of Rhythm, &c.¹⁾ During the course of the 12th century the various manuscript *codices* written in *neumes* were transferred into the clearer and larger [Gregorian] staff notation. But, the character of these translations was very much determined by locality, as the possibility of multitudinous interpretations and renderings of the neumatic signs gave rise in the 11th century to different ways of chanting one and the same text, according to the teaching which the singers received in the several Cathedrals and Cloisters.²⁾

The principle however that the Gregorian Chant was the special liturgical music of the Church was never surrendered. Even, when in the course of time, the several Teachers and Dioceses contended with laudable zeal for the genuineness each of their own reading, and sought to outdo one another in assertions and arguments to prove the identity of their several melodies with the original text of St. Gregory, in all places, the principle of declamatory melody founded on the Diatonic Scale remained intact and unimpaired. This principle was still in force in the 13th century, when a beginning was made to abbreviate the melodies themselves which in course of time had become overladen with the too artistic ornamentation or

¹⁾ Fr. Utto Kornmüller in the K.-M. Jahrbuch of 1886 and 1889, published an epitome of the mediaeval Theorists. The principal names are: Remigius of Auxerre, Notker, Hucbald, Regino von Prüm, Oddo, Guido, Berno, William of Hirschau, John Cottonius, St. Bernard and his school, John de Garlandia, &c., &c.

²⁾ In K.-M. Jahrbuch 1890, p. 93, Fr. Utto Kornmüller writes: "It is bad logic to infer from the uniformity of the *notated* manuscripts and their resemblance to those in *neumes*, the identity of these two classes of manuscripts. The opinion that the notated melodies are a correct translation of the *neumes*, and consequently genuine Gregorian, cannot be received."

tasteless mannerisms of the singers. These abbreviations however went hand in hand with the alterations made in the Missal, Breviary, and other Liturgical books, and were adapted to the circumstances of the period which required both for congregation and choir, that the Sacred Functions should be less protracted. The Roman See especially, considering the Gregorian as its own native chant, claimed and exercised the right to extend to the chant, the alterations that might happen to be made in the books of the Liturgy, and never permitted the latter to be published without these melodies. But it was after the Council of Trent, and towards the end of the 16th century, that Rome made special efforts to bring about uniformity in both Liturgy and Chant.

In 1582, appeared the *Directorium Chori*; in 1587, the *Cantus ecclesiasticus officii maj. hebdom.*; in 1588, the *Praefationes in cantu firmo*, all edited by Guidetti under the auspices of Gregory XIII, and Sixtus V: in 1614, and 1615, the *Graduale Romanum* appeared from the Medicæan printing offices, and in 1614 the *Rituale Romanum* at the desire of Pope Paul V, whilst in 1611 was printed in two folio volumes, the *Antiphonarium Romanum*, by Joachim Trognäsius in Antwerp. The Hymns, which Giov. Pier-Luigi da Palestrina had already published in 1589, were by order of Urban VIII in 1644, again re-edited with the accompanying Chant according to the revised text. In fine, in obedience to the Decrees and wishes of Trent, quite a laudable rivalry was soon developed everywhere to publish large and small editions of the Chant for use in the various functions, and with a view to facilitate its acquirement.

In our own time Pius IX, in 1869 undertook a further revision of the Choral Books, and ordered that appropriate chants be provided for all the offices introduced into the Liturgy since the 17th century. He entrusted this work

to the *Sacrorum Rituum Congregatio* (S. R. C. = Congregation charged with the guardianship of the Liturgy and Sacred Rites), which with the concurrence of the Pope nominated a special commission of five skilled and competent Professors. This commission determined the fundamental principles of the Roman Chant as they were embodied after the Council of Trent, though not yet generally fixed or adopted uniformly in all their bearings, and examined the new melodies for new offices that were put before them.¹⁾

But since 1884, we have a complete and authentic edition of all the Liturgical books which contain the Gregorian-Roman Chant. This colossal and costly work was undertaken by the Pontifical printer, Frederick Pustet of Ratisbon, to whom, in consideration of his enterprising spirit, an exclusive printing privilege of thirty years was granted by the Holy See, whilst all proprietary rights remain reserved to the Sacred Congregation.²⁾ The several editions brought out by De Voght, and E. Duval of Mechlin, those by Jacques Lecoffre of Paris, the Rheims-Cambrai edition, the *Liber Gradualis* of Dom Pothier and others similar, were submitted to the Holy See after they had been published; and the Holy Father was pleased to signify his appreciation of the praiseworthy zeal displayed by both authors and editors in their efforts to

¹⁾ Dr. Thalhofer writes in his *Handbook for Catholic Liturgy*, Freiburg, Herder, 1887, p. 38: "The Church authorities are certainly not to be blamed, if, recently, the better to bring about all possible uniformity in liturgical chant, they did not rely upon the ever unsteady archaeological principles, but, in the official edition of the Choral-books, kept steadily to melodies now long established in use." See also, pp. 549 *et seqq.*

²⁾ The position which some wish to make for science and archæology against the Liturgy and liturgical chant must be decidedly rejected. Nowhere does the Church take a more decided stand than in the Liturgy. Archæological science comes in only as a helpmate not as a judge; she can help to its better understanding, and within certain limits co-operate, but she has no right to command. See *Musica Sacra*, 1889, pp. 58 *et seqq.*

promote the study and practice of Plain Chant. The principal difference however between these private enterprises and the official editions of the Sacred Congregation of Rites, lies in the fact, that every single sheet of this latter was sent for revision to the Commission established by the Holy See; which having examined it as it came before them, and made the necessary corrections, passed it on to the Sacred Congregation where it was stamped and sealed and delivered over to the printer. The Brief of the Holy Father dated May 30th 1873, says: „We particularly recommend this edition to all local Ordinaries; the more so, as it is Our sincere desire, that in all Dioceses and localities, as in other liturgical matters, so also in the Church Chant, the same customs be uniformly observed as prevail in the Roman See." Nothwithstanding this explicit declaration of the mind of the Supreme Pontiff, disputes, suspicions and doubts arose as to the authentic character of the official editions, and Rome was obliged to confirm in 1877, what Pius IX. had so clearly expressed. The sincere desire of the latter Pontiff, which so closely resembled a command, was reiterated in a similar sense by his glorious successor the reigning Pontiff Leo XIII.¹⁾

Moreover the Sacred Congregation has again and again issued clear precise and definite answers to the many queries, doubts and difficulties that have arisen regarding the authenticity of these choral books, declaring them to contain the *cantus legitimus*. Finally, when the so-called "Congress for Liturgical Music", which was assembled in Arezzo²⁾ in 1882 impugned, though only indirectly, the official editions, with a view to having substituted a still newer edition based upon scientific and

¹⁾ See Preface.

²⁾ On the History and results of this see "*Offene Briefe*" von Prof. J. Lans, Regensburg, Pustet.

archaeological principles, the Sacred Congregation put an end to all further discussion by a Decree of April 26th 1883.¹⁾ As a consequence of this Decree, came the order, that all copies of the *Antiphonarium* and *Graduale* should bear on the title page these words: "*cura et auctoritate S. R. C. digestum Romæ*", and that the chants contained in the Missal, Ritual and Pontifical, precisely because these books were now obligatory for the universal Church, should no longer be allowed to see the light, even in extracts, without the express approval of the Sacred Congregation. In consequence of these public acts, the official editions were received, even before April 1883, in the majority of the Dioceses of Germany,²⁾ America and Holland; whilst the Synods of Westminster, 1873 and Maynooth 1875 solemnly accepted them and recommended them for England and Ireland. Since the recent Decrees of the Holy See they are gradually being adopted in many countries and dioceses where previously private editions had been in use, and all publishers, who henceforward undertake to publish Missals, Rituals and Pontificals, are obliged by the S. Congregation to adhere scrupulously to the *typical* editions (*editiones typicæ*) both as regards the melodies themselves and the method of notation.

¹⁾ On this Decree see J. Bogaerts: "Le Congrès d'Arezzo" and Cæcilien-Kalender for 1884 as well as the periodicals "*Semaine religieuse du Diocèse de Périgueux et de Sarlat*" 1883, N^o. 43 and following, and "*Semaine religieuse du Diocèse de Laval*" 1883, N^o. 42.

²⁾ Notwithstanding that from the havoc wrought during the 19th century in those nurseries of art and liturgy, — Monasteries, Cathedral and Collegiate Church, — zeal for the production of Gregorian chant has grown cold, there remains the fact that the Cecilian Union in Germany for the improvement of Church Music approved by the Holy See, gives us ground for hope that not only in large Churches, but even in the smallest and poorest, a general study of Gregorian chant will grow up, especially as copies of the Choral Books are now so procurable in their cheap stereotyped editions. See "*Musica Sacra*", 1889, pp. 30 *et seq.*

CHAPTER 3^a.

WHY WE SHOULD ESTEEM PLAIN CHANT.

Bound up as Gregorian Chant has been with the ceremonial of the Catholic Church and pervading her whole liturgical existence, it is an essential part of the Liturgy. The language to which it is wedded is sonorous and dignified; the place where it is heard is holy; and the melody itself is simple and clear yet sublime. All this determines its purpose, fits it to be an integral part of the Church's worship, and discloses to us the influence of that Divine Spirit which governs the universal Church. "The Catholic knows its worth, when he goes to the most distant part of the globe, and finds there the service of the Church, even to the smallest detail, just as he left it at home."¹⁾ Thus far Ambros writing of the Liturgy, but the passage is equally applicable to Liturgical Chant. "We can scarce imagine," writes the same author in his History of Music, "a more expressive manner of singing, or one that so thoroughly satisfies all the demands of the Liturgy. The History of Art . . . must recognise the great dignity, immense simplicity and penetrating force of the Gregorian melodies that are still used in the Church."²⁾ The Protestant Thibaut in his little book, "Purity in musical art", says that "the Ambrosian and Gregorian melodies and intonations (as far as we know them) are truly celestial; — created by genius in the happiest ages of the Church and cultivated by art, they penetrate the soul far more than most of our modern compositions written for effect." Otto Kade, editor of the Luther-Codex of 1530, writes (1871) in the Introduction: "Gregorian Chant or Choral Song in its wider

¹⁾ Kulturhistorische Bilder aus dem Musikleben der Gegenwart. By A. W. Ambros. Leipzig, H. Matthes.

²⁾ Ambros, Musikgeschichte. 2. Vol. p. 67.

signification — *vox verbi divini* — is among all the products of the Church's energy, her most substantial, peculiar, deeply tender and most beautiful creation. Nothing in this world equals the inestimable value of these wonderful characters and song-forms, on which the Church has been labouring for a thousand years in order to bring them to perfection. No music touches them in their expressive melodic phrases; they constitute the most mysterious tone-language in the world and form the most precious possession of a community, which, in this rich selection of song-forms, one for every liturgical text and sometimes even two, finds a central point where Art and Religion meet. They are the Bible in music."

„The *Choràl (cantus gregorianus)*," writes Witt in his *Musica Sacra* (1868 pag. 90), "is the most finished and most sublime production of that Art-epoch, when Melodies were found, without having to think of their accompaniment or harmonization: it is an imperishable, unattainable master-piece of natural musical declamation." ¹⁾

The Council of Trent in few but decided words, commanded the "teaching and cultivation of the *chant* in Diocesan seminaries and similar institutes." ²⁾ Thenceforward Rome and several national and provincial Councils enacted similar Decrees. ³⁾

¹⁾ Dr. Witt in *Musica Sacra*, 1868, p. 90.

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³⁾ The Council of Rome 1725, the Provincial Council of Baltimore 1837, the National Synod of Baltimore 1866, the Provincial Council of Cologne 1860, several Pastorals of Bishops; e. g. of the Card. Archbishop of Mechlin, of Bishop Valentine of Ratisbon take up and recommend with great earnestness the cultivation of Gregorian Chant. The "Collectio Lacensis" i. e. *Acta et Decreta Sacrorum Conciliorum recentiorum*. Vols. 1—6 at Freiburg in Breisgau published by Herder from 1870—1884 bring together the several Decrees and Resolutions passed on this subject by the several Provincial Councils occurring from 1687 down to 1869.

The active life of Catholic Art (as developed in Architecture, Sculpture and Painting) must breathe and palpitate as well in Church Music and Plain Song, for it is universally acknowledged that all arts flourish hand in hand with the Church. It is but a duty of justice to restore to this worthy but long dishonoured Chant its early esteem and symbolism of unity. Of Gregorian Chant it may be safely said what Goethe remarks: "Music in its best sense stands little in need of novelty, as the older it is, and the more one is accustomed to it, the more impressive it becomes." "The Choràl is not the work of individuals, of this or that composer, it is the music of the Church . . . The Priest who represents the heavenly bridegroom, entones the wedding song; and the friends of the bridegroom join in holy love and joy." ¹⁾ "The Gregorian is of quite a different artistic construction from modern music, it has melodies of a peculiar kind, that require peculiar treatment." ²⁾ The prejudices that have arisen against Gregorian Chant, originate either through ignorance of its real nature and purpose, or because of the way in which it is, alas! too frequently disfigured by a faulty rendering. Bad execution of Gregorian Chant has beyond all doubt brought it into disrepute; whereas a man has but to work with perseverance in learning its spirit and true form, to be forced to acknowledge its sublimity and grandeur. ³⁾

¹⁾ Amberger, *Pastoraltheologie*, II. Vol. p. 228.

²⁾ M. l'Abbé Cloët, *Recueil de mélodies liturgiques*, Tom. II.

³⁾ The unreasonable denunciations of Gregorian Chant as being gloomy, wearisome and ice-cold, or as Luther called it "the cry of the wild ass", here find their explanation. The experience: *corruptio optimi pessima* is painfully verified in the matter of Gregorian Chant; but the fault lies not with the Song, but with the Singers. Luther in another place writes: "We have for good example adopted the beautiful music employed under popery on Vigils, Dead Masses, Funerals &c., have printed it in this little book of music, and mean in time to take more. Of course I have put other words to it . . . The Song and the notes are very valuable; it were a shame that they should be lost."

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After so many testimonies both from friends and foes, I will conclude this paragraph with just one more, that of the Cistercian writer Mauritius Vogt.¹⁾ "These "strong, measured, emphatic, sublime, true, chaste, peace-breathing, lovely and truly holy melodies, have been "composed by holy men. This song eschews the court "of the Prince, and never enters the Concert Hall or "Music Saloon; it ventures within the Holy of Holies and "abides there. No one has ever sought to drive it from "out of the Church of God, unless he did not belong to "the Church of God. This kind of Music has ever com- "manded honour and esteem, because like a Queen, she "sets up her throne in the Temples of the Most High, "and with clear voice makes herself heard, when the "preacher is silent in the Chancel. But if her sister, "figured music, has anything to say, let her value the "axiom: *Musica debet esse honesta;*²⁾ music must be ap- "propriate, and must not disfigure the plain-chant; *non "debet deformare cantum planum."*

If Richard Wagner³⁾ wishes Church Music to become again purely and exclusively vocal, so also has he rendered valuable service to Choral Chant, studying to assign to the Theatre what belongs to the Theatre, and preserve to the Church what is strictly her own.

A Benedictine Father of Beuron in the Danube valley, in his little book dedicated to the German Hierarchy: *Choral und Liturgie*, Schaffhausen, Hurter, 1865, has taken up the cause of the Chant very warmly. He clamours for a proper method of singing the Chant, and names as a primary and essential principle for good execution a correct idea of its importance in Christian worship and of its connection with the Liturgy. (This book is translated in 1st vol. of *Lyra Ecclesiastica*.)

A still more complete and valuable work for promoting good rendering of the Chant is the "*Mémoires Grégoriennes*" of the Benedictine Father of Solesmes Dom Joseph Pothier.

¹⁾ In "Tractatus Musicus" etc. of P. Meinrad Spiess, cap. 15, p. 70.

²⁾ Extravag. de vita et hon. Cleric. Cap. Docta.

³⁾ Complete edition of his writings. 2. vol. p. 337: "The human voice which is the immediate organ for delivering the Sacred text, and not instrumental ornamentation, or I should say, *that trivial fiddling*

CHAPTER 4th.

DIVISION OF THE BOOK.

In order to facilitate the study of the *Principles and Practice* of Plain Chant the entire matter of this Manual may be classified under the following heads: 1st, Preliminary Notions; 2nd, Plain Chant, *Theoretical and Practical*; and 3^a, Further notions of Plain Chant.

PART 1st. PRELIMINARY NOTIONS.

It is not our intention to compile a method for teaching singing, yet as plain chant demands the knowledge of those elementary principles which are usually met with in ordinary singing grammars, it becomes necessary for us in this first part to treat in a condensed manner of *sounds, intervals, notes, lines, clefs, rhythm, management of the voice, pronunciation, &c. &c.*

PART 2nd. PLAIN CHANT, THEORETICAL & PRACTICAL.

This part divides itself into two sections, a) *Theoretical*, in which we explain the nature of the old Gregorian modes and their employment in simple choral chant; and b) *Practical*, where we introduce our pupils in short paragraphs to an acquaintance with the Church Calendar, with the arrangement and use of the several liturgical books, and with the whole domain of catholic Gregorian-Church music in one comprehensive view.

From the 10th century musical theorists were accustomed to divide all choral chant into *accentus* and *concentus*.¹⁾

which enters into most of our present Church Music, should take the lead in the Church; and if *ecclesiastical music is ever to be restored to its original purity*, vocal music must oust the instrumental and occupy the place this has usurped."

¹⁾ Under the name *Accentus*, were classed those portions of the Ritual Song chanted or intoned by the officiating Priest, the Deacon, Sub-Deacon or other Sacred Ministers at the Altar; in contradistinction to *Concentus*, which referred to all that should be sung by the Assistants or by a special trained Choir. To the *Accentus* belong, the Intonations of the *Gloria* and *Credo*, the Preface, *Pater noster*, Gospel,

Following the order of the solemnities of Catholic worship, and of the distribution of the chants employed in each, the following arrangement will be observed: 1) The holy sacrifice of the Mass, 2) the Canonical Hours, 3) the extraordinary solemnities occurring during the Church year.

Under each heading we shall insert, as they occur, the Decrees of the Sacred Congregation of Rites bearing on the Chant, both what are to be found in the *Ceremoniale Episcoporum*, as well as in the several special Decrees affecting certain cases or localities.

An Appendix contains general directions for Church Organ playing, and special hints for the accompaniment of Gregorian Chant.

The *accentus* is fully given in this book according to the official Choral books, principally the Missal and the *Directorium Chori*; for the *concentus* the Graduals and Antiphonaries must be consulted, as well as the extracts made from them, such as the *Ordinarium Missæ*, *Vesperale Romanum*, &c. &c.

PART 3^d. FURTHER NOTIONS OF PLAIN CHANT.

A further, deeper and more intimate acquaintance with Plain Chant must be attained if ever it is to bloom and flourish; the mere *theoretical* and *practical* knowledge just referred to will not be enough.

This part of the Manual will therefore contain I. general considerations and principles for the execution of Plain Chant, and an inquiry into its spirit and its intimate connection with Divine worship; II. Special considerations for the execution of a) recitative chant, b) modulated chant, and c) of those richer and fuller melodies expressed in *neumes* or formulas.

Epistle, Collects and Prayers, the Passion, Prophecies and Martyrology. To the *Concentus* the Introit, *Kyrie*, *Gloria* and *Credo* (minus the intonation), Gradual and Tract, Sequence, Offertory, *Sanctus*, *Agnus Dei*, Communion, Antiphons, Responsories, Hymns &c.



PART IST. PRELIMINARY NOTIONS.

CHAPTER 5th.

NAMES OF THE NOTES. — CONSTRUCTION OF THE SCALE.

I. As speech preceded writing, so also did choral song precede any method of notation. It was long before any successful attempt was made to indicate in writing the different musical sounds according to their *acuteness* or *gravity*, their *length* or *brevity*, their *strength* or *delicacy*.

The theorists of the middle ages¹⁾ followed Boëtius (*ob.* 524), who displaced the Greek (enharmonic-chromatic) system by his latin (diatonic) alphabetical notation, although he retained the Greek words for naming the sounds. As lowest note of the scale he fixed *la*, an octave under *Mese* ($\mu\eta\sigma\eta$) or the *middle* note of a man's voice.

There is no authentic evidence that Gregory the Great indicated the musical sounds by letters, still less that he established any system of notation; in all probability, he availed himself of *simple* and *grouped* marks of accentuation. Very early however the first 15 letters of the Alphabet from A to P were employed for naming the sounds which were also known as the "Boëtian letters". Later on, and for a prolonged period, the seven first letters of the Alphabet written in different ways were adopted for the usual fifteen sounds, namely:

A B C D E F G a b c d e f g aa.²⁾

¹⁾ See on this subject K.-M. Jahrbuch, 1886 & 1887, in Kornmüller's Article "*Die Musiktheoretiker*". The History of notation will be found fully treated in the "*Studien zur Geschichte der Notenschrift*" of Dr. Hugo Riemann, Leipzig 1878, also in Ambros "*Geschichte der Musik*" II. Vol. and in P. Ans. Schubiger "*Die Sängerschule von St. Gallen*", and Mus. S. 1889 in the article "*Die Interpunktion und der Choralgesang*."

²⁾ In modern notation:



After the first seven letters the tones and semitones returned in the same order. Theoretical writers fully a hundred years before Guido's¹⁾ time (born about A. D. 1000) added the Greek letter *Gamma* below the scale, and extended it upwards to *ee*, so that Guido's scale numbered 20 sounds, thus:

Γ A B C	D E F G	a b c̣ d	e f g aa	bḅ cc dd	and ee.
graves	finales	acutæ	superacutæ	excellentes	superadded

Each group of four notes, with the semitone variously located, was called a *Tetrachord*, and the union of all the Tetrachords in a continuous scale was called the *Systema maximum*.

The note *b*, in the second septenary, and *bb* in the third, (not the first *B*) may represent our *ḅ natural* (*b durum* or *quadratum*), or *♭* i. e. *b flat* (*b molle* or *rotundum*).

"The *graves*, (*grave* or *deep*), are so called from their "low deep sound; the *finales*, (*final*), because every melody, "(as we shall see further on when we come to speak of "the *Modes*) terminates in one or other of them; the *acutæ*, (*acute* or *sharp*), from their high acute sound; the *super-acutæ*, because still higher than the acute; and the *excellentes*, (*excelling*), because surpassing all the others in "the pitch and fineness of their tone."²⁾ These sounds had no fixed pitch, as in modern music; *a* for example might be sounded as our *c̄*, provided only the semitone which occurs between B-C, E-F, a-b, *ḅ*-c, e-f, aa-bb, *bḅ*-cc be retained in its proper place.

Guido himself, or Guido's school has also the credit of adopting the syllables ever since used in *Solmisation*

¹⁾ See on Guido, Angeloni, Kiesewetter, Ambros. II. vol. pp. 144 to 216, and Kornmüller in Cäcilien-Kalender 1876 & 1887.

²⁾ See the article: "*Die Choralkompositionslehre vom 10.—13. Jahrhundert*" of P. M. Kornmüller in "Monatshefte für Musikgeschichte" 1872, p. 63.

or *solfaing*, for the notes C D E F G a. They were the initial syllables of a verse in the Hymn sung on St. John the Baptist's Festival.¹⁾

<i>Ut</i> queant laxis	<i>Famuli</i> tuorum,
<i>Resonare</i> fibris	<i>Solve</i> polluti
<i>Mira</i> gestorum	<i>Labii</i> reatum,
Sancte Joannes.	

In this succession of six Tones, called thenceforward a *Hexachord*, the semitone lies between the 3^d and 4th degree, E-F; the same occurs in the second septenary from *c* to *aa*.

This position of the semitone between the 3^d and 4th degree is also verified in the scale or hexachord from *F* to *E*, *G* to *e*, *g* to *ee*, *F* to *d*, and *f* to *dd*, except that in these two latter hexachords, the "*b*" and "*bb*" must be understood to be "*b flat*" and not "*b natural*", in order to avoid the *Tritonus* or augmented fourth. These six sounds were marked with the syllables *ut*, *re*, *mi*, *fa*, *sol*, *la*, and as *mi* falls on *e* and *fa* on *f*, the semitone was always designated as *mi fa*.

OBSERVATION. Together with the alphabetical designation ten of the twenty sounds can be indicated by *two*, six by *three*, and four by *one* of the six syllables

¹⁾ This Hymn was written about 796 by Paul Warnefried, known as *Paulus Diaconus*. Guido utilised the melody of it then in use, to facilitate for his pupils the striking and naming of the Tones, as the several lines of the verse commencing with C proceeded in regular order through the notes of the scale to *a*. On the syllable *sa* however, *g* occurred again. In a Montpellier Manuscript belonging to the 10th century the same melody is given to the Ode of Horace "*Est mihi nonus*". It cannot now be decided whether it was originally composed for the Ode or for the Hymn "*Ut queant*". See Coussemaker in his "*Histoire de l'harmonie au moyen-âge*". Paris 1852, p. 103, table X. The melody was added to according to the wish of the S. Congregation by one marked as "second" in the official editions. It is worthy of remark that St. John the Baptist well into the 17th century was honoured as Patron of Singers, because of the reference made in a portion of the Hymn: "*Qui reformasti genitus peremptæ organa vocis*", as at his birth speech was restored to his father, Zachary.

according to the position they occupy in the hexachord, as in the following table:

superacute	ee	la				
	dd	la sol				
	cc	sol fa				
	bb	♭fa ♯mi				
	aa	la mi re	<i>Nete hyperbolæon</i>			
acute	g	sol re ut	<i>Paranete hyperbolæon</i>	} T. hyperbolæon. aa-e.	} T. diezeugmenon. e-h.	} T. synemmenon. d-a.
	f	fa ut	<i>Trite hyperbolæon</i>			
	e	la mi	<i>Nete diezeugmenon</i>			
	d	la sol re	<i>Paranete diezeugmenon</i>			
	c	sol fa ut	<i>Trite diezeugmenon</i>			
graves	b	♭fa ♯mi	<i>Paramese</i>	} Diazeuxis	} Meson. a-E.	} Tetr. hypaton. E-H.
	a	la mi re	<i>Meson</i>			
	G	sol re ut	<i>Lichanos meson</i>			
	F	fa ut	<i>Parhypate meson</i>			
	E	la mi	<i>Hypate meson</i>			
D	sol re	<i>Lichanos hypaton</i>	} Tetr. hypaton. E-H.			
C	fa ut	<i>Parhypate hypaton</i>				
B	mi	<i>Hypate hypaton</i>				
A	re	<i>Proslambanomenos.</i>				
Γ	ut					

The three Hexachords ¹⁾ beginning with Γ, G, g, are called *Hexachorda dura (hard)*, on account of the ♯, that

¹⁾ The greek names annexed in the table above were given from the time of Boëtius by the mediaeval theorists as secondary names to the fifteen sounds of two octaves, called the *systema teleion*. We add them here for the benefit of those who may wish to study more deeply the grecian and mediaeval terminology. The greeks had four Tetrachords, of which the lowermost (*hypaton*) went from E to B \sharp ; the A was added on below and called *Proslambanomenos*; the second Tetrachord (a to E) is called *Meson*. Between a and b \sharp occurred the *Diazeuxis* (separation) and from e to b downwards began the Tetrachord *diezeugmenon*. The fourth Tetrachord ranged from aa to e and was named *hyperbolæon* (the high note). *Nete* means highest, *Paranete* next highest, *trite*, the third; *mese* is the middle degree of the system, *paramese* next above the middle, *lichanos* the index-finger note, *parhypate* the penultimate degree of the lowermost series. If the *Diazeuxis* was not to be observed, then you should read from the highest note of the *Tetrachordon meson* (a) to the *paranete diezeugmenon* the semitone b flat, and the tetrachord resulting was called *Tetrachordon synemmenon* (bound together) the

a	became	<i>mese</i>	} <i>synemmenon.</i>
b	flat	<i>trite</i>	
c	"	<i>paranete</i>	
d	"	<i>nete</i>	

is b *durum* occurring in it; the two beginning with C and c are called *Hexachorda naturalia (natural)*, because neither a ♭ or ♯ occurs in them; and the two beginning with F and f are called *Hexachorda mollia*, because of the presence in both of the b *molle* or *rotundum*. Again G has the syllable *sol* in the natural hexachord, *re* in the soft or *molle* hexachord, and *ut* in the hexachord *durum*: b *natural* can be only called *mi*, and b *flat* *fa*. These three hexachords may be dove-tailed into one another in the following manner.

ut, re, mi, fa, sol, la.

Γ, A, B, C, D, E.

ut, re, mi, fa, sol, la.

C, D, E, F, G, a.

ut, re, mi, fa, sol, la.

F, G, a, b, c, d etc.

If the compass of any Hexachord were exceeded, and another commenced, the tones belonging to the new Hexachord must be so designated that the syllable *mi fa* may coincide with the position of the semitone.

For example, if you wished to *solfa* the modern scales of F or G major, according to the mediaeval system you should proceed, thus:

f	g	a	♭b	c	d	e	f	g	a	b	♯c	d	e	f	♯g
ut,	re,	mi,	fa	(sol)				ut,	re,	mi,	fa	(sol)			

In this system of *Mutation* consisted the peculiar us of the so-called *Guidonian hand*.

For a long time this difficult and complicated *Guidonian Solmisation* or *Solfisation*, (according to Tinctoris) continued in use, until with the extension of the Tone-system below *Gamma*, and above *ee*, and the development of the system of the octave and of harmony, a new syllable *Si* was added to designate the seventh Tone of the succession. This syllable when it expressed *B natural* was written *Si*, when *B flat*, *Sa* or *Za*; and thus octave scales could be constructed without the mutation of syllables.

II. As the Theory of music became still further developed, the efforts to establish a fixed and adequate

method of writing the sounds, in other words *notation*, were redoubled. All possible musical sounds may be reduced to, and classed under, *seven principal* or *foundation* sounds. These seven sounds may be repeated ascending or descending in regular alphabetical order, thus

A	B	C	D	E	F	G	a	b	c	d	e	f	g	aa	etc.
la	si	Do	re	mi	fa	sol	la	si	Do	re	mi	fa	sol	la	etc.
I.	II.	III.	IV.	V.	VI.	VII.	I.	II.	III.	IV.	V.	VI.	VII.	I.	etc.

each octave forming what is called a scale, (from *scala*, a ladder). Of these seven sounds, five are *tones*, and two are *semi-tones*; and every scale proceeding in this regular manner is called *diatonic*,¹⁾ that is "by tones".

From *B* to *C*, (*Si-Do*), and from *E* to *F* (*mi-fa*) the distance or *span* is not so great, as from *C* to *D* (*Do-Re*). *Mi-Fa* therefore and *Si-Do* are called *natural* (also *major*) *semitones*. *Do-Re*, *Re-Mi*, *Fa-Sol*, *Sol-La*, *La-Si* are five *tones*.

OBSERVATION. These five whole tones may, as in modern music, be divided into ten chromatic or minor semitones by means of the so-called musical *accidents*; — the *diësis* or *sharp* represented thus #; and the *flat* thus ♭. The *diësis* or *sharp* raises the note to which it is prefixed, a (*minor*) semitone, and the note is then called *c sharp*. The ♭, *bimol* or *flat* lowers the note a (*minor*) semitone, and it is then called *D flat*, supposing *D* to be the note affected. These subdivisions of the scale are called *chromatic*, they are 12 in number, and a scale proceeding through all of them is called a *chromatic* scale.

Every whole tone is divisible into a *major* and *minor* semitone: *ex. grat.* $c-d = c \frac{4/9}{\text{minor}} c\# \frac{5/9}{\text{major}} d$, or $c \frac{3/9}{\text{major}} d\flat \frac{4/9}{\text{minor}} d$. The semitone was called by Plato *Limma*,²⁾ because im-

¹⁾ *τονος* (from *τείνειν*, to span), *διατονος* is the name given by the Greeks to that scale which from the first note to its octave contains two half tones and five whole tones, consequently made up of the natural principal sounds, (see Definition of Gregorian Chant. Chap. 1st.)

²⁾ "Semitonium a Platone Limma vocatum eo quod non sit plenus tonus sed imperfectus, neque dimidium toni, non enim in duas æquas

perfect, and not dividing the tone into two equal parts; one part being greater than the other and called *apotome* or *major* semitone, the remaining part *diësis* or *minor* semitone. The whole tone is made up of 9 *commas*, of which 5 are found in *apotome* and 4 in *diësis*. Thus from *C* to *D* we have *c-c sharp*, — *diësis* or *minor* semitone, and *c sharp - D*, — *apotome* or *major* semitone. From *G* to *F* descending we have *G-G flat*, *minor* semitone, *G flat - F* *apotome*, or *major* semitone. This mathematically exact progression constitutes the *enharmonic* scale; but practically in modern music it exists only in name; as all semitones whether affected by flats, sharps or naturals are considered *equal* intervals. This practice may perhaps be traced to the recently extended use of keyed instruments, organ, piano-forte or harmonium; in which, in order to facilitate modulation, a system of tuning is adopted, whereby the odd *commas* of the *enharmonic* progression, are distributed equally over the entire scale; and hence it is called the *equal temperament* system. The modern chromatic-enharmonic scale therefore is constructed thus:¹⁾

c	c#	d	d#	e	f	f#	g	g#	a	a#	b	c
c	d♭	d	e♭	e	f	g♭	g	a♭	a	b♭	b	c
1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	

Plain Chant admits the *diatonic* or *natural* semitone, (*mi-fa*, *si-do*), and the *limma* or *chromatic* semitone in the single case of the interval from *La* to *Sa* or *Za*; but altogether excludes the *diësis*, and knows nothing of the *enharmonic* scale. The sign × (St. Andrew's cross) raises the note two minor semitones $\frac{2}{9}$, so that ×F and g make almost the same impression on the ear; in like manner ♭♭ (double flat) lowers the note $\frac{2}{9}$ of a whole tone, e. g. ♭♭E=D. The sign ♮ (B quadratum) or natural removes the effect of the single # or ♭, and restores the note to its natural condition.

partes dividi potest, sed inæquales tantum, quarum alter semitonium majus seu *apotome*, alter semitonium minus seu *diësis*. quæ ab *apotome* superatur *commate*." Cottonius apud Gerbert, II. 238.

¹⁾ On the various proposals made to improve Solmisation by the use of syllables, see my Preface to the *Solfeggi* of Bertalotti, second edition 1888.

CHAPTER 6th.PROGRESSION OF THE SOUNDS OF THE SCALE. —
INTERVALS.

"The Tones or Sounds of the scale work in with each other in six different ways, namely: as a *fulltone*, a *semitone*, a *major third*, a *minor third*, a *fourth* and a *fifth*. Other relations, so frequent in modern music, such as major and minor *sixths*, *sevenths* and *octaves*, if immediate and direct, are never to be met with in Plain Chant."¹⁾

An *Interval* is the distance in acuteness or gravity between one sound and another. *Unison*²⁾ therefore is not an interval.

That sound which we take as first in counting is called a *Prime*.

The distance from any given sound to the next adjoining, is called the interval of a *Second*: as from *A* to *B*; — *B* to *C* or descending; *A* to *G*; — *G* to *F*. There are two kinds of second; — the *major* second, comprising a full tone, as from *C* to *D* — (*Do-Re*); and the *minor* second, where the natural diatonic semitone occurs as from *E* to *F* — (*Mi-Fa*) or *B* $\frac{1}{2}$ to *C* — (*Si-Do*); or *A* to *B flat* — (*La-Za*).

The distance from any sound to the third degree from it ascending or descending is an interval of a *third*; as:

$$A-C : B-D : G-E : F-D.$$

There are two kinds of thirds; *major* and *minor*. A *major* third includes two whole tones, as:

C-E (*Do-Mi*); *F-A* (*Fa-La*); or descending *B-G* (*Si-Sol*).

A *minor* third includes one tone and a semitone, as: *G-B flat* (*Sol-Za*); *A-C* (*La-Do*) *D-F* (*Re-Fa*) *B-D* (*Si-Re*).

¹⁾ See P. U. Kornmüller l. c. p. 63.

²⁾ *Unisonus* quasi unus sonus; . . . non est modus neque cantus, quia cantus est inflexio vocis, i. e. omnis cantus qui inflectit vocem variat sonum. *Ibid.* p. 63.

Anciently this twofold interval was called respectively *Ditonus* and *Semiditonus*.

The interval which includes two tones and a major semitone is called a *fourth*; thus *Do—Fa* (*C—F*), i. e. *tone*, *tone*, and *semitone*; or *La-Re* (*A—D*), i. e. *tone*, *semitone*, *tone*; or *Si-Mi* (*B $\frac{1}{2}$ —E*), i. e. *semitone*, *tone*, *tone*. Its ancient Grecian name was *Diatessaron*. The interval known in modern music as the *augmented* fourth, including three full tones, as from *Fa* to *Si* (*F* to *B natural*) and called the *Tritone*,¹⁾ is not allowed in Gregorian; and it is to obviate this that the *b flat* is introduced; — the only accidental admitted in Plain-Chant.

The *Fifth*, (ancient name *Diapente*) includes three full tones and a major semitone; as: *D—A* (*Re-la*) i. e. *tone*, *semitone*, *tone*, *tone*; or *E—B $\frac{1}{2}$* (*Mi-Si*) ¹*semitone*, *tone*, *tone*, *tone*; or *F—C* (*Fa-Do*) *tone*, *tone*, *tone*, *semitone*; or *G—D* (*Sol-Re*) *tone*, *tone*, *semitone*, *tone*. This interval is called the *perfect* fifth; to distinguish it from what is known in modern music as the *diminished* or *false* fifth; consisting of two tones and two semitones, e. g. *B $\frac{1}{2}$ —F* (*Si-Fa*). This is but the inversion of the objectionable *tritone*, and consequently the *B* must be lowered a semitone and so made to constitute a *perfect* fifth.

The *Octave* (*Diapason*) includes five whole tones and two semitones, that is to say the entire scale. *Hic canendi modus rarissime in cantu usitatus reperitur*, writes Engelbert in the 13th century. It is met with only twice in the Choral Books, in the solemn *Ite missa est*, and in the *Amen* of one of the melodies of the *Credo*; but in the latter instance the Octave is separated from the first of the scale by a breathing space. As already observed *sixths* or *sevenths* are sometimes met with but having a

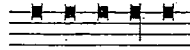
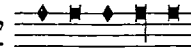
¹⁾ "*Tritonus, constans tribus continuis tonis, diatessaron non reputatur.*" Guido of Arezzo.

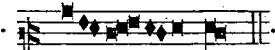

connecting note between. For example, *re-la-si* (*tonus cum diapente*); *re-la-si* (*semitonium cum diapente*); *re-la-do* (*semitonus cum diapente*).

CHAPTER 7th. NOTATION. — CLEFS.

I. The notes now used in Plain Chant are signs which by their *shape* indicate the relative duration of the sounds, and by their *position* the names of the sounds and their respective acuteness or gravity.

1st. *Shape*. John Guidetti distinguishes three shapes of notes which are now also employed in the authentic choral books, namely a), *longa* i. e. long (note); it is used either to indicate an accented syllable, or to initiate or end a connected group of two, three, or more ascending or descending notes. As the accents in speech are not all equally long or strong, so neither are the *longa* nor the, b), *brevis* (short note). The time value of this note is regulated by the greater or lesser length of the syllables with which it may be united, and sometimes approaches the *longa*, sometimes the *semibrevis*; c) *semibrevis* is about half of the *brevis*.¹⁾ In none of these three forms is there any fixed or regular measure of time.

¹⁾ In the Medicæan edition of the *Graduale Romanum* the *brevis* is placed over short unaccented syllables having but one note to each syllable as  whilst other editions, especially that of Guidetti, wrote  for example

The *semibrevis* is never alone, not even over a short syllable but only in descending groups of notes, e. g. . Printed copies of the 16th century are to be met with where single-noted syllables always have the  (*longa*). The notion that good accentuation and correct declamation are facilitated when the *longa* is employed for accented syllables, the *brevis* for short syllables and the *semibrevis* for still shorter syllables is not without good foundation. The commission for publishing the official Choral books however finally determined in

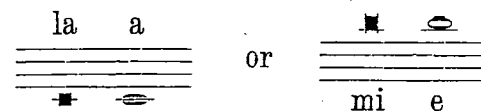
OBSERVATION. Up to the 11th century, Plain Chant was usually taught by oral tradition, and the signs then usually employed under the name of *neumes* (*νευμα* sign, or *πνευμα* breathing) served for little more than to recall to memory an already well-known melody and especially indicate its proper rendering. The letters of the alphabet served for theoretical instruction, the *neumes* for already well practised singers and are called on that account *notæ usuales*, notes, whose importance the scholars should learn from custom and tradition.

2nd. *Position*. In order to bring more readily before the eye the names of the notes, Plain Chant writers usually adopted a stave of *four* lines, later and much more seldom one also of *five* lines. The notes are placed on, over or under the lines and in the spaces between.




If in the following example we call the first note *c*, the names of the other notes placed in regular succession on the lines and spaces can be given without difficulty.



In case the melody should extend higher or lower than what may be contained within the four lines and spaces, then recourse is had to what are called *ledger* lines; thus



OBSERVATION 1st. The traditional character of the old notation is so worthy of respect, and its employment in the liturgical books has been so steadfastly maintained for centuries, that to change it into modern

1883 to employ for single notes to syllables either the  or , and the  never alone but only in descending groups as in the Medicæan edition.

notation seems neither necessary, useful, nor advisable. Four lines and three species of notes are amply sufficient. Frequently it has been proposed and in some places the proposal has been acted upon, to convert the Gregorian into modern notation, and so facilitate its being taught to the masses; but it should be remembered that the \ominus , $\omin�$ and ♪ of modern notation, are tied down to a fixed measured time, whilst it has been proved by experience that singers when exercised on the four line stave, acquire more speedily a correct knowledge of the intervals, than when using five; and in groupings of several notes ascending or descending, the united smooth rendering thereof is rendered much easier and more comfortable to the eye by the employment of the thick "black" notes than by the open "white" notes.■

■ Nevertheless this system is not to be universally condemned, and those singers and Church Choirs who would rather abandon Plain Chant altogether than take the trouble of learning the Gregorian notation, may be permitted to adopt a translation of it into modern notation, especially if in such editions care is taken to mark the note-groupings of the original by *binds* or *ties*. The following excuses for this proceeding may be held valid: 1st the need or desire of insufficiently instructed Choirs, who however are well acquainted with the use of the modern G (violin) clef: — 2nd the now common practice of writing the Gregorian melodies in modern notation in the actual written accompaniments; 3rd the decision arrived at by the Pontifical Commission in 1883, of adopting only three forms of notes; ■, ■, and ◆, which can be fairly substituted by the modern forms, \ominus , $\omin�$, and ♪ , provided that the singers study to preserve the *free rhythm* of the Choral Chant.

To mark the note-groupings over the separate syllables the modern "tie" or *ligatura* will serve very aptly as for example:

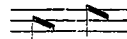
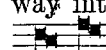


OBSERVATION 2nd. The *neumæ*¹⁾ have been mentioned as the notation in use previous to the invention and adoption of the form of notes just explained. The different forms and names of these *neumes* may be seen in the appendix at the end of this manual. They consist of points, little hooks, strokes and flourishes, which by their shape and position discharged the same service which now falls to our present note-system. The *formulae* of the *neumatic* notation can be reduced to certain fundamental forms which are still in use and indicate the manner of delivery rather than the exact reading of the melody. They consist of the *acute*, the *grave* and the *circumflex* accent marks, and seem to have been originally a system of stenographic directions for declamation and pronunciation, and the raising or lowering of the voice. These most employed are the: *Punctum*, *Virga*, *Podatus*,²⁾ *Clivis*,³⁾ *Torculus*, *Porrectus*, *Scandicus*, and *Climacus*.

Other note signs, such as, *Strophicus*, *Ancus*, *Oriscus*, *Quilisma*, *Pressus*, were adapted to very well trained

¹⁾ All researches concerning the *neumes* have more historical than practical value, and archaeological science has yet a great deal to do before all the necessary light can be thrown on these quaint signs. There is a learned treatment of them in Pothier's celebrated work *Les mélodies Grégoriennes*, from which the *neuma* tables at the end of this book are taken. See also upon the *Paléographie musicale*, the article of P. U. Kornmüller in the K.-M. Jahrbuch 1890, as well as the post-humous work of Th. Nisard, *L'archéologie musicale et le vrai chant Grégorien*. Paris, Lethielleux.

²⁾ The Roman Commission on the 1st Dec. 1883, fixed as normal the form ■, when an accented syllable is under it and when the note following is on the same degree of the scale or lower than the last of the *podatus*. If however the following note is higher, or the group is placed over a short unaccented syllable then it is written thus ■.

³⁾ The note groupings  of the Medicæan edition of 1614, and which also found their way into first the *Folio* official edition are only abbreviated forms of  etc.

singers, and seldom are effective even when well executed. The natural declamation and gravity of the melody do not need these affected mannerisms.¹⁾

These note-groupings constitute, in a certain sense, the elements of Gregorian Chant, just as words are the elements of speech, and the beauty of the melody principally depends on their judicious alternation.


When in the 12th century the *neumatic* writing commenced to glide into the square or horse-shoe shape of notation, these old forms gradually disappeared, nothing remaining but the signs \blacksquare , \blacksquare and \blacklozenge , which even up to the 15th century were also employed in measured music. In the Vatican Library there is a valuable manuscript of the 15th century (catalogued 5129, fol. 169) of considerable historical importance with reference to *neumatic* notation. A certain Peter Talhanderius, a Frenchman by birth (according to Fetis) complains that the choral books are elegantly but not correctly transcribed; observing: a) that the *Caudata* \blacksquare , whether alone or grouped with other notes should be employed only for accented syllables, except in the form of a *Clivis* \blacksquare . b) The *Semibrevis* \blacklozenge should never be used alone but only in descending groups in union with \blacksquare or \blacksquare , and then only in a group of not more than four notes. These and similar useful observations for breathing and pauses in the longer note-groupings do not appear to have been unknown to the transcriber of the *editio Medicæa*, and were subsequently adopted by the Pontifical commission in order to employ an uniform system in the official Editions.

OBSERVATION 3^a. The word *neuma* after the 11th century was also used to describe a melodic sequence of several notes to be sung all to the one syllable or vowel. John Tinctoris observes; "Neuma is a song or Chant which hangs on to the end of a word, without a

¹⁾ Gerbert, *Scriptores*, Vol. I. pag. 5. The *Instituta Patrum* which date from before Isidor of Seville (*ob.* 636) give this direction: "*Caueamus ne neumas conjunctas nimia morositate . . . vel disjunctas inepta velocitate conjungamus. — Scire debet omnis Cantor quod literæ quæ liquescunt in metrica arte, etiam in neumis musicæ artis liquescunt.*"

word." Such neumas are constantly met with in the *Graduals* with the *Alleluias* which follow, in the *Tracts*, in the chant for the versicle after the Hymn and elsewhere.

II. Four or five lines of a staff do not suffice for placing all the notes within the compass of the human voice; moreover no one of the seven tones had obtained as yet any fixed place on the staff, from which all higher and lower tones might be counted.

In the 11th century they used two lines as *Clefs*. The notes were placed on them, or over, or under or between them. A red line denoted F, and a yellow (also green) line denoted C.¹⁾ Later the letters F and C were prefixed to the coloured lines and between them other lines were punctured on the parchment. Soon the difference of colour was abandoned, and all clef lines were coloured red. From the Gothic form of the letter F, the sign F was constructed, and from the Gothic C, the sign C , as still later from the Gothic G the modern Violin Clef  grew up. (See Tables in the Appendix.)

In Gregorian Chant there are employed only two Clefs,

the C or Do clef = C ,

the F or Fa clef = F ;

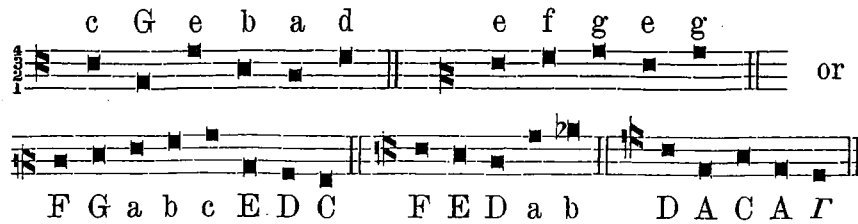
and in the official Choral books these are used in five different positions,



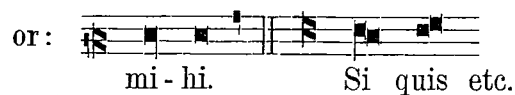
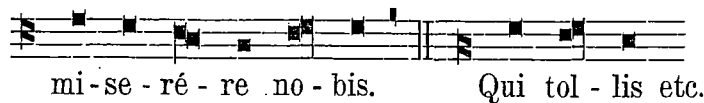
All notes placed on the line where the *Do* clef is found are called *Do*; and where the *Fa* clef, *Fa*.

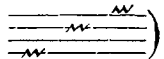
The other notes on the lines and spaces can easily be named, once we have this key; thus:

¹⁾ In manuscripts with red, yellow and green lines the last mentioned is generally uppermost and marks *f*, whilst the yellow marks *c*, and the red F [in the lower octave]. All fix the position of the Semitone.



If the Choral melody have such a compass that the four line staff will not contain it, then the *clef* is moved a line higher or lower, or the *Fa clef* is exchanged for the *Do clef*, or *vice versa*, thus:



The little sign like a note ♯ (also written ) found at the end of lines, and before a change of clef, if such occur in the middle of a line, is used to indicate the *succeeding* note; and is therefore called a *custos*, *watchman*, *guide* or *direct*.

OBSERVATION. It must be admitted that an important step has been taken in the official editions towards improving the delivery of the Chant by noting the accented syllables only with a *longa*, ♯. Moreover in these editions all changes of clef, as far as possible, are avoided, and it is a fixed rule never to employ a *ledger* line above the staff though occasionally one may be employed below. Guido in his *Micrologus* (Gerbert, *Scriptores*. Vol. II. p. 37.) writes "*Quomodo autem liquescant voces, et an adhærentur vel discrete sonant, quæve sint morosæ et tremulæ, et subitanæ, vel quomodo cantilena distinctionibus dividatur, et an vox sequens ad præcedentem gravior, vel acutior, vel æquisona sit, facili colloquio in ipsa neumarum figura monstratur, si, ut debent, ex industria componantur.*"

If Guido had taken the trouble of leaving these rules in writing instead of delivering them *viva voce*, there would not have arisen so many different opinions concerning the singing of Plain Chant: since everybody follows his own taste and the custom of his country. The present notation of the authentic choral books if attentively noticed, gives us excellent rules both for the correct accent of the words, and the alternation of quicker and slower methods of execution. On the other hand however it must be borne in mind that no method of musical writing will ever be capable of representing perfectly and of itself alone, the movement, life, and peculiar properties of the Gregorian melodies.

CHAPTER 8th.

RHYTHM. — PAUSES.

I. Movement regularly varied according to some fixed rule is called *Rhythm*, or *measure*; *even* measure as well as *equal* measure. *Musical* rhythm is verified when one tone is prolonged more or less than another, and sung with greater or lesser force. We have *artificial* [or *poetical*] rhythm in the various metres of Poetry, and *natural* rhythm in the speeches of Prose.

All the human senses are influenced by rhythm. The ear especially becomes wearied and resents a long sequence of sounds of equal force and duration. A succession of weak and strong syllables and their combination as a whole by means of *accent* constitutes the beauty of speech. In Plain Chant, Rhythm is intimately bound up with the language, and the regular cadence of the latter must be shared by the Gregorian melody. The musical melodies are as it were constructed on the melody of the language itself, — the language being simply clothed in musical sounds; so that the fundamental rule for understanding Gregorian melody and singing it effectively is: — "Sing the words with notes, as you would speak them

without notes." The *natural* rhythm of spoken language is therefore the fundamental rule for the rendering of Plain Chant. The *even* measure (not *equal* measure) which is observed in a well-delivered speech, the natural melody of speech in *undetermined* tones must in the practice of the Chant be transferred to *fixed* Tone-intervals.

One of the first requisites therefore for *good* singing of Gregorian Chant, is a knowledge of the Latin tongue, of its peculiarities, its prosody, its scansion; in a word Gregorian Chant demands "*faultless, clear, scientific pronunciation and declamation.*"

When a syllable is rendered prominent by an intensified and emphatic effort of the voice it is said to be *accented*. This *accent* has a great duty to perform in Gregorian. Through the proper use of it, the main features of the melody are distinguished from the less important, and words or syllables of consequence are conspicuously brought to the front.

Here it must be borne in mind that it is not the number of notes placed over a syllable, that makes the syllable unaccented or accented, but rather their stronger or weaker intonation. Hence we often find in such words as *Dominus*, quite a group of notes over the short syllable *mi*, and but one or two perhaps over the accented syllable *Do*. In this and similar instances the group of notes over the short syllable, should be sung quickly but smoothly and with a depression of the voice; while the single note (if there be but one) over the syllable *Do* should be delivered with emphasis and power. From what has been said we may gather how faulty is that method of singing which measures out to each note and syllable equal time-value (*Isotony* or *æqualitas cantilenæ*). The ear is offended with the speaker who would recite the syllables and words of his speech with equal speed or

sluggishness, and experience proves that nothing is so tiresome to listen to as monotonous, isotonous chant.

OBSERVATION. Hitherto we have spoken of rhythm as *even* measure, but it may also be considered as *mathematically equal* measure. A certain note of fixed (*time*) value is taken as a standard of unity, which may be divided and subdivided; and in all those divisions and subdivisions the value of this unit must be fully expressed. E. g. $\circ = \text{♩} \text{♩} = \text{♪} \text{♪} \text{♪} \text{♪}$ or $\text{♩} = \text{♩} = \text{♩} = \text{♩} = \text{♩} = \text{♩} = \text{♩} = \text{♩}$. These time-sections are now indicated by short perpendicular lines drawn across the stave called *Bars*. This is the system of *Time* in modern music. The Harmonists of the middle ages used no bars (i. e. perpendicular lines). With them the duration of the notes was well determined by the form of the notes but without bar lines, so that the melodic outlines were more easily recognised and the right accentuation of the words less interfered with. From the fact that measured music¹⁾ is of much later date than Plain Chant it is evident how unreasonable and unscientific it would be to tie down the free rhythm of Plain Chant in the fetters of strictly measured Time Bars. So that in Gregorian we have no *measured* time and no *Bars*, in the modern sense.

II. Rhythmical progression essentially requires *Pauses*, and both the physical and mental powers of the singer demand time to gather fresh strength (to take breath).

In *even measured* Rhythm such as we have in Plain Chant, the Pauses are *partly* left to the feeling or just discretion of the singer, (never to caprice or necessity, from want of breath); but the meaning of the phrase should never be altered by the Pauses, nor the word so broken up that it becomes difficult to the hearer to join together its constituent syllables, neither *should breath be taken immediately before a syllable in the middle of a word*. Generally speaking the Pauses or places for tak-

¹⁾ *Cantus mensurabilis*. Franco of Cologne.

ing breath are marked in the ritual Books,¹⁾ as follows: 1) \equiv is either a *breathing* mark, useful especially in large choirs where there are many singers, in order that all may begin and end the words together; or it serves to divide the phrase into members and sections.²⁾ 2) This last object is more generally attained by the simple perpendicular line drawn right across the stave, thus \equiv ; which also marks off the melodic and rhythmical members of a musical phrase. This mark is never to be confounded with the *bar* in modern music, there being no measured time in Gregorian and consequently no time bars. 3) \equiv This, *the double bar*, is the sign used to denote the close or termination both of the intonation and of the entire phrase or section.³⁾

If an unusual number of notes in a *neuma* is divided into two or three sections by a separation of the notes and without being indicated by the breathing marks \perp or \perp , the shortest pause is to be made between each section, just enough in more numerous choirs to keep the voices together and enable them to grasp more firmly the melodic phrase and rhythmical division. Let the following rule for the Pauses be observed: "According to the sense of the words, or the sentiment, or the solemnity of the occasion, or the number of the persons present, or the dimensions and acoustic properties of the place where Gregorian is to be sung, the Pauses must be of varied duration; they must always be *natural*, and should never be *mathematically timed*." Pauses are in singing, what the *comma*, *semi-colon*, *colon* and *full-stop* are in reading.

¹⁾ The Folio edition of the Grad. Rom. has only the perpendicular lines (N^o. 2) as breathing marks, but it is understood that at every punctuation mark in the Text breath should be taken.

²⁾ In the Octavo edition of the Grad. Rom. these pauses are more than sufficiently indicated.

³⁾ In Introits, and Antiphons this sign marks off the portion to be intoned (the first word or two).

OBSERVATION. In the most recent editions of the Roman Choral Books, the breathings and phrasings are so fully indicated that well trained singers can without difficulty dispense with any further pauses. It remains however for the conductor to determine other points of rest, in long groups of notes such for instance as in the *Alleluja* neumes, if he thinks it necessary.

CHAPTER 9th.

THE VOICE.

I. To fully acquire the *art of singing*, and the correct *management* of the voice, a competent master is necessary, and constant practice of solfeggios &c. However a few theoretical rules may be here given, which if carefully applied will render material service.

[OBSERVATION. The human voice may be said to belong to that class of musical instruments called *reeds*, in which a current of air is employed to throw a tongue, or the edges of a membrane into vibration. Take for example a *trumpet*.¹⁾ The *reed*, or vibrating portion of the trumpet, is formed by the lips of the player, which are tightly pressed against the mouth-piece of the instrument, and formed into a narrow slit; through which slit the air is blown from the mouth, setting its edges in vibration in its course. The tube of the trumpet only serves to modify and give character to the sounds generated by the lips; — and the sound which they produce is raised in pitch by narrowing and shortening the aperture between them, or by increasing the tension of the edges of the slit. Now just such an instrument is the human voice. It consists of four parts, which we will arrange in the order in which they exist, placed one over another; — thus:

¹⁾ Though we select a trumpet as an example of a reed, we are aware that it is not classed amongst reed instruments, but the manner of blowing it is quite similar to the manner in which a reed is set in vibration.

Mouth

(a cavity to modify and vary the character of the sounds as the tube in the trumpet),

Reed

(whose vibration produces sound),

Windpipe
(to convey a current
of air to the reed),

Bellows or wind chest

(to hold air, and force it through the windpipe).

To commence with the lowermost part. In the *wind-chest*, — commonly called the *lungs*, we have a provision for three things, — viz: *first*, for holding a good supply of air, i. e. *breath*; *secondly*, for sending it upwards with proper force; and *thirdly* for the chest itself to act as a *sounding-board* to the voice, and make it reverberate more loudly. The next part of the apparatus is the *wind-pipe*, or air-tube, a thing of beautiful mechanism, elastic, so that it can be made longer or shorter, and furnished moreover with a contrivance for increasing or decreasing its diameter. Immediately above the windpipe we meet the *reed*, called by anatomists the *larynx*, or *organ of the voice*. Its framework is composed of five principal cartilages, which are capable of being moved on each other in various directions by muscles, so as to act upon two elastic cords, or little strings of highly elastic tissue, one on either side, passing from the front to the back of the tube, and enveloped by the membrane which lines it.

They are called the *vocal ligaments*, or *vocal cords* and it is only this portion of the *larynx*, which forms the *reed*, generating the voice. The aperture between this little strings, allowing the air to pass from the lungs, is called the *glottis*. It opens into a small cavity which serves all the purpose of the mouth piece of a trumpet, giving the little strings room to vibrate freely; and this cavity is terminated above by another pair of cords or

strings, not quite so elastic, and more apart from each other than the inferior pair. They are called by anatomists the *false vocal cords*, but have no share whatever in the production of the voice.

Now when we are merely breathing quietly, these *true vocal cords* lie back, and do not interrupt the current of air that is always passing upwards and downwards between them; but when we begin to speak, and still more when we begin to sing, these *vocal cords* are brought near together, so as to narrow the air passage or *glottis* into a *slit*; they are tightened by the action of the surrounding muscles; and the air breathed upwards from the lungs, being obstructed by this narrow slit, throws the edges of it into vibration, and this vibration we recognise as the *human voice*.

The other portions of the throat and mouth, the uvula, the palate, the walls of the mouth, the tongue, the teeth and the lips do good service in modifying and improving the quality of the tone, and are essential for articulation; but the voice itself is produced by the simple but beautiful mechanism which we have just attempted to describe. The *strength* or *power* of a voice depends not only on the dimensions or muscular activity of the *larynx* but much more on the easy working of the lungs and breathing organs; whilst the cavities of the mouth and nose also contribute to its resonance. The *acuteness* or *gravity* of a voice is regulated by the size of the *larynx*, which is larger and wider in deep voices. The *good quality* of the voice, depends on the symmetrical, well-arched construction of the organs that serve to produce it; and its *flexibility* on the general healthiness of the *larynx* and elasticity of its muscles.]

1) To sing with power we must have a copious supply of *air* — *breath* — always ready at hand. The chest and the muscles below it should be kept well equal to action, and guarded against anything that would prevent their freedom of motion. The drawing in of the breath should be quick, the breathing it forth slow and without violence. Special breathing exercises should be made before singing is attempted. The throat should not

be tightly muffled, the head should be kept erect, not thrown back nor yet bent forward. Constant singing in a sitting position injures the voice.

2) A *full, clear, metallic tone*, depends principally on good physical organization, nevertheless, a tiny voice may be much improved, by a judicious management of the breath, and a low position of the larynx.

3) The so-called *guttural tone*, or singing from the upper part of the throat, arises from the tongue being drawn upwards and backwards; or from the voice being exercised too soon, and too vehemently on the higher notes of the scale; in either case, the current of air proceeding from the lungs does not pass out freely through the opening of the mouth, but is retained in the roof or cavities thereof.

4) In low notes many persons violently press down the *larynx*, so that the air passage, or windpipe sensibly quivers, and produces what the Germans call *Gurgelton*. Facility in low notes depends exclusively on the greater diameter of the *larynx*. No one should try to sing them if he cannot do so with ease, nor needlessly force the available tones of his voice; otherwise harshness of voice, and serious detriment to its metallic *timbre*, power and firmness, will be the undesirable results. It is an equally bad mistake to raise the larynx when singing high notes.

5) The closing up of the nostrils gives the voice a peculiar *twang*, called the *Nasal* sound; although the fault, is *not* that we then sing *through* the nose, but that the *nasal* exit for the voice is closed up.

6) To open the mouth *too* widely is another fault. On the other hand the mouth should be well open and freely open; just so much as to allow the index-finger, or at most the thumb to fit between the two rows of teeth.

7) The use of the *head voice (Falsetto)* is very fatiguing, and if continued for any length of time injures

the voice organs. The *chest* voice is the most natural, and sufficiently extensive in its compass.

[OBSERVATION. The average compass of the voice is two octaves, 15 notes, but in different parts of the scale in different persons; neither are those 15 notes on any one voice equal in quality or power. In the average voices of men there is a *middle* or mean compass, of about 8 notes, which come easily, and can be sung, and rolled out round and clear; above these follow closely the *high* notes, which require a greater effort and more breathing power, and sound sharp and shrill; under the middle voice come the low notes which are deep and proportionately *toneless (klanglos)*, except with deep *contralti* and *bassi profondi*. In men's voices we often meet with instances, where when the voice has been raised to a certain height, at which it is felt that the production of tone requires considerable effort, a change suddenly occurs; and they can go on with less effort producing a new and higher series of notes, of new and peculiar character. This is called *falsetto* or *head voice*, in contradistinction to the natural *chest voice*.

By these appellations however we are not to understand that one kind of tone is produced in the *chest* and the other in the *head*. Both kinds are produced by the *reed*; the difference being that in the fuller notes of the chest voice, the whole substance which bounds the slit vibrates; while it is only the thinnest possible edge that vibrates in the *falsetto*. These falsetto notes are very unlike the chest notes either in power or quality, if uncultivated they sound wailing and effeminate, and it is only by constant culture they can be brought to resemble in strength or character the other tones of the voice, so that the use of it is not to be encouraged. These different stages of the compass of average voices are called *Registers*, *Chest*, *Middle*, and *Falsetto Register* respectively; and great attention should be paid to the producing of those notes where the transition from one register of the voice to another occurs, so as to render this transition as easy as possible and equalize the voice throughout its entire compass.]

8) The binding of two notes must be so accomplished, that one can be clearly distinguished from the other, and

yet no gap or break appear between them. This is called *portando la voce*. The immediate progression of several notes presupposes a proportionate supply of breath. To begin the sound gently, and then with increasing power continue up to the degree of strength which can be obtained without unnatural effort, and on the return or descending journey allow the voice gradually to cease sounding, strengthens and consolidates the voice, and endows it with the desirable facility of singing loud or soft, *piano* or *forte* on each degree of its natural compass.

9) In singing two notes successively (especially if it be a distant interval) according to the method so-called of "*Portamento di voce*"; that bad habit of dwelling on all or most of the intervening tones should be carefully avoided. Affectation and vulgar mannerisms are easily detected in this method of singing. Good singing demands a certain mobility and elasticity of Tone, but this is very different from the sliding or howling we have just adverted to.

10) When the voice commences to *change* or *crack*, (in boys) all attempts at singing must be laid aside for a few months, and then only *by degrees* and cautiously a few exercises in the new voice may be essayed, until the organ of the voice gets strong and attains a sufficient degree of firmness. "The old fashioned notion that from Soprani come Bass voices, and from Alti, Tenors, has already produced a multitude of harsh rough Bases, and disagreeable Tenors." ¹⁾

[OBSERVATION. The voices of boys resemble very nearly those of women, but in males a remarkable change takes place at puberty, when the voice is said to crack. The change from the shrill treble of the boy, to the fuller and rounder tone of the man is sometimes perfected almost suddenly; but in most cases it is for sometime in

¹⁾ A. B. Marx. Die Musik des 19. Jahrhunderts.

progress, wavering between the two extremes, deep and manly during quiet enunciation, but when any exertion is used, suddenly starting up again to the shrill tones of boyhood. This change occurs generally about the 16th or 17th year, sometimes earlier; and many are of opinion that boys so affected should abstain from singing for two or more years. Certain it is that the greatest precaution should be adopted, if the voice is to be preserved.]

11) By continued exercise a very weak voice may be strengthened, and a limited compass or uncertain intonation be extended and secured. *Easy* and *judicious* vocal exercises even if practised daily will not injure the voice but build it up, and give flexibility, persistence and power. "Men's throats are like fire-arms; they are good and in use as long as they are kept polished; otherwise they become rusty." ¹⁾

[12) With regard to the *care of the voice*, it may be observed. 1st. *When singing*. Any voice is improved by moderate and well ordered energy, and weakened by irregular singing, and too much forcing. You should never sing so as to be completely fatigued. Those notes which require an effort should be touched very seldom. One should never sing when in a great heat, or after much fatigue, nor immediately after eating, nor in an overheated or too cold apartment. Should the voice organs be unhealthy, or suffering from inflammation, catarrh, or cough &c.; then the person so affected should not attempt to sing. The same remark applies to boys when their voices commence to change.

2nd. *When not singing*. We should be always moderate in eating and drinking; excess in the last mentioned particular is very injurious to the voice; avoid fatty meats, oily substances, all strong spirituous drinks, and pungent spices. Too much snuff-taking leaves it *toneless*

¹⁾ Mattheson in his Patriot. Hamburgh 1728. Page 84.

and without resonance. The singer should be warmly clothed, yet not overclad, and avoid great extremes of temperature. Draughts of cold air, North and East winds injuriously affect the voice. Playing wind instruments, should be avoided. They tighten the chest, and rob the voice of a great part of its power.]

CHAPTER 10th.

VOCALIZATION. — ARTICULATION.

[I. Take a tuning fork; make it vibrate by a gentle tap; then press the end firmly against a table, against a whole pane of glass, against a cracked pane, against a book, in succession. Notice that the tone derives a difference in character from each of these substances which it sets vibrating along with it. This experiment will suffice to show that the *quality*, (or as it is technically called the *timbre*) of the voice, is modified and varied by every change in the shape, size, quality, and degree of elasticity of those parts which are connected with it, and which vibrate along with it. So that we cannot make any alteration whatever in the mouth or features without producing some corresponding change in the voice.¹⁾ But *pure tone* must be formed in the *larynx*, and not in the upper parts of the throat, as is too commonly done. To acquire *purity* and *steadiness* of tone, *vocalization* is absolutely necessary, and constant exercise in the same; i. e. sounding up and down the notes of the diatonic scale, to each of the five vowels A E I O U. The first and most important exercise in vocalization is to produce the vowel A *clear* and *steady* on each degree of the scale. Stand upright, with the head held up in an easy attitude; — fill the lungs; — let the jaw drop

¹⁾ Of course the natural form or shape of the mouth will modify the tone.

and the tongue lie as flat and motionless as possible. Keep the lips away from the teeth, and the corners of the mouth open. Then vocalize; i. e. sound the vowel A; — (pronounced ah as in *Father*, *charm*, and such words). The mouth should be moderately open, not too much so, which would have the effect of throwing the tongue too much forward, and thereby depriving the *larynx* of that support to its muscles, which is naturally given by the back of the tongue being held against it, and the tone losing firmness, becomes cracked and tremulous. All the notes of the scale should be sounded to this vowel, care being taken to breathe after each note, and not to change the posture of the body nor move the features, lips, or jaws, in the least. The only parts that are to move, are the edges of the vocal aperture, and other parts in the *larynx*, which gradually become tighter and tighter, as the sound rises in pitch. This exercise should be frequently employed as it ensures the production of *pure* tone. "By this open vowel," writes Herr Nauenburgh "the position of the mouth and tongue is at once regulated, the tone comes out instantaneously, without foreign admixture, and strikes on the right place in the cavity of the mouth."¹⁾ It is the most easily produced, and the parent of all the other vowel sounds; the other vowel sounds being produced in fact, by making the mouth more narrow than it is whilst A is being uttered.

Then for the 2nd vowel, bring the lips together into a transverse slit, and let the tip of the tongue touch the *base* of the under row of teeth, and you produce the sound of E: — pronounced as *a* in *baby*, or *fate*. Go up and down on this vowel, as when sounding A; here again being careful to preserve the positions of the mouth and features once they are fixed. In Exercise N^o. 3, you

¹⁾ "Daily Sing-Studies for all Voices". Breitkopf & Härtel, Leipsic.

contract the transverse slit of the lips still more, and let the tip of the tongue touch, no longer the *base*, but the upper *edge* of the same under row of teeth, and you produce I; pronounced as *ee* in *Bee*. This vowel in the upper notes of the scale easily becomes shrill and piercing (*spitz*).¹⁾

For N^o 4 you bring the mouth into a decided oval shape, with the lips braced, resembling the shape of the vowel itself O; and you sound O. Practice on the vowel O, enriches the tone, and throws the voice forward. Lastly, contract the aperture of the lips rather more, diminish their tension by raising the lower jaw slightly, push them forward and then open, and you have the 5th vowel U, sounded as double *oo* in *goose*.

OBSERVATION. We here give the simple vowel sound. The *english* method of sounding this vowel, as in *you*, is *diphthongal*, and may be divided, if sounded slowly, into *e-u*. The simple sound as in *soon*, is much preferable. In Latin it is universally adopted, (if we except perhaps in France) and it will tend to eliminate that vulgarity in pronunciation, with which our ears are painfully familiarized.

In vocalizing therefore, A is the parent sound, most naturally and most easily produced. E and I are found by contracting the aperture of the mouth transversely: O and U, by contracting it circularly. In each of these cases however there is one and the same sound produced in the *larynx*; it only becomes altered in its passage out of the mouth. This can be proved by sounding the five vowels, one after the other, and without taking breath; which may be best done in the following order: I E A O U. In this experiment the *throat* remains unaltered

¹⁾ In sounding the lower notes to this vowel, more tone is procured by allowing the tongue to assume a concave form like the hollow of a spoon.

whilst the *mouth* changes its shape. When singing up or down the scale to any one vowel, the *mouth* remains unaltered, whilst the *throat* keeps moving, tightening or relaxing according as we ascend or descend the scale.¹⁾

Before quitting the subject of vowel sounds, it becomes most necessary to caution students at the outset against the pernicious habit of *aspirating* vowels; i. e. putting an *h* before them. Nothing can be more barbarous than when singing *Amen* to a group of notes, to sing it as if it were written *A-me-hen*.

II. The sounds of articulate speech, are, as all must know, divided into *vowels*, and *consonants*. *Vowels* are the *open* sounds, and produced as we have just seen, when the mouth is *open* more or less. *Consonants* are produced by interrupting the *vowel* sounds, at some part or other of their passage outwards. *Vowel* sounds therefore may be sustained as long as you like, as long as your breath holds out; *consonants* on the contrary, should be pronounced *decidedly and clearly*, but as *quickly* as possible. Therefore when singing, never *dwell* upon a consonant; — *sing* the *vowel*, *dwell* on it, and *bite* it off, as it were, with the consonant. It is only that tone which proceeds straight outwards from the throat, which is at all musical. Such is the tone of the *vowels*. Those sounds, on the contrary, which are produced by closing any part of the mouth, (as in the case of *consonants*, which are mere interruptions to tone,) are *unmusical*. They are hissings, or explosions, or vibrations of the tongue, necessary enough to separate the vowels one from another, but in themselves destitute of musical quality, and most unpleasant to the ear. Therefore again,

¹⁾ Padre Martini Vol. 3. Page 432. quoting from Vossius says "esser vasta e sonora la vocale A, grave ed elegante l'E, debole l'I, vasta la lettera O, e con qualche ragione magnifica; le due vocali I e U si fanno di per se stesse conoscere, oscure, e di suon bujo."

when singing any syllable to any note, and especially any long note, single out the *vowel*, and sing on *it*. Let the consonant be heard, by all means, at the beginning or at the end as the case may be, but do not *dwell* on it. Too often we hear the word *Kyrie* sung, as if it were written *Ky-ur-ri-e*; and *Miserere*, as if it were *Mi-se-re-ir-re*. Another bad habit is that of putting a consonant where it does not exist, or where there is no need whatever for it. Thus we sometimes hear *namavit*, for *amavit*; *mmater* for *mater*; *nregi* for *regi*; and more commonly still, *noremus*, or *gnoremus* for *oremus*. In a language so rich in vowels as the Latin language, and thereby so well adapted for singing, it is only increasing the difficulties of the voice to be adding on consonants where even *orthography* forbids them.

Again each word of the text must be clearly and distinctly enunciated. No syllables should be glided over, nor should final syllables be tacked on to the next word, as for example, *e tin sæcula*, for *et in sæcula*; *Kyricleison*, for *Kyrie eleison*. Whenever there is a comma, observe it; in other cases pronounce the final consonant clearly, and make the slightest possible, almost an imperceptible break in the tone, before the next vowel. For the third time let it be stated; — *Sing the vowel*, let the consonant just be heard. So that in the word *Sanctus*, the first syllable of which is usually sung to a long note even in modern music, let that first syllable be *Sa-* and the second, *-nctus*; and not *San-ctus*, or still worse *Sang-tus*.

From the articulation of syllables to the articulation of complete words or phrases of a sentence, the transition is not difficult. All that need be remembered is to manage the breath well, to adapt the power of the voice to the dimensions of the building in which it is to be heard, and to utter the words distinctly. He is a good speaker who declaims well, who has a distinct utterance,

speaking slowly and with a clear voice, distinguishing the important from the less important passages of his speech, and knowing when to raise or lower his voice, so as to bring out the sense and meaning of his words and phrases. We have said it already, at least in equivalent terms; — that *Word* and *Tone* are related. The *Word* puts meaning into the *Tone*, and the *Tone* throws *warmth* and life into the *Word*. *Music* is the language of the *feelings*, as *words* are the language of the *understanding*.]

CHAPTER 11th.

PRONUNCIATION (of Latin). — ACCENTUATION.

I. The Latin language has the *vowels* *a, e, i, o, u (v), (y)*; and the *Diphthongs* *æ, œ, au* and *eu*. A has always the one sound *Pâter*, as *a* in the English word *father*. E is pronounced as *a* in *gate* or *say* when before *a, i, o* and *u*; before consonants in general as *e* in *met*. I and Y are pronounced as *ee* in *seen*. O as *o* in *no*, and U under all circumstances, and in all cases, as *oo* in *goose*. The vowel *y* is taken from the Greek alphabet and found in such words as *Kyrie, hyssopo, Babylon, butyrum, cœnomyia* and sounded as I. The Diphthongs *æ* and *œ*, as in *sæ-cu-lum, cœ-lum*, are pronounced as the vowel E itself, i. e. as *a* in the English word *say*. The Diphthong *eu* is only met with in the words *heu, eheu, ceu, seu, neu, neuter* and *neutiquam*, and in the Greek words *Eu-ge* and *Euphrates*, and is to be sounded as a Diphthong. But in all other words where these vowels come together as *De-us, me-us, re-us, o-le-um fer-re-us*, the two vowels are sounded apart.

Ei is a Diphthong in the word *hei*, in all other words, the vowels are sounded separately, therefore *eleison, de-inde, de-itas, di-e-i*.

Ui is a dissyllable in *huic* and *cui*, in which the stress is laid on the first vowel and the second slurred. They should never be pronounced as the English words *pike* or *sky*. Those vowels are separate in *Spi-rí-tu-i*, *gé-nu-i*, *vó-lu-i* etc.

Au is always a Diphthong, and to be pronounced as *ou* in the English word *house*. Sometimes when the vowels should be sounded separately, this is indicated by two little dots placed over the last vowel, called *puncta diareseos*, which distinguish them from other words of identical spelling; thus *aër*, *aëris* (to distinguish it from *aeris*). *V*, *v* in early Latin is often written for *U*; as in *vnvm* for *unum*; and is then pronounced of course as the vowel *U*: but when used as a consonant in such words as *veritas*, *vox*, *silva* etc. it is pronounced as our English *v* in *voice*.

The *Consonants* are b, c, d, f, g, h, (k,) l, m, n,¹⁾ p, q, r, s, t, x, (z); and for them the general rule is: *Pronounce them as they are pronounced in English*. The exceptions are 1st with regard to the letter *c*.²⁾ *C* before *e*, *i*, *y*, *æ*, *œ* and *eu*, should be pronounced as *ch* in *cheese* or *child*; before other vowels and all consonants as *k*. Therefore the words *ce-drus*, *ci-ba-vit*, *Cy-re-ne*,

¹⁾ These are three consonants (*l*, *m*, *n*) that singers have most reason to be careful of; for there is a great tendency to prolong them, and if so the vowel is sacrificed, and the tone infallibly becomes nasal.

²⁾ [We prefer adopting the Italian pronunciation of the Latin for many reasons; 1st because it is the pronunciation adopted at the fountain head, Rome; 2nd because it is spreading very rapidly, and in England and the United States is all but universal; lastly, because it is more musical. The soft *c* before *e* and *i*, is decidedly better adapted for vocalization than the hissing consonant *s* into which *c* is converted in countries outside of Italy. The Germans affect a compromise and pronounce the *c* as a German *z*, e. g. *zedrus*, *zibavit*. However the rules laid down here for the pronunciation of this letter, whether in its simple form or in composition, need not be adhered to by those accustomed to another pronunciation, except in so far as they may wish to promote uniformity. But we would be anxious to insist on the Italian pronunciation of *U* in all cases, and without exception, for it is a matter of the greatest importance in singing Latin.]

ce-sus, *ce-lum*, *ceu*, should be sounded as if written *tsche-drus*, *tschi-ba-vit* etc. When however *c* comes before *h* itself, it is pronounced as *k*, e. g. *chirotheca* will be *kirotheca*. *Sc* before the same vowels is sounded as *sh* in should; thus *descendit*, read as if *deshendit*. *Sch* is to be separated: *Pas-cha*, *s-chola*. *Xc*, before *e*, *i*, *y*, etc. is as *gsh* in *egg-shell*: thus *excelsis*, should be pronounced as if written *eggshelsis*. Double *cc*, before the vowels mentioned is pronounced as *tc*, e. g. *Ecce*, pronounced *Etsche*. The 2nd exception is with regard to the letter *j*, when used as a consonant in the words *Juda*, *Jerusalem*, *jam*, *juxta* etc. it is to be pronounced as *y* in the word *you*; or indeed we may say it is still to be considered as the same vowel *i*, only written in that lengthened form *j* before another vowel and when commencing a syllable. Therefore the words shall be *Yuda*, *Yerusalem*, *Yesus* etc. *G* is always soft before *e* and *i* as *ge-nu-i*. *K* is usually sounded as hard *c*. *X* and *Z* are double consonants, and to be treated as *cs* and *ds*. *Z* occurs only in foreign words.

When a vowel follows the syllable *ti*, this syllable is to be pronounced as if *zi*, e. g. *o-ti-um*, *gra-ti-as*, *ju-sti-ti-a*, are equal to, *o-zi-um*, *gra-zi(dsi)-as*, *yu-sti-zi-a*. Except from this rule foreign names such as *Aegypti-i*, and when another *t*, *s* or *x* comes immediately before this syllable; therefore, *ostium*, *mixtio*. *Qu*, *gu* and *su*, are sounded as *kw*, *gw* and *sw*, when they form one syllable with the following vowel; thus, *quan-do*, *san-guis*, *sua-vis*; but when they form a distinct syllable as in *su-um*, they are pronounced according to the rules already given. *Sequitus* and *loquitus*, are but different ways of writing *secutus* and *locutus*, and are to be sounded accordingly.

When two vowels come together, one at the end of a word, and the other commencing the following word,

we meet with the so-called *Hiatus*, or *break*. In *Poetry*, the rule is, *elide* the first vowel. In the Christmas Hymn for instance, *Jesu Redemptor*, whether reading or singing it, we must say, *antoriginem*, and not *ante originem*. In the official edition of the *Vesperal*, this is indicated by the sign \frown placed where the *hiatus* occurs. In the *Directorium chori* (same edition) page [42], *mille[^]angelorum* = *millangelorum*, or *supernae[^]et* = *supernet*. In *Prose* however the rule laid down in the preceding chapter holds good; i. e. the final syllables of words must never be absorbed into the first syllable of the next word. Consequently it will be *Kyrie e-le-i-son*, and not *Kyrie-leison*.¹⁾ Double vowels in the middle or beginning of words are to be uttered separately, thus *de-esse*, *e-le-e-mosyna*, *au-di-it*, *A-aron*.

The division of words into their constituent syllables is sufficiently indicated in the new liturgical books by *hyphens* placed between each syllable. However a few leading rules may be here given for general use: 1st. A consonant coming between two vowels, belongs to the latter vowel, as *pa-ter*, *lau-do*. 2nd. Consonants which commence a Latin or Greek word together, remain together when forming the inner syllable of a word; e. g. *pa-tris*, *e-sca*, *i-gnis*, *o-mnis*, *scri-ptus*, *pa-stor*, *ho-spes*; on the other hand *man-da-vit*, *San-ctus* (although in singing the *n* must not be allowed to interfere with the *a*) *red-em-ptio*. Double consonants are pronounced separately; e. g. *pos-ses-si-o-nem*. Compound words are divided into their component parts, *sus-ce-pit*, *tam-quam*.

II. The production of pure tone by vocalization, the correct articulation of vowels and consonants, and their

¹⁾ [This *insufficient* pronunciation of the word is unfortunately very common. Also the *le-i*, is made one syllable and pronounced as the English *lie*, which is wrong; the *e* and *i* should be sounded separately.]

real power or sound, may be called the *elements* of song; now we come to speak of the manner in which these elements should be put together to constitute good singing. In words of more than two syllables, the official Edition of the Ritual Books marks the *accented* syllable with a little stroke, thus, *ré-di-me*. So that we need only give rules for monosyllables, and dissyllables. Monosyllables are always accented. In dissyllables the accent falls (unless otherwise marked) on the first syllable; thus: *má-ter*, *hó-mo*. Hebrew names such as *Sion*, *Jacob*, etc. have the accent on the *last* syllable; and this is the reason why in the mediation of the Psalms, as we shall afterwards see, the voice is inflected upwards, as with monosyllables.

A complete dissertation on long and short syllables, their relations to each other in composition, and the difference between Quantity and Accent, would be out of place here. As a general rule however, it may be stated, that the syllable, which immediately follows an *accented* syllable, is shorter than the syllable next coming on. Thus in the word *hó-mi-nes*; *hó* is accented, *mi* is short, *nes* not quite so short. A vowel followed immediately by another vowel, is, as a rule, short; e. g. *proprio*, *omnia*. In the Recitation of Psalms, Lessons, Prayers &c. we should carefully distinguish the *reading* from the *musical* accent. In *reading*, all the rules for pronunciation, and accentuation should be faithfully adhered to. In *singing*, the voice must give still greater emphasis to the *accented* syllable, and the other syllables should follow humbly and quietly in its train. A strong accentuation of the syllable *mi* in *hominibus*, demands preparatory voice power on the preceeding syllable *ho*; and *ni* and *bus* fall in respectively as weaker and less weak echoes. The accents of words of many syllables, take precedence of dissyllabic accents, and serve as it

were the purpose of *distance* posts in the recitation. Even in English a continuous succession of monosyllables and dissyllables becomes tiresome. Let the text of the *Credo* serve as an example, where the weightiest accents are laid on the syllables *Pa, ten, cto, Fi, ge* etc. He who reads and accentuates well, and is gifted with a good voice and sufficient technical knowledge, *must* sing Gregorian effectively.

CHAPTER 12th. EXERCISES.

Striking the note, means good *Intonation*; ¹⁾ that is to say a facility of hitting the exact note of the scale you wish to sing, decidedly, in tune, and without any preparatory sliding up to it. The "*good attack*" as M. Fétis calls it; or "*that vigorous shock of the glottis*", as Garcia describes it, should become a habit of the singer. The voice should always have a bold decided opening, as well as a distinct close. Each note should be like a newly cut coin. Nothing can be more injurious to the good effect of singing than an uncertain, timid, groping for the note; or *sliding* up to a distant interval, and then only reaching it with exhausted breath, and out of tune. Intonation must be decided, and true. For this purpose regulate the pitch of the voice, according to the compass of the music to be sung. Choose neither too high nor too low a tone to commence with, but one that lies securely in the middle register of the voice. When a long recitation must be sung to the one note, let the pitch be a medium pitch, for if high, the voice becomes disagreeably shrill and strident, if low, inaudible.

An *ear* for music may be acquired or a defective ear considerably improved, by industrious practice of the

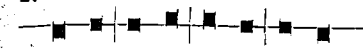
¹⁾ Tinctoris in his "Definitorium" writes: "*Intonatio est debita cantus inchoatio.*"

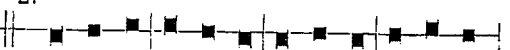
simpler intervals, and with the assistance of an instrument, (Violin better than Pianoforte).

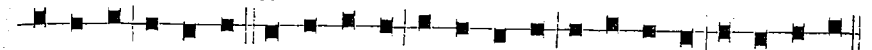
We are said to sing *flat* when the voice falls a little from the true tone of the note; *sharp* when the voice is somewhat higher than the note to be sung; and *incorrectly* when we strike a different note altogether from the one indicated.

The following exercises in the different intervals of the scale, may be practised on the vowel sounds, on the letters of the alphabet, on the syllables of Guido, or on words, (on words in order to acquire the correct accent) and should be repeated again and again, until the student acquires steadiness and purity of intonation.¹⁾

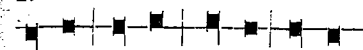
I.

1. 

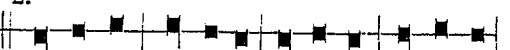
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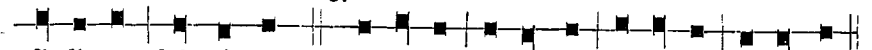
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II.

1. 

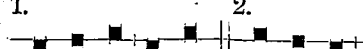
De-us, so-lum, vir-go, ma-ter. Dó-mi-nus, gló-ri-a, dí-li-git, sól-ve-ris,

2. 


3. 

fi-li-us, hó-mi-num. Ma-ri-a, in-tén-dit, re-gí-na, redémptor.


III.


1. 

Agnus,

2. 

Si-on. Red-é-mit, térmi-nus, æ-tér-num.

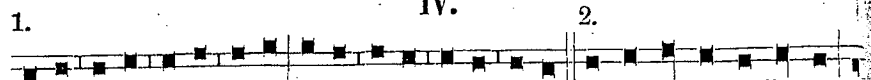
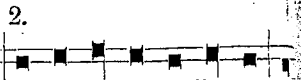
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4. 

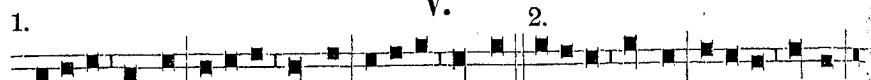



Laudá-mus te, be-ne-dí-ci-mus te, ad-o-rá-mus te, glo-ri-fi-cá-mus te.

¹⁾ Quintilian says: "*Phonascis et oratoribus, necessaria est exercitatio qua omnia convalescunt.*"

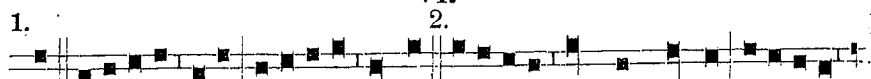
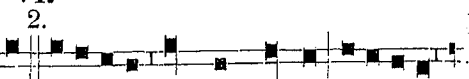
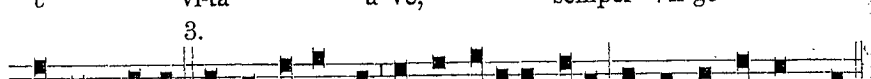
IV.

1.  u-ni-gé-ni-te Je-su,
 2. 
 mi-se-ré-re no-bis, de-pre-ca-ti-ó-nem no-stram, sa-lu-tá-re tu-um.

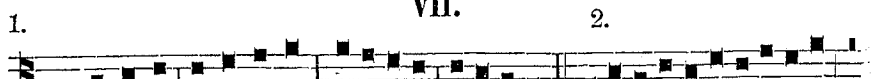

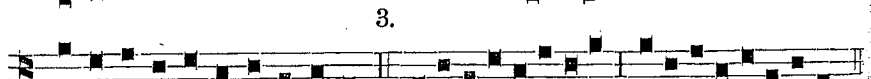
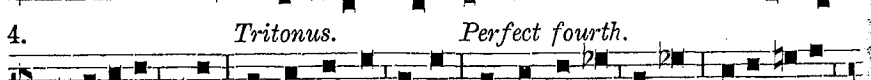
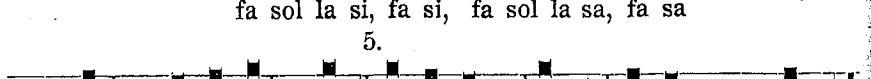
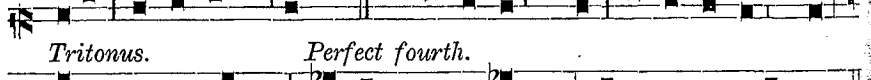
V.

1.  No-ster, clemens, vi-vit, regnas, po-tens,
 2. 
 3.  semper. E-go sum pa-s-tor bo-nus, ad por-tas pa-ra-dí-si
 4. *c*  co-ro-ná-vit e-um. Con-fi-te-or De-o om-ni-po-tén-ti. R. Amen.


VI.

1.  *c* vi-ta a-ve, semper Vir-go
 2. 
 3.  canunt De-o. Tradent enim vos in concí-li-is su-is, et fa-gel-lá-bunt vos.

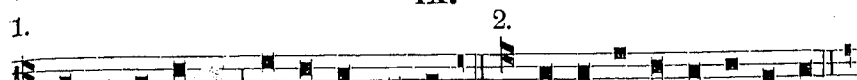

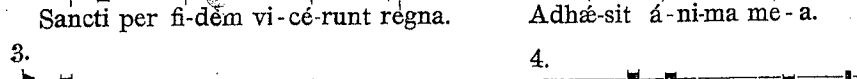
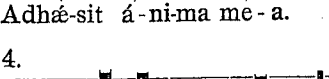
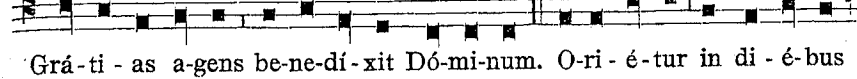
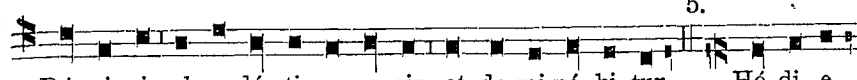
VII.

1. 
 2. 
 3. 
 4. *Tritonus.* *Perfect fourth.*  fa sol la si, fa si, fa sol la sa, fa sa
 5. 
Tritonus. *Perfect fourth.*  si la sol fa, si fa, sa la sol fa, sa fa.

VIII.

1. 
 2. 
 3.  Lé-cti-o sancti Augu-stí-ni
 E-pí-sco-pi su-per Psalmos. Tu au-tem Dó-mi-ne mi-se-ré-re
 4.  no-bis. R. De-o grá-ti-as. Fa-cta est cum Ange-lo.

IX.

1.  Sancti per fi-dém vi-cé-runt régna. Adhæ-sit á-ni-ma me-a.
 2. 
 3.  Grá-ti-as a-gens be-ne-dí-xit Dó-mi-num. O-ri-étur in di-é-bus
 4. 
 5.  Dó-mi-ni ab-undán-ti-a pa-cis et do-mi-ná-bi-tur. Hó-di-e
 6.  in ter-ra ca-nunt Ange-li, hó-di-e ex-súl-tant ju-sti. Alle-lú-ja.

X.

d e f g a b c d c b a g f e d

 re mi fa sol la si ut re ut si la sol fa mi re
 Be-á-tus vir, qui ti-met Dó-mi-num, be-ne-di-cé-tur.

 Be-á-tus vir, qui timet Dóminum, be-ne-di-cé-tur.

XI. Seconds.

a b a b c b c d c d e d e f e
 la si la si ut si ut re ut re mi re mi fa mi
 Gló-ri-a, Ký-ri-e, im-pi-us, vo-lún-tas, Dó-mi-nus,
 f g f g a g a b c b c d c d e
 fa sol fa sol la sol la si ut si ut re ut re mi
 vín-cu-la, be-á-tus, sæ-cu-lum, fér-re-us, Dó-mi-nus,
 d e f e f g f g a g a b \flat a b c
 re mi fa mi fa sol fa sol la sol la sa la si ut
 ha-bé-mus, sí-de-ra, lau-dá-te, ló-que-re, Gá-bri-el,
 b c d b c d e f g a b c d e
 si ut re si ut re mi fa sol la si ut re mi
 An-ge-lus. Di-li-gam te Dó-mi-ne in æ-térnum.

XII. Thirds.

e f g e f g a f g f e g a b c a b a g b
 mi fa sol mi fa sol la fa sol fa mi sol la si ut la si la sol si
 Mi-sé-ricors, miserá-tor, mul-ti-tú-do, in-i-quitas, offe-rá-mus,
 c d e c d c b d e b a c b c d b a c
 ut re mi ut re ut si re ut si la ut si ut re si la ut
 sempitérna, po-ténti-a, il-lúmi-na, mortá-li-a. Sal-ve,
 b g f a g e d f e c d c a
 si sol fa la sol mi re fa mi ut re ut la
 sancta, pa-rens, De-us, po-tens, cle-mens. Sal-vá-tor,

c d f e d e f g a b c d e f
 ut re fa mi re mi fa sol la si ut re mi fa
 fúl-gu-ris, ó-mni-a. Ex-áu-di De-us o-ra-ti-
 e d c b a g f e d c.
 mi re ut si la sol fa mi re ut.
 ó-nem me-am, in-tén - de Dó-mi-ne.

XIII. Fourths.

c d e f c d e f g d e f g a e
 ut re mi fa ut re mi fa sol re mi fa sol la mi
 Mul-ti-tú-di-nem, sa-cri-fi-ci-um, contem-plá-ti-o,
 g a b c g f g a b \flat f a b c d a
 sol la si ut sol fa sol la sa fa la si ut re la
 re-mi-ni-sce-re, be-ne-di-cti-o, be-ne-plá-ci-tum,
 b c d e b c d e f c c f e
 si ut re mi si ut re mi fa ut ut fa mi
 so-le-mni-tá-te, vir-tú-te magna. In-tén-de,
 d g f e a g f b \flat a g c b \flat
 re sol fa mi la sol fa sa la sol ut sa
 ló-qui-tur, vo-lá-vit, a-scén-dit, conspé-ctus,
 a d c b e d c f e d a c b \flat f a
 la re ut si mi re ut fa mi re la ut sa fa la
 o-dé-runt, a-mí-cus, grá-ti-as, dé-bi-tum, in-no-cens.

g d f e c f g a b c d e f

sol re fa mi ut fa sol la si ut re mi fa
té-ne-bræ, Cre - á-tor. O-mni-a quæcúmque vó-

g f e d c b a g f e d

sol fa mi re ut si la sol fa mi re.
lu - it fe - cit in cœ-lo et in - ter-ra.

XIV. Fifths, and mixed Intervals.

d e f g a d c d e f g c e f g a b e

re mi fa sol la re ut re mi fa sol ut mi fa sol la si mi
Mi-se - ri - cór-di - am, in-si-pi-én-ti-am, adversi-tá-ti-bus,

f g a b c f g a b c d g a b c d e a

fa sol la si ut fa sol la si ut re sol la si ut re mi la
co-gi-ta-ti-ó-nes, be-ne-di-cti-ó-nem, suppli-ca-ti-ó-nes.

d ab dab \flat a aga d da a c a g f

re lasi relasa la lasolla re rela la ut la solfa
A - ve. Sal - ve. I - te. Tu - ba in - so - net.

g g gd e f fa a g g cd dab a

sol sol solre mi fa fala la sol sol utre relasa la
A - li - as o - ves há - be - o. Ut au - di - vit.

OBSERVATION. The best exercises for ear-improvement, recitation, pronunciation, and intervals, are as experience teaches, the Psalm-Tones; then, for beginners, the Anthems of the B. V. for the four seasons, as in the *Directorium Chori*, then the Chants of the

Mass, (especially the *Credo*) in the *Ordinarium Missæ*, and *Graduale Romanum*.

Here we subjoin a setting of all the Intervals according to a quaint old form.¹⁾

Ter ter-ni sunt mo-di, qui-bus omnis can-ti - lé - na
From 3 × 3 (9 without unison) Intervals is every song

con-té - xi - tur, sci - li - cet: U - ní - so - nus, Se - mi - tó - ni - um,
constructed, namely: Unison, minor second ($\frac{1}{2}$ Ton),

To - nus, Se - mi - dí - to - nus, Dí - to - nus, Dí - a - téssa - ron,
fulltone, minor Third, major Third, Fourth,

Di - a - pénte, Se - mi - tó - ni - um cum di - a - pénte, To - nus cum
Fifth, minor Sixth, major

di - a - pénte, ad hæc mo - dus di - a - pá - son. Si quem
Sixth, then the Octave. Who wishes

de - lé - ctat cantus hos mo - dos es - se cog - nó - scat.
to enjoy song, must know these intervals.

¹⁾ In *Coussemacker*, *Script.* Tom. III. pag. 425; also in 1st and 3^d vol. several similar combinations are found. The example here given is also found in *Glarean* and *Gerbert*.

²⁾ In *Coussemacker* the following sentence is also put to music in different Intervals. "Cumque tam paucis clausulis tota armonia formetur, utilissimum est, eas alte memoriæ commendare, nec prius ab hujusmodi studio quiescere, donec vocum intervallis agnitis armonia totius facillime queat comprehendere notitiam." In other words "practise a little, zealously and continuously, and you will learn to strike the notes securely."

PART II. PLAIN-CHANT.

SECTIO THEORETICA.

CHAPTER 13th.

THE CHURCH MODES OR TONES.

If the sounds of any of the seven diatonic scales are divided into fifths and fourths, — pentachords and tetrachords, — and are so disposed as to form a melody or musical phrase, bearing a fixed relation to one *principal* or *fundamental* sound; the melody so constructed is said to be in a *Church Mode* or *Tone*.¹⁾

OBSERVATION. It cannot be too frequently or too clearly stated that there is a wide *essential* difference between the Church Modes or Gamuts, and the so-called *Keys* of modern music. In the seven scales of the Diatonic genus, the order of the tones and semitones, changes according to the first sound of the series; whereas in modern music, the different keys, major or minor, are but transpositions of the same progression of sounds, into a higher or lower pitch.

The *Key* therefore only changes the pitch of the scale so that all major scales are but transpositions of the scale of *c*, and all minor scales, transpositions of the scale of *a*. The proper Latin denomination for a Church Mode is *modus*, in contradistinction to *tonus* which indicates certain fixed forms of the *mode*. Guido blames the misapplication of *tonus* instead of *modus*, which at his time were frequently interchanged. Later

¹⁾ Ugolinus of Orvieto in the 15th century writes: "*Tropus, tonus sive modus est quamplurimum vocum ex diapente ac diatessaron ordinatis speciebus debite conjunctarum in acumine et gravitate distantium per arsin et thesin congrua neumarum forma constitutarum conveniens dispositio.*"

on the Theorists of mensural music changed the significations, so that Tinctoris (in the 15th century) defines *modus* as the "measure of a melody", and *tonus* the scale on which the melody is composed. *Toni* are, if taken in their exact meaning, the proper denomination for the eight fixed forms for chanting the Psalms, *Gloria Patri* etc., and *modi* for the scales of the other Choral Chants. They are called *Church Modes* or *Church Tones* to distinguish them from the modern major and minor keys which from the 17th century through the employment of chromatic semitones were in the commencement employed principally for secular music.

According to the position of the semitone in each particular scale we must distinguish four species of *fifths* and three species of *fourths*, as shown in this table:

I. Fifths.	II. Fourths.
$\left. \begin{array}{l} E \text{---} F \quad G \quad a \quad b \\ mi \text{ fa } \text{ sol } \text{ la } \text{ si} \end{array} \right\} 1. \text{ Species.}$	$\left. \begin{array}{l} B \text{---} C \quad D \quad E \\ b \text{---} c \quad d \quad e \\ si \text{ do } \text{ re } \text{ mi} \end{array} \right\} 1. \text{ Species.}$
$\left. \begin{array}{l} D \quad E \text{---} F \quad G \quad a \\ re \text{ mi } \text{ fa } \text{ sol } \text{ la} \\ a \quad b \text{---} c \quad d \quad e \\ la \text{ si } \text{ do } \text{ re } \text{ mi} \end{array} \right\} 2. \text{ Species.}$	$\left. \begin{array}{l} E \text{---} F \quad G \quad a \\ e \text{---} f \quad g \quad \bar{a} \\ mi \text{ fa } \text{ sol } \text{ la} \end{array} \right\}$
$\left. \begin{array}{l} F \quad A \quad B \text{---} C \quad D \\ G \quad a \quad b \text{---} c \quad d \\ sol \text{ la } \text{ si } \text{ do } \text{ re} \\ C \quad D \quad E \text{---} F \quad G \\ c \quad d \quad e \text{---} f \quad g \\ do \text{ re } \text{ mi } \text{ fa } \text{ sol} \end{array} \right\} 3. \text{ Species.}$	$\left. \begin{array}{l} D \quad E \text{---} F \quad G \\ d \quad e \text{---} f \quad g \\ re \text{ mi } \text{ fa } \text{ sol} \\ A \quad B \text{---} C \quad D \\ a \quad b \text{---} c \quad d \\ la \text{ si } \text{ do } \text{ re} \end{array} \right\} 2. \text{ Species.}$
$\left. \begin{array}{l} F \quad G \quad a \text{---} b \flat \quad c \\ fa \text{ sol } \text{ la } \text{ sa } \text{ do} \\ F \quad G \quad a \quad b \text{---} c \\ fa \text{ sol } \text{ la } \text{ si } \text{ do} \end{array} \right\} 4. \text{ Species.}$	$\left. \begin{array}{l} F \quad A \quad B \text{---} C \\ G \quad a \quad b \text{---} c \\ sol \text{ la } \text{ si } \text{ do} \\ C \quad D \quad E \text{---} F \\ c \quad d \quad e \text{---} f \\ do \text{ re } \text{ mi } \text{ fa} \\ F \quad G \quad a \text{---} b \flat \\ fa \text{ sol } \text{ la } \text{ sa} \end{array} \right\} 3. \text{ Species.}$

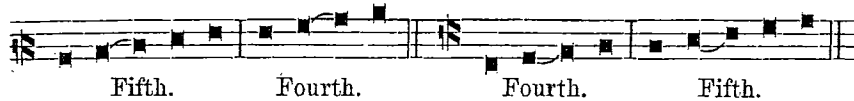
The most ancient musical theorists speak of *eight* modes only, which were constructed on the sounds represented by D, E, F, G; and so constructed that each scale had two methods of progression. 1st. The scales beginning with D, E, F, G and proceeding by a *fifth*, and then a *fourth*. These were called *authentic*,¹⁾ and marked with the Greek words *Protos* (first), *Deuterios* (second), *Tritos* (third), *Tetartos* (fourth). 2nd. Should the upper *Fourth* in these scales be placed *under* the Fifth instead of above it, then the compass is altered; the *fundamental* note of the *authentic* mode becomes the *fourth* in a new scale, and the scale thus formed is styled *plagal*,²⁾ also *lateralis*, *subjugalis*, or subordinate scale. Hence the denominations *modus protus authenticus* for the *first*, and *modus protus subjugalis* (also *plagiarius* and *plagalis*) for the Mode called later on the *second*.

From this we may construct a synopsis of the eight Modes in the following manner: The *protus* furnishes the notes for the *second*, the *deuterus* (now called *third*), for the *fourth*, the *tritius* (now *fifth*), for the *sixth*, and the *tetartus* (now *seventh*), for the *eighth* Mode.

Synopsis of the eight Modes.

I. Modus authenticus.

D E F G a a b c d



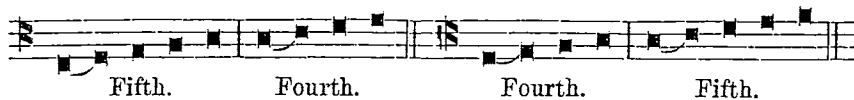
II. Modus plagalis.

A B C D D E F G a



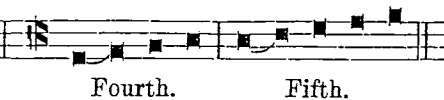
III. Modus authentic.

E F G a b b c d e



IV. Modus plagalis.

B C D E E F G a b

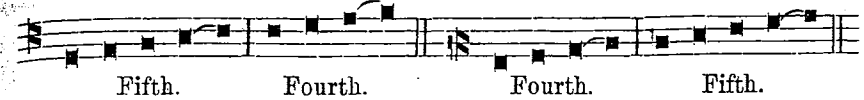


¹⁾ αυθεντης, genuine, original.

²⁾ πλαγιος, derived, i. e. deduced from the authentic.

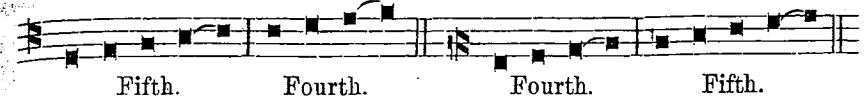
V. Modus authentic.

F G a b c c d e f



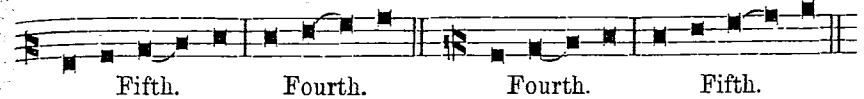
VI. Modus plagalis.

C D E F F G a b c



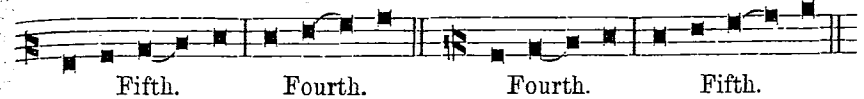
VII. Modus authentic.

G a b c d d e f g



VIII. Modus plagalis.

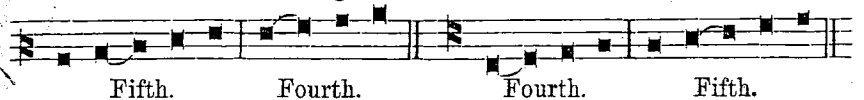
D E F G G a b c d



After the 12th century, we first discover a desire in the interest of Polyphonic Chant to adopt the Greek Tone-system, which also admitted scales constructed on the other notes of the scale with the exception of b. Glarean (Henry Loritus from Glarus) was the first to teach the complete series in his work the "*Dodekachordon*", compiled in 1547, and the Theorists who came after him accepting his views,¹⁾ four new scales or modes were established:

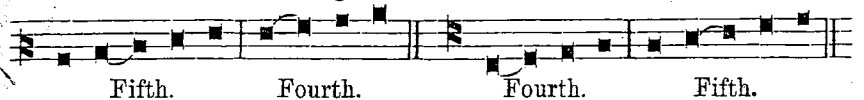
IX. Modus authentic.

a b c d e e f g a



X. Modus plagalis.

E F G a a b c d e



XI. Modus authentic.

c d e f g g a b c



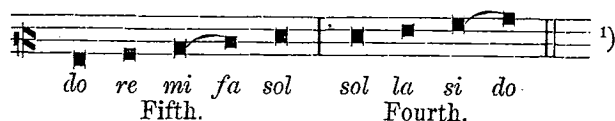
XII. Modus plagalis.

G a b c c d e f g



¹⁾ Ambros, *Musikgeschichte* vol. II. p. 51, remarks upon the logical development of the new modes. "The *second*, *fourth* and *sixth* (erroneously printed *fifth*) Church Modes have a twofold character. All three are plagal derived from their corresponding authentic modes, but according to the position of their two semitones they may be regarded as independent modes and form as it were three new *authentic* scales, wherein the *first* note becomes the foundation of the scale, and thus avoid all dependency and" it then becomes possible to derive from them three new *plagal* Tones."

On closer inspection it will be seen that this newly constructed 9th Mode, passes the ordinary compass (*g*, in the third octave) of Gregorian Chant, hence it is seldom to be met with; but the 10th Mode frequently occurs. So also the 11th Mode, but transposed an octave lower, thus:



CHAPTER 14th.

NAMES & CLASSIFICATION OF THE CHURCH MODES.

I. The eight (12) Church Modes, as explained in the foregoing chapter, are divided into two classes, *authentic* and *plagal*. Numerically arranged they are called *primus*, *secundus*, *tertius*, *quartus*, etc., i. e. *first*, *second*, *third*, *fourth*. The superradded Grecian names which were universally adopted before Glarean's time, are for the series of *twelve* Modes as follows:

MODI AUTHENTICI			MODI PLAGALES		
I	<i>Dorius</i>	<i>D-a-d</i>	II	<i>Hypodorius</i> ²⁾	<i>A-D-a</i>
III	<i>Phrygius</i>	<i>E-b-e</i>	IV	<i>Hypophrygius</i>	<i>B-E-b</i>
V	<i>Lydius</i>	<i>F-c-f</i>	VI	<i>Hypolydius</i>	<i>C-F-c</i>
VII	<i>Mixolydius</i>	<i>G-d-g</i>	VIII	<i>Hypomixolydius</i>	<i>D-g-d</i>
IX	<i>Aeolius</i>	<i>a-e-ā</i>	X	<i>Hypoaeolius</i>	<i>E-a-e</i>
XI	<i>Jonicus</i>	<i>c-g-c̄</i>	XII	<i>Hypojonius</i> ³⁾	<i>G-c-g</i>

¹⁾ An XI. and XII. mode were attempted to be formed on *si-fa-si*, and *plagally Fa-si-fa*, but the Tritone *Fa-si* and the diminished fifth *si-fa* rendered these modes useless and they were put aside. Theoretically however they were numbered as 11th and 12th, and then the modes erected on *c* were counted as 13th and 14th. The title of Glarean's Book "Dodekachordon", or "twelve strings", shows that he only acknowledged twelve scales built up on six foundation notes.

²⁾ ὑπο denotes the transposition of the fourth, which in plagal modes comes under the fifth.

³⁾ To the unharmonic note on *b* natural, Glarean gives the name *hyperaeolius* for (*si-fa-si*) and *hyperphrygius* for (*fa-si-fa*).

II. On comparing the *authentic* with the *plagal*, (by looking at the *synopsis* already given) we find the following differences.

1) The *authentic* have the *fifth* below, and the *fourth* above. In the *Plagal* modes the *fourth* is below, and the *fifth* above. Both *fourths* and *fifths* are alike in each *pair* of modes, but their relative position different.

2) The authentic mode and its corresponding plagal together have a *compass* (*ambitus*) or *range* of *eleven* notes, of which *five* are common to both, and three not common.

I. *Modus authenticus*: — — — D, E, F, G, a, b, c, d.

II. *Modus plagalis*: A, B, C, D, E, F, G, a. — — —

3) The *first* note of each authentic mode is the fundamental of it and of its corresponding plagal;¹⁾ (*tonus fundamentalis*), or *Tonica*, because the melody is built up and constructed upon it. It is also, and more commonly called the *Final*, *finalis*, because every authentic and plagal melody *when regular*, ends with it. The *Finals* therefore, as we shall call them, or *fundamental notes* of each tone, are as follows:



4) A tone is said to be *regular* (*regularis*), when the phrase or melody closes with its regular final; if it end on any other note it is called *irregular*, (*irregularis*).

¹⁾ The *first* note of a Gregorian melody is mostly different from the *final* note. Here by *first* note we mean the *first* note of the *mode* on which the melody is formed.

These *irregular finals* are also called *Confinal notes*, and are often met with in the endings of Psalm tones, and in the divisions or sections of Responsories, Graduals and Tracts.

5) The range or compass (*ambitus*) of the existing melodies taken in conjunction with the range laid down theoretically for the scales of the different modes, gives rise with the mediæval Theorists to another classification.

The Tone for instance is called:

1. *Perfect, Tonus perfectus*, if, in *authentic* modes, the melody ranges to the *octave*: or — in *plagal* modes, to the *fifth* above and the *fourth* below the final. Examples: the Communio "*Ecce Virgo*", page 11; Introit "*Miserebitur*", p. 427; Offertorium "*Benedictus es*", p. 72 of the Octavo official edition of the *Graduale Romanum* (Ratisbon 1870). Here the rule is borne out: "*Omnis cantilenæ legalis ascensus et descensus per diapason construitur.*"¹⁾

2. *Imperfect, Tonus imperfectus*, when in *authentic* tones, the *octave* from the final is not reached, or in *plagal* tones the *fourth below* the final. Many of the Antiphons of the canonical hours, the Lamentations of Holy Week (VI. Toni), and several smaller forms of chant, such as the Intonations of the Psalms, (which however, are completed by the Antiphon to which they are united), belong to this class.

3. *More than perfect, or superfluous (Tonus plusquamperfectus or superabundans)*, when the *authentic* mode contains a note *below* its final, or *above* its octave; or when the *plagal* mode ranges *downwards* more than a fourth from its final.

4. *Mixed (Tonus mixtus)*, when the natural range (*ambitus*) of a mode, is exceeded by *more than one* note,

¹⁾ Gerbert, Script. Tom. II. p. 58.

so that the authentic and its corresponding plagal may be said to run into one another. Of this we have examples in the *Te Deum*, in the Sequences *Lauda Sion, Dies iræ, Veni sancte Spiritus &c.* By *Tonus commixtus* we understand those chants which pass into a remote mode, e. g. from the Vth to the VIIth, or from the Ist to the IVth.

5. The Tone is called *communis perfectus*, if the *authentic* tone ranges to the fourth *below* the final (and thereby becomes *plagal*) or the *plagal* to the octave *above* the final (and so becomes *authentic*). The melody, then, comprises the *eleven notes* of the authentic and its plagal united. We have an example of this in the Easter Sequence *Victimæ Paschali*, page 232, and in the Antiphon *Cum appropinquaret* for the Procession of Palm-Sunday, page 172.¹⁾

CHAPTER 15th.

SIGNS OF THE TONES.

In order to know to which Tone any given Chant belongs, certain signs or marks are necessary. The surest and most general sign is the *final*. The next characteristic mark to determine the Tone will be its *range*, (*ambitus*). This shows to what scale the melody belongs, whether such scale be *fully* or only *partially* employed; and serves also to mark the difference between perfect and imperfect Tones. (See preceding Chapter.) The third *mark* or sign to indicate the Tone of a Gregorian melody, is the *Dominant*,²⁾ also called the *Tenor*. In the

¹⁾ These few words fairly convey the contents of the theoretical works of the middle ages published by Gerbert and Coussemacker, and in a condensed form by P. Utto Kornmüller in the K.-M. Jahrbuch 1886—1889, given in chronological order. It must be observed however that all these theories do not serve as a guide for the composition of Gregorian chants, but are only inferred from chants already in use.

²⁾ The student must be careful to distinguish between the *Dominant* in Gregorian; and the *Dominant* in modern music which is always a 5th above the tonic. In Gregorian it varies.

annexed Table the Finals and Dominants of the 12 (14) Tones are shown together.

Toni.	Final.	Domin.	Toni.	Final.	Domin.
I	D	a	VII	G	d
II	D	F	VIII	G	c
III	E	c	IX	a	e
IV	E	a	X	a	c
V	F	c	(XIII) XI	c	g
VI	F	a	(XIV) XII	c	e

To distinguish therefore the plagal from the authentic tone; — as both have the same final; — we must see if the melody ranges downwards more than one note below the final; and observe which note may be the *Dominant*, i. e. on which note is the body of the words sung or recited. In more florid compositions this will be less apparent, but it will be always found that in singing in any particular mode, the voice always has a tendency to attach itself to the Dominant.

Finals and Dominants one with another give what is called the *Repercussion*, i. e. the Interval which in each Tone repeats itself. According to the Table given above, the *Repercussion* in each Tone, is:

Toni.	Repercuss.	Toni.	Repercuss.	Toni.	Repercuss.
I	re—la	V	fa—do	IX	la—mi
II	re—fa	VI	fa—la	X	la—do
III	mi—do	VII	sol—re	XI	do—sol
IV	mi—la	VIII	sol—do	XII	do—mi

Again, in the *authentic* Tones the melody goes evenly to the Final; in the *plagal* tones oftentimes by skips. Should the fifth be specially remarkable over the Final, the Mode is to be considered authentic.

Lastly, each Tone has certain notes or note-groupings, with which the chant usually begins; and as a Rule, it may be observed, that in authentic Tones the Chant never begins with a Tone distant from the *final* by a *fifth*, or in *plagals* by a *fourth*. In the construction of the middle cadences, (*sections* of the musical composition indicated with punctuation marks , ; : &c.) the rule is observed, to make them, in *authentic* tones, on the *final*, the *fifth*, or *intermediate notes*, and in *plagals*, never to go beyond the *fourth*. For the eight Church Tones most in use, we may enumerate the regular¹⁾ initial notes or *Intonations*, as follows:

Ton. I.: C, D, F, G (E, a). Ton. V.: F, G, a, c.
 Ton. II.: A, C, D, E. Ton. VI.: C (D, E), F (a).
 Ton. III.: E, F, G, a (c). Ton. VII.: G, b $\frac{1}{2}$, c, d.
 Ton. IV.: C, D, E, F, G, a. Ton. VIII.: C, D, F, G, a, c.

For all practical purposes, singers of Gregorian Chant have but to glance at the book and the number of the Tone will be found printed in all the new editions.

CHAPTER 16th.

NATURE AND CHARACTERISTICS OF THE 1st, 2^d, 3^d AND 4th TONES.

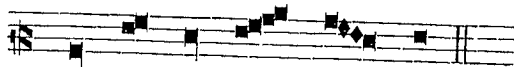
There is one fundamental law in Gregorian Chant which must be observed in all the Tones, to wit: "The immediate progression by an *augmented fourth* (*Tritonus*) or a *diminished fifth* is *not* allowable in Gregorian, and

¹⁾ It is a peculiarity and an intentional innovation in the Chants of the *editio medicæa* (1614) that all melodies in authentic modes begin with the *final*. Also most of those in plagal modes begin with the final, only those of the *second* Mode begin mostly with A, the first note of the scale. In the chants composed subsequently for most recent Feasts this custom is not so generally observed. In the Antiphons of the *Antiphonarium Romanum* the opening notes regulate the final cadences of the Psalms which follow as for example if an Antiphon in the 8th mode begins with *do*, that is a sign that the *second* final of the 8th mode should be employed in the Psalm.

such Intervals when met with must be made perfect, by placing a *b* before the *si*;" and so depressing it a semitone.

The scale or gamut of the 1st Tone, (*doric*) may proceed from its final to an octave *ascending*, and a major second *descending*; it seldom ascends to *e*, but descends to *C*. *B flat* must be used whenever the *Tritone* is to be avoided, or when the *melody does not go above si*; Example: The *Ite Missa est* on Semidoubles (See *Directorium chori* page 78*) and the *Communio Ecce virgo* (*Grad. Rom.* page 11).

The phrase *D-a-b-b-a*, recurs times without number in Chants of the 1st Tone. Nevertheless in the Hymn, *Ave maris stella*, the *third note*



A - ve ma - ris stel - la.

is not to be sung as *b flat*, as the melody immediately proceeds to the octave.

Examples for the different Tones, are in abundance in the *Graduale* and *Directorium chori*; and the diligent student should analyse some of them and study their peculiarities. The Chants of the first Tone are joyous, festive, and majestic.¹⁾

The second Tone (*hypodoric*) or 1st Plagal, "*finem facit in D vel a.*" It has for its final D; its fifth from D to *a*; and fourth D to A descending, and thus forms its octave A B \natural C D E F G a.

It sometimes goes down to *F gamma*, but seldom; (see Offertory "*Dextera Domini*" page 61. *Grad. Rom.*) It often ascends to *c*. In case the Chant proceeds up-

¹⁾ These characteristics of the Tones are not fanciful. The different position of the semitones in each of the scales, and the different combinations of intervals give each tone a peculiar character. The characteristics we give here are taken from old writers such as *Guido, Adam of Fulda &c.* as found in Gerbert, and especially from *Cardinal Bona.*

wards to a *sixth* from the final, then the *si* takes the accidental *b flat* before it, and must be sung as *sa*; — see the seven Antiphons beginning with O, preceding the Office of Christmas Day.

The character of the second Tone (*modus mæstus*) is grave and mournful, full of longing, grief mingled with trust in God.

The third Tone (*phrygian*). It has E for its final, and its legitimate range is to the octave *e acutum*. It may descend to D; and sometimes even to C; e. g. Offertory, "*Lauda*" (*Grad. Rom.* page 257) *sed abusive*, writes *Odo of Cluny*. *Si* or *b natural* as the *fifth* from the final, is of frequent occurrence; "*maxime autem ideo, quia ad acutissimam ejus, i. e. e diatessaron reddit.*" But as this fifth has three tones in succession, the interval is met with ascending or descending oftener in *skips*, than with the intermediate notes: "*potius saliendo quam gradiendo vadit*". The third Tone is imperious, threatening and characterised by vehement passion. "*Tertius indignatur et acerbo insultat.*" For examples the following may be taken; the Introits: *In nomine Jesu* and *Sacerdotes tui Domine*, (*Grad. Rom.* pages 190 and 47) and the Hymns: *Deus tuorum*, and *Te Joseph celebrent* (*Vesperale Romanum* pages [12] and 325).

The Chants of fourth Tone (*hypophrygian*) seldom descend to the fourth below E, and the want of this half-tone is generally supplied by extending the upper part of the scale to *c*; so that its actual *ambitus*, or range, is from *C* to *c*. The *si* above the final is very often changed into *sa* by prefixing the *b flat*, as in the Hymn "*Virginis Proles*" (*Director. chori* page [34]), and the Invitatorium "*Venite*" page 16*.

The fourth Tone is known as bland, sweet and attractive, "*quasi adulatur et allicit*".

CHAPTER 17th.NATURE AND CHARACTERISTICS OF THE 5th, 6th, 7th
AND 8th TONES.

The fifth Tone (*Lydian*) takes the *third* species of fifth and fourth. Its Final is F or c and its range F-f. The characteristic note of this tone is the *si* or b \natural , which need only be changed into *sa* or *b flat* when sung from F or *fa*, in order to avoid the Tritone. This b \natural natural, gives the fifth Tone a spirited majestic and joyful character, hence it is called the *tonus delectabilis, lætus, jubilans*. This tone is not to be confounded with the transposed Ionian mode having a *b flat* in the signature.

Examples: Introit, *Loquebar*, Grad. *Speciosus forma*, Offert. *Mirabilis Deus*, Comm. *Lætabitur justus*, Invitatorium *Venite adoremus*, V. Toni. Antiph. *Qui pacem ponit*.

The fifth and fourth in the sixth Tone (*hypolydian*) are the same as those used in its authentic fifth Tone. Its Final is F, and the Mode descends to the fourth below, and forms the octave scale thus:

C D E F G a \natural c.

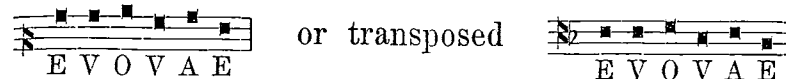
It may ascend to *d*, and by degrees descend from F to C.

The low pitch of this Tone, and the frequently recurring *b flat* (to avoid the Tritone) give it the character of tenderness and quiet devotion "*Sextus lachrymatur et plorat.*" (*Modus lenis.*)

Examples: The Lamentations, the Antiphon *O quam metuendus*, Offertory, *Domine Deus*, Introits, *Salus autem* and *In medio Ecclesiae*.

OBSERVATION. When after the XIIIth century Polyphony began to be developed, certain melodies written in the XI. and XII. modes were introduced, mainly on the authority and through the influence of the contrapuntists. Now as these two modes, especially if trans-

posed a fourth higher with *b flat* in the signature, closely resemble the *fifth* and *sixth*, the melodies which they claim create no little confusion in the minds of those who devote themselves to the study of the ancient Ecclesiastical modes. Through respect for antiquity they were admitted into the authentic Choral books, and they are found in the three Marian Antiphons *Alma Redemptoris*, *Ave Regina*, and *Regina cæli*, the Antiphons *O quam suavis* and *O sacrum convivium*, and finally the solemn *Ite missa est* which however is of more recent origin. But in order to render everything uniform they should have also introduced melodies in these XI. and XII. modes for the chanting of the Psalms, or still retaining the notation of the V. mode it would have been necessary to render them in the XI. mode as follows:



Hence arises the confusion which we discover in the contrapuntal works of the old masters. Some retain for the formula of the V. mode *do, re, si \flat , do, la*; those of the Ambrosian rite and others, especially of the Roman school, prefer the *si natural*. However it may be, this last arrangement should beyond all doubt be observed in the *fifth* Tone, if it is to be maintained in its purity, and let the *si flat* be used in the transposed Ionic Tone.

These melodies of the XI. mode and the offices *In Festo Ss. Trinitatis* and *in Solemnitate Corporis Christi*, in which the first Tone is given to the first Antiphon, the second to the second and so on, show plainly that custom and circumstances are oftentimes of more avail than authority or theory.

The seventh Tone (*mixolydian*) has for final G; and its range G a b \natural c d e f g. The *si* or b \natural is essential to it, and especially the progression G a b \natural . If a Chant in this Tone should not ascend to the octave from the final, compensation is frequently made by descending a *full* tone below the final.

The seventh Tone breathes majesty boldness and joy: "*incitatè progreditur et imperiosè*". See the Introit

Puer natus (Grad. Rom. page 30). The Antiphon *Exaudinos* p. 73 conveys the impression of strong emotion.

The eighth Tone (*hypomixolydian*) ranges upwards to *e*, and descends to *C*.

The scale of the eighth Tone is like the first. D E F G a b \flat c d; but the melodic phrases and the Finals are different in both. The *b flat*, is not used in the eighth Tone so frequently as in the first¹⁾; and should any piece have it recurring very often and not irregularly, then it were better to treat it as the second Tone transposed, having a normal *b flat* in the signature, as e. g. the Hymn *Quem terra, pontus*, (*Director. chori* page [48]).²⁾

The greatest number of Gregorian melodies are written in the eighth Tone.³⁾ The old writers consider it full of power and manly; also the *tonus narrativus* and *modus placabilis*. The seventh and eighth Tones are often, especially in long chants, mixed; e. g. the *Lauda Sion*.

OBSERVATION. As has been already observed, Chants in the ninth mode, on account of its overstepping the conventional limit, *g*, of the Gregorian system, are seldom met with; they often appear transposed into the first Tone with a normal *b flat*. We frequently meet in the *Graduals* the tenth or *hypoæolian* Tone, e. g. *Hodie*

¹⁾ As a rule *b flat* is used in the 8th Tone every time the melody is based on the *Hexachordum molle*. To the *Hexachordum durum* commencing in G, a modern *fa* may be allowed to follow, but in this case it should be by way of making an end of a group of notes; e. g.



Examples: *Qui sunt sermone*; the Tract *Sicut cervus*; the tones of the Hymns in Paschal time; the Introit *Ad te levavi etc. etc.*

²⁾ On the recommendation of the Roman Commission these Chants were published in the more recent editions in their original setting with D for final; so also the Hymn "*Jesu Redemptor*" (I. Tone) where *b* before *e* is changed into *b* before *b*.

³⁾ The reason of this frequent use of the 1st and 8th Tones is their convenient compass D—d. With these Tones and for a similar reason with the 4th and 6th Tones transposition is seldom necessary.

scietis (Grad. Rom.) p. 23, *Tecum principium* p. 25; *Requiem æternam* p. 47*. The *Ionic* mode (XI), because of its fifth being *g*, still more closely resembles our modern scale of *C major*, than the sixth Tone. In the harmonic compositions of the old Masters the *Ionic* and its plagal the *Hypoionic* Tones were much employed, especially transposed to F with *b flat* in the signature. In the *Vesp. Rom.* there is found a *Salve Regina* clearly belonging to the XI. Tone. The *Sanctus*, *Benedictus*, and *Agnus Dei* of the *Missa de B. V. M.*, as well as several chants in the *Gradual*, especially in the *Ordinarium Missæ*, are in the eleventh Tone transposed an octave lower, ranging from *C* to *c*. The Antiphons *Alma Redemptoris* (*Dir. chori* p. 60) and the solemn *Ite Missa est* (*Graduale Romanum* p. 12) are transposed a fifth lower with *b flat* normal. The Antiphons *Ave Regina* and *Regina cæli* can also be considered as the *Hypoæolian mode*, transposed a fifth lower and *b flat* in the signature. These chants are at present published in their original mode.

CHAPTER 18th.

TRANSPOSITION.

Every Tone (*modus*) of the so-called *Systema regulare*, or *durum*, (because none of the seven diatonic scales include a *b molle* or *flat*), may be transposed; i. e. raised a fourth higher, or depressed a fifth lower, by establishing one *b* immediately after the Clef, (as we say in modern music, *in the signature*;) and this alteration in pitch of the entire scale, is called the *Systema transpositum*, or *molle*. The first Tone, for example, transposed a fourth higher will run thus: G a b \flat c d e f g: the relative position of the tones and semitones remaining unaltered.

Mod. I. Syst. reg.

Mod. I. Syst. transp.



The notes of these transposed scales are called "*tuoni*

Magister Choralis.

trasportati or *finti*”; and the Chant so transposed *Musica ficta*.¹⁾

In Gregorian Chant however this kind of transposition does not often occur. But it is sometimes met with especially in Chants of the I., II., XI. and XII. modes. And whenever a *flat* is thus established in the signature, that is an indication that the Tone has been transposed.

But as all voices have not the same compass, and Gregorian is essentially Unison Chant, some arrangement of pitch becomes necessary, in order to bring the range of the several Tones ranging from *F* to *g* within the compass of average voices. Just as the Priest for example when singing the Preface, which is in the second Tone, begins on *c d e f* or *g* according to his vocal compass, so can all Gregorian melodies be transposed into a higher or lower pitch.

In the following table we have arranged a scheme of transposition for all the Tones, and adapted for each Tone to the average range of voices. Here therefore instead of the natural positions of the Tones or Modes we give them *transposed*.

	1. ²⁾	2.	3.	4.	5.	6.	7.	8.	
I. T.	d	e <i>f</i>	g	a	b <i>c</i>	d			(natural position.)
II. T.	d	e <i>f</i>	g	a <i>b</i>	b <i>c</i>	d			(one flat in transposition a fourth up.)
III. T.	d <i>e</i>	f	g	a <i>b</i>	b <i>c</i>	d			(two flats in transposition a major second down.)
IV. T.	b <i>c</i>	d	e <i>f</i>	g	a	b			(natural position.)
V. T.	d	e	f <i>g</i>	g <i>a</i>	a <i>b</i>	b <i>c</i>	c <i>d</i>		(three sharps in transposition a minor third under.)
VI. T.	c	d	e <i>f</i>	g	a	b <i>c</i>			(natural position.)
VII. T.	d	e	f <i>g</i>	a	b <i>c</i>	d			(one sharp in transposition a fourth under.)
VIII. T.	c	d <i>e</i>	f	g	a <i>b</i>	b <i>c</i>			(two flats through transposition a major second down.)

¹⁾ This is not the only signification of *Musica ficta*; it is also used in contrapuntal harmony but in a different sense.

²⁾ The finals and dominants are printed in thick type, and the semitones occurring joined by a tie.

In many instances these transpositions may not be found sufficient, each one therefore should try and fall in with the *diapason*, that is the normal pitch of our organs, and with its aid transpose the melodies as may be thought desirable, using as he may require the *accidentals* employed in modern music;¹⁾ although as a matter of fact there is no resemblance to the modern major and minor scales, as the division into fifths and fourths, and the Dominants and Finals, etc. constantly produce differences.

As an example we give the melody of the *Ite missa est* as sung on Semidoubles in seven transpositions without altering the position of the notes.

1) Natural position:



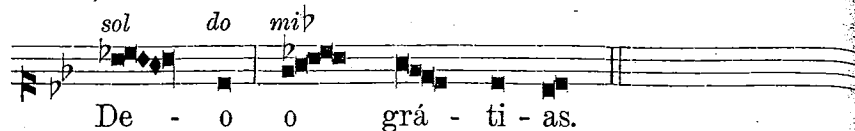
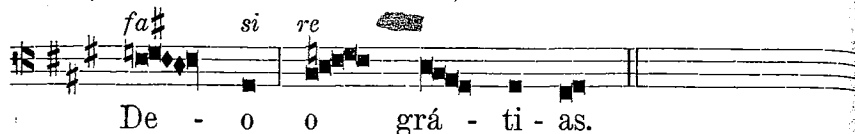
¹⁾ The major and minor scales of modern music are nothing more, as we have already said, than transpositions of the two major and minor modes founded on *c* and *a*, or *do* and *la*. They may be reduced to the following 11, omitting those on *do* sharp or *do* flat, *si* and *mi* sharp, *fa* flat and others, which only differ in name and are not employed in singing.

	Scales		Accidentals in signature.		Scales		Accidentals in signature.
	major	minor			major	minor	
1	g	e	1 #	7	d <i>b</i>	b <i>b</i>	5 <i>b</i>
2	d	b	2 #	8	a <i>b</i>	f	4 <i>b</i>
3	a	f #	3 #	9	e <i>b</i>	c	3 <i>b</i>
4	e	c #	4 #	10	b <i>b</i>	g	2 <i>b</i>
5	b	g #	5 #	11	f	d	1 <i>b</i>
6	f #	d #	6 #				
	or g <i>b</i>	or e <i>b</i>	6 <i>b</i>				

The first note to be raised is *f* or *fa*; the others follow in a sequence of *fifths*: *f-c-g-d-a-e-b*. In flats the first note to be lowered is *b*: the others follow in a sequence of *fourths*: *b-e-a-d-g-c-f*.

Because as every untransposed Gregorian melody may be said

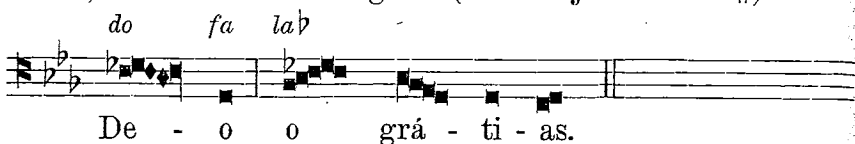
2) One tone lower:

3) A minor third lower:¹⁾

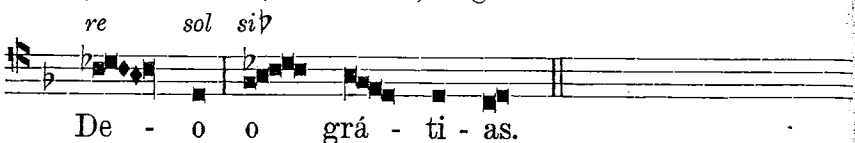
4) One tone higher:



5) A minor third higher (if a major third 4#):



6) A fourth (or twelfth) higher:



7) A fifth higher:



to be in C major, as far as the signature is concerned, to facilitate transposition, we may imagine D major (2#) when transposing a tone upwards, A major (3#) when transposing a minor third downwards, etc.

¹⁾ To lower it a major third the 3# should be changed into 4 flats. If there be a flat in the melody, it is changed into ♭ in the sharp keys, and the ♭ into a #.

By practice in the C and F clefs on any of the four lines and the G clef on the second line, any piece may be transposed without changing the position of the notes.¹⁾

CHAPTER 19th.

ON THE USE OF THE DIESIS OR # IN GREGORIAN CHANT.

The word *Diesis* has had several significations in the course of time. The Greeks used it to designate the half of the *Limma*, *enharmonic diesis*. In a somewhat analogous sense the musical Theorists of the 12th and 13th centuries, call *diesis* every Interval, which by mathematical calculation does not make up an *exact half-tone*.²⁾ *John de Muris* (1300—1370) calls the *minor semitone diësis* "*Semitonium minus vocatur diesis*". This signification of it was generally established in the 16th century and thence to our time, so that every raising of the Tone by # and ♯ (this last sign was written # even up to the 17th century) was named *Diesis*.³⁾

Frequently this sign was written expressly, but for the most part it was left to the singers who according

¹⁾ Singers of Gregorian Chant may spare themselves the study of these transpositions, if they are well accustomed to intone the Intervals, Tones, Semitones, Thirds, Fourths and Fifths in any pitch. For Directors and Organists however an acquaintance with them is essential.

²⁾ "Cum aliquis tonus bipartitur propter aliquam consonantiam colorandam, prima pars toni, sic divisi, si per ascensum fit, major est, et vocatur *chroma*, pars vero, quæ restat, *diesis* dicitur." *Marchettus de Padua* (1300).

³⁾ The Italians even still say *ut diesis*, and the French *ut diëze*. The English use the word *sharp*. The Germans when they wish to designate the sharpening or flattering of a note, instead of saying A flat, C flat, D sharp or F sharp they add a syllable *is* or *es* or *s* to the letter expressing the note affected by a musical accident and thus they have for,

<i>English:</i>	A sharp,	B sharp,	C sharp,	D sharp,	E sharp,	F sharp,	G sharp.
<i>German:</i>	Ais,	Bis,	Cis,	Dis,	Eis,	Fis,	Gis.
<i>English:</i>	A flat,	B flat,	C flat,	D flat,	E flat,	F flat,	G flat.
<i>German:</i>	As,	B,	Ces,	Des,	Es,	Fes,	Ges.

to fixed rules, or by way of preference introduced it in cadences and closes with two voices for the reestablishment of a major sixth or minor third. As Gregorian Chant was always regarded as unison chant, so the rules for contrapuntal cadences in two parts, had no influence on it and the fundamental rule remains.

Except ♭ before si to avoid the Tritone, no other accidental, and no other indication of the raising or lowering of the Tone, is allowable in Gregorian.

Consequently the sign ♯ does not exist in pure Gregorian Chant. The sign ♯ restoring the *si*, when previously lowered by the ♭ prefixed to it, to its natural sound, is usually marked in modern editions, but it is not essential, as, if no Tritone occurs, it should be always understood that *si* is to be sung *natural*.

Many authors rely on certain passages in Gerbert *Script.* and *de cantu et mus. sacra*, to uphold the use of the *diesis*, and chromatic closes in Plain-Chant. Abstracting however from the obscurity and ambiguity of these passages, both Gerbert and Coussemacker *Tom. II. p. 293* especially, bring forward witnesses for the contrary, who to say the least of them, are fully as clear and of as great authority as the defenders of the *Diesis*. These are *Regino of Prüm* (A. D. 910) in Gerbert, *Tom. I. p. 232*, *Odo of Cluny*,¹⁾ *Hucbald &c.* Moreover, the passage from Aurelian, quoted by Gerbert, in which the *diesis* is defined, says nothing about its use in the diatonic music of the Church. *Elias Salomonis* (A. D. 1274), quoted also by Gerbert, writes "*In G non dicitur fa, sed recompensatur re*";²⁾ that is to say, you cannot construct

¹⁾ S. Odo says of it "nimis delicata, vitiosa, maxime lasciviens, quod magis corrigi, quam imitari oportet."

²⁾ Ambros in his History of Music is also of opinion that it was much later, when forsooth Gregorian Chant and figured Music were mixed up, and the latter got the upper hand, that the ♯ was used

a Hexachord (See Table of Hexachords in Chap. 1.) on D, because then it would run thus D E F♯ G, but you must begin a Tone under G, and say F G a b♭.¹⁾

Padre Martini (A. D. 1784) whose work on music has earned a world-wide reputation, writes: "The *Cantus firmus* is, according to the testimony of the *earliest authors*, purely *Diatonic*. Consequently it receives no "colouring" from the so-called musical accidentals ♯ and ♭; "except when the latter is used from F upwards to avoid "the Tritone, and downwards to avoid the diminished fifth." Bains in his *Memorie Storico-Critiche* of Palestrina *Vol. II. pag. 122* complains, that in some of the editions of the Choral books capricious alterations had been introduced, leaving nothing but a mere skeleton of the ancient chant. "Some," he says "dreamt of putting *b molle* "before *e (mi)*; and then they should either contradict "themselves, or else place it also before *a (la)*; and so "the very nature of Gregorian Chant becomes completely

with C and F (VII. and VIII. Tones) and even more frequently; any one that knows the History of Plain Song must admit the same. In the II. vol. p. 155 (*Geschichte der Musik*) he writes: "So long as Gregorian Chant, the pure choral Song, was rendered in unison, it is well established that none other but the fixed Tones of each Church Mode according to the strict Diatonic system were adopted; as soon however as they commenced to sing in parts, the difficulties of a strict diatonic chant began to be felt, and it had to seek the assistance of Medium Tones." And again in page 51: "The harmonic relations of Tonality in the modern sense, have got the mastery over our melodic treatment; the Gregorian was *independent of them*."

¹⁾ HERR SCHLECHT, in a very closely reasoned paper published in the *Monatshefte für Musikgeschichte*, 1872, tries to elicit authority for the *Diesis* from a passage in *Guido's Micrologus*, where speaking of irregular transpositions, he enumerates amongst the blunderers, those who "*quasdam subductiones faciunt, in trito, quæ dieses appellantur*." But HERR HABERL in the 4th edition of the "*Magister Choralis*", published 1873, says in a foot note, *page 52*, that he examined the most ancient exemplars of *Guido's Micrologus* in the Vatican Library, in Florence and Bologna, compared them with Gerbert's version, and found that this sentence was originally a marginal gloss inserted at least two centuries later, which subsequently found its way into the text.

“altered; others scattered *b molls*, and *b quadros* (♯), and “even ♯ (*dieses*) recklessly about and thus destroyed almost every vestige of the ancient mode.”

If recourse is had to the masters of the middle ages, who in the polyphonous treatment of the Gregorian melodies frequently use the accidental semitones, it must be borne in mind that in those cases they did not undertake the construction or arrangement of the *entire melody*; (and therefore do not furnish the true version of the Gregorian Chant, as such) but only extracted *melodic phrases* from it, on which to establish their polyphonous compositions. These very compositions themselves furnish undeniable proofs that, even in their time, Gregorian was regarded as strictly Diatonic; for if they give the whole Gregorian melody — marked *cantus firmus*, — to the Tenor, or some other leading voice, they leave it there untouched. Then the harmonic and contrapuntal effects had to be arranged around that in such a manner, as that the *full tone* might be expressed in those places where the defenders of the *Diesis* would now seek to introduce a semitone.¹⁾

The reproach of unmusical taste, or unscientific development of the same, cannot fairly be urged against the supporters of the pure Diatonic system; for if some passages sound hard or even rugged, the fault may be traced either to the bad rendering of it, to a disregard of the Rhythm, or to an injudicious organ accompaniment.

Louis Schneider²⁾ (died A. D. 1864) writing to Herr Oberhoffer in Luxembourg said; “One thing I must impress

¹⁾ These remarks can be proved by examples. See Palestrina's Hymns, the *Choralis Constantinus* of Henry Isaac, the Introids etc. of Constanzo Porta, Matteo Asola and others. The Proske Library in Ratisbon will furnish rich materials to any one that wishes to study this point closely. See also Witt, *Musica Sacra*, 1868, page 33 &c.

²⁾ Schneider was a very clever contrapuntist. His rules for harmonising Gregorian are most valuable. They were published in 1866 (Frankfort-Hammacher) and styled “Gregorianische Choralgesänge” &c.

“upon you; i. e. to banish for ever and aye the *Diesis* from Gregorian Chant, and fly the *cross* (the sign ♯ “in German is called *Kreuz*, *cross*) as the Devil would. “All that has ever been said or may yet be said in its justification is vain, a delusion and a snare. Between “music external to the Church, and Liturgical Chant “there is and must be an impassable barrier, as great a “distinction as there is between Heaven and Earth, between a secular banquet and the Last Supper. *I beseech “of you never to be offended with the simple, earnest, “strictly diatonic, proscribed, poor garment of Christ, “the liturgical Song.”*

SECTIO PRACTICA.

CHAPTER 20th.

THE LITURGICAL BOOKS.

The Books of the Liturgy contain the Chants for all the functions which form part of the Catholic Liturgy. For centuries there did not exist an uniform or complete collection of these books, until the Sacred Congregation of Rites within the last twenty years or so supplied this deficiency by publishing a new and complete edition known under the title of *editio typica*, and comprising all the authentic and official books of the Roman Chant. They are as follows.

1. The Roman Missal, — **Missale Romanum**, or Mass Book, containing all the Lessons, Gospels, Prayers etc., the Canon of the Mass, the various Intonations of the Celebrant, the Chants of the Preface, Pater noster etc. Conformably to the Decree of the 26th April 1883, all the Chants of the Missal even to the form of their notation, are now obligatory for all.

Pius V., in the year 1570, published the Missal with the alterations recommended by the Council of Trent. Its title was „Missale Romanum | ex decreto Sacrosancti Concilii | Tridentini restitutum, | Pii V. Pont. Max. | jussu editum. | Romæ. Apud Hæredes Bartholomæi | Falletti, Joannem Variscum, et Socios.” |

The last leaf repeats the name of the printers and ends with the date MDLXX.

Under Clement VIII. in 1604 another revised edition appeared *Romæ ex typographia Vaticana*, and a third and last under Urban VIII., *Romæ ex typographia Camera Apostolicæ*, 1634. The various alterations and improvements effected under Pius V., Clement VIII. and Urban VIII. served as a basis for the most recent edition published under the auspices of Leo XIII. It contains moreover the most recent rubrical directions, the *Missæ votivæ per annum*, those *pro aliquibus locis* recently introduced and finally all the chants carefully corrected. With reference to the Intonations and Chants of the Missal the Decree already cited of Ap. 26. 1883 restrains Editors and Printers from making any changes or alterations whatsoever; thus these Chants become obligatory for the universal Church. The same may be said for the Chants of the Ritual and Pontifical.

2. The Roman Gradual, — **Graduale Romanum**, contains the chants of the *Concentus*, or those portions of the Liturgy of the Mass not to be sung by the Celebrant or sacred ministers, but by the *Choir*. Hence in it, we have the *Introits*, *Graduals*, *Tracts*, *Alleluias*, *Sequences*, *Offertories* and *Communions* of the entire Ecclesiastical year, and those proper to the several Festivals.

The name *Gradual* was originally given to the Chant which followed the Epistle, from the fact, as some suppose, that the Cantor stood on the *steps* (*ad gradus*) of the *Ambo* or pulpit, whilst it was being sung. As this Chant was up to the end of the 6th century, sung as a *Solo* by a Deacon, and as the Celebrant and assistants discharged no other liturgical function whilst it was being sung, but remained listening, this particular Chant *ad*

gradus must have been considered as most important. All the other Chants occurring during the Holy Sacrifice were performed by the choir *in plano*.¹⁾ This circumstance explains the fact, that the name of this important chant passed on to the Book which contained it, though later on, it included not only the Graduals, but also the other chants of the Mass.

The **Ordinarium Missæ** (fixed Mass Chants) has been published separately in various forms large and small. For Parish Churches there is published a useful **Epitome ex Graduali Romano** containing the chants for all solemnities falling on Sundays and Holidays of obligation and all Feasts which may fall on Sundays, on which days only it would be for the most part required in these churches. The **Compendium Gradualis et Missalis Romani** reproduces the *Epitome* but in addition contains the Prayers, Epistles and Gospels of the Feasts; and an appendix from the Ritual, and the Proper for the Clergy of Rome.

3. The **Pontificale Romanum**, a book containing the several functions proper to a Bishop.

The melodies of the *Pontificale* were scrupulously corrected according to the Decree of April 1883; so that now the Antiphons, Responsories and other Chants of the Pontifical correspond exactly with those of the *Graduale* and *Antiphonarium Romanum*. For the convenience of the clergy and choirs there are published separately those portions of the *Pontificale* which contain the more ordinary functions of Bishops, such as confirmation, minor orders, Subdeaconship, Deaconship and Priesthood, the consecration of altars and of churches. Every separate extract contains the correct Gregorian Chant.

4. The **Rituale Romanum**, — or Roman Ritual, for the administration of the Sacraments, the burial service &c.

It was first edited under Paul V. 1614, and enlarged by Benedict XIV. 1752. The most recent edition of the

¹⁾ See Duchesne l. c. page 161.

Roman Ritual official and *typica* has been published, with the approbation of the Sacred Congregation of Rites, by Herr Pustet of Ratisbon 1884.

Several portions of the Ritual are extracted therefrom, and published separately for greater convenience; such as the *Processionale Romanum* which contains the chants for Processions, the approved Litanies, the prayers and chants prescribed for receiving the Bishop and other Canticles and Psalms.

The extract, however, that will be found most generally in demand, is the *Exsequiale Romanum*, or *Ordo Exsequiarum*, containing the Mass and Office of the Dead, and the ceremony of Interment of adults and children. It is published in two forms either with the office of the Dead alone taken from the *Antiphonarium* or having in addition the burial service from the Ritual.¹⁾

5. The *Cæremoniale Episcoporum* published by order of Clement VIII., Innocent X., Benedict XIII. was newly revised under Benedict XIV. and published as *editio typica* in 1886 under Leo XIII. It is one of the most important liturgical books, because it serves to complete those portions of the Missal, Breviary and Pontifical which contain Rubrics; consequently its instructions bind under the same obligation as do the Rubrics themselves.

Although the title would seem to indicate that it only refers to the functions proper to Bishops, nevertheless its rules affect all churches whether cathedral or collegiate, monasteries, religious communities etc. For us especially it is particularly important, as in many places it contains the laws which regulate liturgical music; in fact Chapters 27. and 28. are exclusively devoted to Ecclesiastical chant, music and organ playing.²⁾

¹⁾ See K.-M. Jahrbuch 1887, pp. 88 *et seqq.*, and the latin brochure of Joach. Solans *de vi obligandi libri Cæremoniale Episcoporum* (Fr. Pustet.)

²⁾ [For the special use of the Irish Clergy His Grace the Archbishop of Dublin has published a special *Exsequiale* extracted from the *Editio typica* of the S. R. C., (Gill, Dublin) which has already reached a second edition.]

Under the title *Cantorinus Romanus* we find published a collection of all the Gregorian intonations and melodies which are of universal obligation. They are extracted from the *typical* editions of the Missal, Pontifical, Ritual, and *Cæremoniale Episcoporum*. This book constitutes so to speak the *Canon* of liturgical Chant, and will serve for exercises to clerical students, and to propagate still more widely the desired reform in Plain-Chant according to the wish of the S. Congregation and of the Holy See.

6. The *Antiphonarium Romanum*, — or Roman Antiphonary, contains all the chants for the several portions of the Divine Office; — the Antiphons at Matins, Lauds, Vespers; the Invitatories, Responses, Psalmtones, etc. just as the *Graduale* contains the Chants for the Mass.¹⁾

The 2^a volume of the official edition of the *Antiph. Rom.* in Folio which, as the most needed, was the first published, contains: the Antiphons, Psalms, Hymns and Versicles of the so-called *Horæ diurnæ*, and in it are united the two separate books which in old editions one should have recourse to namely the *Psalterium*²⁾ and the *Antiph. Romanum*. The first part of the 1st vol. contains the Invitatories, Hymns, Antiphons, Versicles and Responsories of Matins for the *Proprium de Tempore*; the second part for the *Proprium* and *Commune Sanctorum*.

As extracts from the *Antiph. Rom.* there are published in small handy editions: a) *Vesperale Romanum*, b) *Epitome ex Vesperali Romano*, c) *Officium Nativitatis*, d) *Officium hebdom. sanctæ*, e) *Officium Defunctorum* (see above under 4). From the office of Holy Week, three separate

¹⁾ In the official edition the Papal Commission selected the edition of Petr. Liechtenstein, Venice 1585, but for the Responsories at Matins, the *Antiph. Rom. Antverpiæ* ap. Joachim Trognæsius, 1611, and the *Directorium Chori*.

²⁾ In *Psalterium Romanum* were found the Psalms for the *Office de Tempore* for the week, as well as the Hymns for the year and the *Officium Defunctorum*. Subsequently the Hymns were published separately from the *Psalterium*. A third book was the *Responsoriale*.

Fasciculi in small Folio, contain the four Passions, the nine Lamentations, and the *Exsultet* for Holy Saturday, after the model published at Rome in 1586 by Guidetti, "*Cantus Ecclesiasticus Passionis D. N. J. C. secundum Matthæum, Marcum, Lucam et Joannem.*"

For Choirmasters, Singers and well instructed Laity there are small manuals with the entire office of Holy Week, with a German translation, and the chants printed in modern notation with the G clef. To bring together the principal Prayers and Chants of the Breviary and Antiphonary, there is now available a *Compendium Antiphonarii et Breviarii Romani* taken from the typical editions, and which contains in the order of the Breviary, Lauds, Vespers and small hours, with little Chapters, Versicles and Prayers for all Feasts and Days of the year which may fall on Sundays, as well as Matins for the three last days of Holy Week, and of Easter, Pentecost and Corpus Christi.

A *Cantatorium Romanum* besides the full contents of the *Compendium Gradualis et Missalis Rom.* contains also the Matins and Lauds of the *triduum sacrum*, the Easter office and office for the Dead as well as Vespers for Sundays and Festivals and Complin.

7. The *Directorium Chori* is the standard book for all Intonations of the Celebrant, Hebdomadarian and Chanters; it furnishes the ground plan for the *Antiphonarium*, in which all the Chants with the exception of the Responsories after the Lessons, at least in their opening phrase and indication of mode are to be found. Here we have indicated the Tones of the Psalms, the melodies of the *Venite Exsultemus*, of the Psalms, Versicles, Lessons, *Resp. brevia*, *Te Deum*, Prayers, Litanies, *Gloria*, *Ite missa est* and so forth. The official edition (1888) added the text of all the Psalms, the whole melody of the Hymns, and the new Feasts; hence this book may be considered indispensable for the canonical office.

CHAPTER 21st.

THE ECCLESIASTICAL YEAR AND CALENDAR.

I. The *Ecclesiastical year*, is divided into three principal seasons, and all days and hours of these seasons, are a *proximate* or *remote*, *anterior* or *posterior* celebration of the three great central festivals: *Christmas*, *Easter* and *Pentecost*. The most proximate *anterior* celebration is the *Vigil*, which is only found with the older festivals, and not with those of comparatively recent date; such as *Corpus Christi*, and the *Feast of St. Joseph etc.* The most proximate *posterior* celebration is the *octave*, which closes on the eighth day after the Festival.

The *remote* anterior and posterior celebrations of the three central Feasts, are the *Sundays* with their intervening *Ferias*, or *Week-days*. What the *octave* is to the Festival, the *Feria* is to the preceding Sunday. If the latter be ranked high so also are the subsequent *Feriae*; and hence we have *feriæ majores* and *minores*. To the first-mentioned belong, the *feriæ* (or *week-days*) of Advent and Lent; the Wednesdays, Fridays and Saturdays of *Quarter tense*, and the *Rogation* days.

Between the three great central festivals, other Feasts of our Blessed Lord, of the Blessed Virgin and of the Saints and Angels are inserted during the course of the year.

The Ecclesiastical year begins with the first Sunday of Advent. In the week following the third Sunday we have the first *Quarter tense*; and after the fourth Sunday the *Vigil* of Christmas, then the *Feast* of Christmas, and a succession of Feasts with Octaves. The octave day of Christmas is the 1st of January; — feast of the *Circumcision of our Lord*. On the 6th of January we celebrate the *Epiphania Domini*, or his manifestation to the Gentiles; and then follows the closing of the first great

festival with the *Sundays after Epiphany* (*Dom. post Epiph.*); the number of which is regulated by the time of Easter; it is sometimes more, sometimes less, but never can exceed *six*.

The remote preparation for the Festival of Easter commences with *Septuagesima* Sunday, (*70th day before Easter*) it includes *Sexagesima*, *Quinquagesima* and continues up to *Ash-Wednesday*, (*Feria IV. Cinerum*) when the Church enters on the *40 days Fast* (*Quadragesima*). Between the 1st and 2nd Sunday of Lent, we meet the second *Quarter tense*. After four Sundays, *Passion-tide* follows commencing with *Passion-Sunday* (*Dominica Passionis*); the week following being called *Passion-week*, and then *Palm-Sunday* (*Dominica Palmarum*), commencing *Holy Week* (*Hebdomada major*); during which, *Holy Thursday* (*Feria V. in Coena Domini*), *Good Friday* (*Feria VI. in Parasceve*), and *Holy Saturday* (*Sabbatum Sanctum*) are specially solemnized. *Easter* (*Pascha*) has its octave, which closes on *Low Sunday* (*Dominica in Albis*), and then four Sundays follow. After the 4th Sunday (or 5th after Easter), we meet the *Rogation* days, and *Ascension Thursday*, and on the *50th day after Easter*; — *Whit-Sunday* or *Pentecost* (*Dominica Pentecostes*); for which the days from Ascension day to the Vigil, including *Sunday within the Octave* (*Domin. infra Octavam Ascensionis*), serve as an immediate preparation.

The Octave of Pentecost includes the third *Quarter tense* and closes on *Trinity Sunday* (*Festum Ss. Trinitatis*): The Paschal Time closes with *None* on Trinity Eve. On the Thursday immediately following Trinity Sunday, the Church celebrates the Feast of *Corpus Christi* (*Festum Ss. Corp. Christi*), or *Feast of the Most Holy Sacrament*, which has an Octave, and then follow the *Sundays after Pentecost*, in regular succession to the number of 23; (*the fourth Quarter tense occurring in September*). Should

there be more than 24 Sundays, between Pentecost and Advent, then after the 23^d Sunday, are inserted such Sundays after Epiphany, as could not be celebrated in their proper season, by reason of the proximity of Easter; commencing with the 3^d Sunday after Epiphany, if there be 28; with the 4th if only 27; and so forth. The last Sunday after Pentecost (marked *XXIV. et ultima*) terminates the Ecclesiastical year.

The Festivals or Feasts occurring between these three central Feasts, have not all the same rank or dignity, and consequently are not celebrated with equal solemnity. The Liturgy classifies them as *simples* (*simplicia*), *semidoubles* (*semiduplicia*), and *doubles*; the last mentioned are again divided into *doubles of the 1st class* (*dupl. I. classis*) and *doubles of the 2nd class* (*dupl. 2. classis*), *greater doubles* and *lesser doubles* (*duplicia majora et minora*). The lesser doubles are marked in the calendar with the abbreviated word *dupl.* (*duplex*); the others are specially indicated.

As the Church Festivals became so numerous that they could not all be celebrated by the people with abstinence from servile work and attendance at Mass, a further distinction was established, viz *Festum in foro*, public holiday, and *Festum in choro*, Church holiday.

Every country or Diocese has moreover certain national or local Feasts, which are indicated in the Calendar specially, and quoted as from the Office proper to such country or Diocese; e. g. *ex proprio Hiberniæ*, *ex proprio Angliæ* etc. (from the proper of Ireland, or from the proper of England, etc.)

II. The *Ecclesiastical Calendar*, or "*Ordo recitandi officium divinum Missamque celebrandi*," is a book necessary for every priest, that he may know the Office and Mass to be said every day in the year. We would also add, that wherever the music in the Church is conducted

according to the requirements of the Liturgy; (and there is no place where such ought not to be the case) every Organist or Choir Master, should likewise be provided with it, and familiarised with its use.

[On the continent of Europe, each Diocese has its own special Calendar or *Ordo*; but in Ireland, England and Scotland, and the United States of America, a *general Ordo* for the whole country is compiled each year; those feasts which are specially celebrated in particular dioceses or localities, being indicated in smaller type. Moreover, as Organists and Choir Masters are not generally conversant with the Latin language and Latin terminology; editions in English of the *Ordo* are published in Dublin, London¹⁾ and New York, thus removing all excuse from those, who would study to have the Music of the Church, conformable to the Church's spirit and Liturgy.]

The Ecclesiastical Calendar begins with the civil year on the 1st of January (the date of the 1st Sunday of Advent, the proper commencement of the Ecclesiastical year, being variable). The order of Feasts is regulated by the time of Easter; for, according as Easter occurs, *Septuagesima Sunday, Ash Wednesday, Ascension Thursday, Pentecost, Corpus Christi, etc.*, are determined. These Feasts consequently are styled *moveable Feasts (Festa mobilia)*. The several Directories or *Ordos* published, whether in Latin or English, use abbreviations to indicate the rank of the Feast, the Office to be said, whether proper or common, the colour of the vestments etc.; a key to which abbreviations is generally found at the beginning or end of the book. An Alphabetical list at the end of this book will furnish an explanation of most of the contractions used in the Latin or English Directories.

¹⁾ The Catholic Directory Ecclesiastical Register and Almanac. London, Burns & Oates.

CHAPTER 22^a.

ARRANGEMENT OF THE MISSAL (GRADUAL) AND BREVIARY.

I. The *Missale Romanum* is divided into six principal sections; so also the *Graduale Romanum*; namely: 1) *Proprium de Tempore* contains the Masses for all Feasts, Sundays and *Ferias* of the regular Ecclesiastical year (*tempus*) from the 1st Sunday of Advent to the last after Pentecost. Between Easter Saturday and Easter Sunday, the 2) *Ordo Missæ* with the *Canon* of the Mass is inserted.¹⁾ 3) The *Proprium Missarum de Sanctis*, or special formulas for the Feasts of the B. M. V., the Saints, Angels etc.; from the 29th of September (*Vigil of St. Andrew the Apostle*), to the 26th of November (*Feast of St. Peter of Alexandria*). As most Feasts of Saints, even to the smallest Prayers and Versicles, have fixed formulas *in common*; so the 4th section contains the *Commune Sanctorum*, or *Common of Saints*, which is thus subdivided: a) *In Vigilia unius Apostoli* (on the Vigil of an Apostle); b) *Commune unius Martyris Pontificis* (common of a Martyr who was also Bishop); with two different formulas; c) *Commune unius Martyris non Pontificis* (common of a Martyr not a Bishop, with two forms); d) *Commune Martyrum tempore Paschali. De uno Martyre* (Feast of one Martyr in Paschal time, i. e. from Low Sunday to Pentecost); e) *De pluribus Martyribus temp. Pasch.* (of many martyrs in Paschal time); f) *Commune plurium Martyrum extra temp. Paschale* (of many Martyrs outside of Paschal time); g) *Commune Confessoris et Pontificis* (common of a Confessor and Bishop, with two different Masses); h) *Commune Doctorum* (Common of Doctors);

¹⁾ *Ordo Missæ* indicates that portion of the Liturgy of the Mass which is unchangeable. In the *Graduale* the regular Chants for the *Kyrie, Gloria, Sanctus, Benedictus* and *Agnus Dei (Credo)* are found at the end of the volume under the title "*Ordinarium Missæ.*"

i) *Commune Conf. non Pontificis* (Common of a Confessor not a Bishop, with two Masses); k) *Missa pro Abbatibus* (a Mass for Abbots); l) *Commune Virginum. Pro Virgine et Martyre* (for a Virgin and Martyr, three Masses); m) *Pro Virgine tantum* (for a Virgin only, two formulas); n) *Commune non Virginum. Pro una Mart. non Virg.* (for a Martyr not a Virgin); o) *Pro nec Virg. nec Mart.* (for neither Virgin nor Martyr, e. g. holy widows); p) *In Anniversario Dedicacionis Ecclesie* (the anniversary of the Dedication of a Church).

Then follows the fifth section, the *Votive Masses*¹⁾ (*Missæ Votivæ*); first for each day of the week; — for Monday in honour of the Holy Trinity, or for the Dead;²⁾ for Tuesday in honour of the Holy Angels; for Wednesday in honour of the Holy Apostles SS. Peter and Paul; for Thursday in honour of the Blessed Sacrament; for Friday in honour of the Holy Cross or Passion of our Saviour; and for Saturday in honour of the Blessed Virgin; this last with five different formulas according to the different seasons of the Ecclesiastical year.³⁾ After these come 13 Votive Masses for particular objects, e. g. *the Election of a Pope, for the Sick, for Peace, for a Bride and Bridegroom &c.*, the *Orationes diversæ*, *Missæ pro defunctis*, the *Ordo ad faciendam aquam benedictam* and *Benedictiones diversæ*.

Then come Votive Masses for each day of the week, conceded to the whole Church by Decree of July 5th 1883 — Monday for the Holy Angels, Tuesday for the Apostles,

¹⁾ "Votive masses, are so called, because celebrated for some special purpose of impetration, thanksgiving, or praise." *Amberger, Pastoral-theologie*, vol. II. p. 241.

²⁾ The *Missa pro Defunctis* is found in the *Missal* last of all the Votive masses, and in the *Gradual* at the end of the *Ordinar. Missæ*.

³⁾ From Advent to Christmas, from Christmas to the Purification from the Purification (Feb. 2nd) to Easter, from Easter to Pentecost from Pentecost to Advent.

Wednesday for S^t Joseph, Thursday for the B. Sacrament, Friday for the Passion, Saturday for the Immaculate Conception. These Votive Masses rank as *semiduplicia*; they should not be sung in the ferial Tone, the *Gloria* and *Ite missa est* is to be intoned as on a semidouble, except on Thursdays and Saturdays when the *Gloria* and *Ite missa est* de Beata is ordered. The Choir Master in case of doubt should ascertain before-hand what Mass formula is about to be used and what may be the rank of the solemnity.

The sixth section embraces the Festivals for particular places (*Festa pro aliquibus locis*), which are not celebrated by the universal Church, going from the 8th of December, to the 29th of November. As an Appendix or Supplement to the Missal or Gradual, we meet in the end, the *proper* for each Diocese or country, e. g. *Proprium Hiberniæ*, containing the Masses for the Irish Saints, whose Feasts may not be solemnized by the Church at large, but who are specially honoured in Ireland.

II. The Breviary, and also the *Directorium Chori*, the *Antiph. Rom.* and the extract for Vespers (*Vesperale Romanum*) have exactly the same arrangement as the Missal. Before *Proprium de Tempore* (and instead of the *Ordo* and *Canon* in the Missal), we find the *Psalterium Romanum dispositum per Hebdomadam* or *Psalms*, portioned out to each day of the week; and instead of the fifth section of the Missal (the *Votive Masses*), we have in the Breviary, the *Office of the B. M. V.*, the *Office for the Dead*, the *Litany of the Saints &c.* Each day has its own *Matins*, *Lauds*, and *canonical hours: Prime, Terce, Sext* and *None, Vespers* and *Complin*. These several portions of the Divine Office will be more fully explained in subsequent chapters. At the end of the *Directorium*

Chori, Vesperale and *Antiphonarium*, the fixed Chants and Intonations for the *Psalms, Versicles* &c. are collected together under the rubric "*Commune Directorii Vesperalis, or Antiphonarii*" with special pagination distinguished by a star, thus, (*).

THE HOLY SACRIFICE OF THE MASS.

CHAPTER 23^d.

INTROIT. — KYRIE. — GLORIA.

I. The *Introit*,¹⁾ (*Introitus, entrance*), is an *antiphonal*²⁾ Chant, comprising an Antiphon, one verse of a Psalm, and the Doxology or *Gloria Patri*;³⁾ after which the Antiphon is repeated. At Easter, and during Paschal Time, the Antiphon of the Introit is terminated by a double *Alleluia*; which will be found, with a suitable modulation for each mode, at pages 70* and 71* of the Gradual (8^o edition), and pages 113* and *seqq.*, Vol. II. of the *Folio* edition.

¹⁾ In earlier times (See Duchesne l. c. p. 155) the Antiphon *ad introitum* was begun when the Celebrant left the Sacristy, and the entire Psalm connected with it sung whilst he moved on processionally to the altar; now only one verse of the Psalm is sung with the *Gloria Patri*.

The *Cærem. Episc.* Lib. II. cap. VIII. §. 30 remarks: "*Cum vero Episcopus pervenerit ante infimum gradum altaris . . . cessat sonitus organorum, et Chorus incipit Introitum.*"

A valuable collection of Decrees on liturgical Chant may be seen in the *Cäcilien-Kalender*, 1879, art. of P. Utto Kornmüller "*Rechtskräftige Verordnungen über Kirchenmusik*" and in a similar compilation of Ign. Mitterer, Regensburg, Coppenrath, 1885.

²⁾ i. e. to be chanted alternately by two choirs, or two divisions of a choir.

³⁾ During Passion Time, i. e. from Passion Sunday to Holy Thursday inclusive, and in Masses of the Dead, the *Gloria Patri* is omitted.

The Tones for the *Gloria Patri* at the Introits are given in an appendix to the *Graduale* and with the *Alleluja* Tones for Paschal Time are also furnished on a detached sheet.

On *Ferías (week-days)* and simple Feasts (*simplicia*) one Chorister¹⁾ intones the Introit and sings alone up to the first upright lines drawn across the stave \equiv ; on *semidoubles* and *Sundays* (when the Mass is of the *Sunday*, and not the *Feast of a Saint* &c.) two choristers chant this Intonation; whilst on Feasts of greater rank and solemnity, *three* or *four* unite in singing it; then the entire Choir falls in, and sings the Antiphon right through till they meet the second double bar \equiv , and the Psalm verse indicated by the red letters *Ps.* preceding. The first half of this verse down to the colon, and the *Gloria Patri*, are sung by one or more choristers as above, the full choir responding with the remaining half and the *Sicut erat*.²⁾ Then the Introit is repeated down to the Psalmverse.

II. The Introit is followed immediately by the *Kyrie (ter* — i. e. *three times repeated*), *Christe (ter)* and *Kyrie (ter)*;³⁾ the *Cærem. Episc.* prescribes that at the *Kyrie* the organ may play the alternate *Kyries* in those seasons and on those occasions when the use of the organ is not forbidden.

OBSERVATION. In the *Graduale Romanum* under the rubric *Ordinarium Missæ*, we find the regularly recurring chants of the *Kyrie, Gloria, Credo, Sanctus, Benedictus* and *Agnus Dei*, arranged according to the rank or character of the Ecclesiastical Seasons and Feasts;

¹⁾ Vide the Directions for using the Gradual printed in the commencement of the official edition.

²⁾ The rule is: "If on account of the alternations of the organ, any portion of the prescribed Text is not sung, it should be recited. When the organ is silent all should be sung." The two words employed by the S. R. C. and the *Cærem.* (*intelligibili voce* and *submissa voce*) leave the loudness of the recitation an open question.

³⁾ This ninefold repetition of the *Kyrie* as it is in our present Liturgy is the remnant of a Litany, which according to most ancient custom (as on Easter and Pentecost Saturdays) was sung alternately before Mass (see Duchesne l. c. p. 157).

following the same order that the *Ite missa est*, and *Benedicamus Domino* preserve in the Missal: in all, 13 Masses or Mass Chants, and the Mass for the Dead. As Easter is the greatest festival, the first in order is the Mass to be used on week days from Holy Saturday to Saturday *in albis* (inclusive). Then the Gregorian Mass for the most solemn Festivals (*festas sollemnia*). The third Mass is for festivals of high rank, though not the highest (*festas duplicia*), which may be varied with the fourth. The fifth and sixth Masses are exclusively for Festivals of the B. V. M.; which may be either *solemnia*, *duplicia*, or *semiduplicia*.

If on any Sunday throughout the year (except the Sundays of Lent and Advent) the Office and Mass be of the *Sunday*, and not of the B. V. M. or any Saint; then the *seventh* Mass (*in Dominicis infra annum*) is to be sung.

On Feasts of Saints (*semidoubles*), the *eighth* Mass is used. On *semidoubles* (*ferias*) within Octaves, (not Octaves of the B. V. M.), and when the office is, *de die infra Octavam*, the *ninth* Mass is employed. The *tenth* Mass is for *simple* Festivals (*ritu simplici*). In the present arrangement of the Calendar they occur very seldom.

On *Ferias* (*work-days*) throughout the year, except during Advent and Lent, the *eleventh* Mass is used. On the Sundays of Advent and Lent (*Septuagesima* to *Quinquagesima* not included), the *twelfth* Mass; and on the *Ferias* of Advent and Lent the *thirteenth*.

Then comes the Mass for the Dead (*pro Defunctis*) which is given entire, from the *Introit* to the *Responsorium Libera*.

In most of these Masses the melody of the first *Kyrie* is very often the same as the *Ite missa est* or *Benedicamus Domino*, as in *festis dupl.*, *de Beata* and the like. Whilst the Choir is singing the last *Kyrie*, the Celebrant goes to the middle of the altar, and the *Kyrie*¹⁾ concluded intones the Hymn of the Angels,²⁾ or *Gloria* according to the rank of the Feast.

¹⁾ See *Cærem. Episc. Lib. II. Cap. VIII. par. 37, 38 & 39.*

²⁾ The Text of the *Gloria* as that of the *Kyrie* originated in the Greek Church and at first was sung in Rome only at the first Mass of Christmas Day.

III. The *Gloria*. The Priest sings the words "*Gloria in excelsis Deo*" and the Choir do not repeat these words but follow on with the words "*Et in terra pax*"¹⁾ and sing *all*²⁾ the words right through to the end.

The following are the various Intonations to be used by the Celebrant according to the rank of the Festival.

Toni „Gloria in excelsis Deo“.

1) In Festis sollemnibus et duplicibus.

cd f f f e f g e gfe e

Gloria in excelsis Deo.

In this Intonation there is a fall of *semitone* from the syllable *a* to *in*; consequently it is a mistake to sing *in* to the note *fa*.

2) In *Missis B. Mariæ*, also in Votive Masses of the B. V. M., on *Christmas Day*, *Corpus Christi*, during their octaves, and whenever the *Præfatio B. V. M.* or *de Nativitate* is to be sung.³⁾

gagfg g g g ab c ag efg g

Gloria in excelsis Deo.

The full tone *Sol-fa* (*g-f*), and the *Semitone mi-fa* (*e-f*) should be well fixed on the ear.

3) In *Dominicis, festis semiduplicibus, et infra Octavas, quæ non sunt B. Mariæ.*

d g f e f g fe d e f e d

Gloria in excelsis Deo.

¹⁾ It is consequently *unrubrical* for the choir at High Mass or *Missa Cantata* to repeat the words *Gloria* &c., though in most modern concerted Masses, this is constantly done.

²⁾ *S. R. C. 5. Julii 1631.* The *Cærem. Episc.* in I. Book, chap. 28, par. 9, permits the alternate playing of the organ provided that the verses not sung be recited *submissa voce*.

³⁾ *S. R. C. 25. May 1877.*

4) *In Festis simplicibus.*¹⁾

ega

Glo - ri - a in ex-cél-sis De - o.

The minor third *mi-sol* (*e-g*) should never be sung as if major (*e-g#*).

The *Gloria* is not sung on the Sundays of Lent and Advent.

CHAPTER 24th.

THE CHANTS FOR THE PRAYERS.

When the *Gloria* is terminated (or according to season after the *ninth Kyrie*) the Celebrant (Priest) sings *Dominus vobiscum*, (Bishop) *Pax vobis* and the Choir answers *Et cum spiritu tuo*. *Dominus vobiscum* or *Pax vobis* should always be sung on *one* note without any inflection thus:

V. Dó-mi-nus vo-bis-cum. R. Et cum spi-ri-tu tu-o.
V. Pax vo-bis.

This is immediately followed by the principal prayer of the day, the first of the three Collects,²⁾ with the response, *Amen*.

The present Chapter is but a translation of the prescribed *Toni Orationum* contained in the official *Directorium Chori* and the typical edition of the *Cærem. Episc.* (I. Book, chap. 27).

The prayers may be sung in three ways in *Tonus festivus, simplex ferialis* and *ferialis*.

¹⁾ This is also used in Votive Masses *de Angelis*, in Masses *pro parvulis defunctis*, and on the Ferias of Paschal time, when *de ea*. Bains mentions that the *praxis* in the Pontifical chapel is, on all occasions, to use the *solemn Intonation*, N^o 1.

²⁾ *Colligere plebem* was the usual expression for a liturgical function in presence of the faithful. The second occurs *super oblata*, after the Offertorium and introducing the Preface, and partly said in secret; the third is sung after the Communion (*post communionem*).

1. *Tonus festivus vel solemnus*.

The Prayers should be sung in *Festive* tone, *quando officium est duplex*, (I. II. cl., maj., min.) *vel semiduplex*, *vel de Dominica, in Matutinis, Missis*¹⁾ *et Vesperis*. *His exceptis semper dicuntur in Tono feriali*.

This festive tone is monotonic admitting of two inflections or "Accents;" the 1st *fa-mi-re-fa* called the *punctum principale*; the 2nd *fa-mi*, called the *semipunctum*. The *punctum principale* is employed at that break in the prayer, where the sense of the words marks off a section or clause; in other words, where a *colon* occurs. This inflection should always be sung with emphasis, and rather slowly.

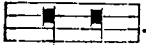
The second inflection the *semipunctum*, is used in the second part or section of the prayer, usually indicated by a *semicolon* or *comma*. When a prayer is so short that both inflections cannot be introduced without destroying the sense, the *semipunctum* is omitted. The *semipunctum* should never be sung before the *punctum* in the body of the prayer; the *punctum* always comes first; e. g. In the Prayer *Deus, qui nos conspicis*, on the Feast of St. Calixtus, 14. October, the *punctum principale* falls on the word *deficere*, and then the *semipunctum* is not used. The same occurs on the 29th of November and elsewhere.

The *punctum* and *semipunctum* are used only *once* in each prayer, however many the clauses. This rule should be especially borne in mind in the protracted prayers of some new Feasts. At the close of the prayer, the *accented syllable*, (*not the final syllable*) of the last word, should be held out, by dwelling on the vowel; and a short pause made between it and the closing formula.

¹⁾ *Etiam in Laudibus et Missis votivis solemnibus (ob causam gravem et publicam, et frequentiam populi)*.

When the prayer closes with *Per Dominum*, and *Per eundem Dominum*, the *semipunctum* comes first and falls on *tuum*, the *punctum principale* last and falls on *Sancti Deus*. In the conclusion *Qui tecum vivit*, or *Qui vivis*, the *semipunctum* is altogether omitted, and only the *punctum* used on *Sancti Deus*.

If several prayers are to be sung *sub unica conclusione*, each one has its *punctum*, and *semipunctum* at the places indicated.

The response *Amen* should be sung on one and the same note, .

Amen.

Examples of prayers in the Festive tone.

(In ritu dupl. aut semidupl.)



O-ré-mus. Deus, qui hodiérnam diem Apostolórum
 F E D F
 tuórum Petri et Pauli mar-tý-ri-o con-se-crá-sti:
 F E
 da Ecclésiæ tuæ eórum in ómnibus sequi præ-cé-ptum;
 F E
 per quos religiónis sumpsit ex-ór-di-um. Per Dó-mi-num
 F E D F
 nostrum Je-sum Christum Fí-li-um tu-um: Qui te-cum
 F E D F
 vi-vit et regnat in u-ni-tá-te Spí-ri-tus sancti De-us,
 per ó-mni-a sæ-cu-la sæ-cu-ló-rum. A-men.

2. Tonus simplex ferialis.

The prayers in this tone, also called *Tonus ferialis missæ*, are sung without any inflection whatever, and are purely *monotonic*. Where a *punctum* or *semipunctum* would be used in the festive tone, here a *pausa* or *suspirium* is substituted. There is no need of giving an example of this intonation as all the syllables are sung to the same note. The *Tonus simplex ferialis* is used: 1) in *Festis simplicibus* and *diebus ferialibus*; 2) in *Missis Defunctorum*; 3) for all the prayers at the blessing of Candles and Palms (*Candlemas Day* and *Palm Sunday*), which close with, *Qui tecum vivit*, *Per Dominum nostrum &c.*, or *clausula major*; 4) for the prayer *Deus a quo et Judas*, on Good Friday, as well as the *omnipotens* immediately following, and the *Libera nos* after the *Pater noster*; 5) for the prayers that occur before the Mass on Holy Saturday and Vigil of Pentecost, at the end of the *Prophecies*, and at the blessing of the Water;¹⁾ 6) for all the prayers of the *Officium Defunctorum*, of the *Litanies*, *Processions &c.* if they terminate with the *clausula major*; as for example, on All Souls Day, and the Rogation Days. In a word the *Tonus simplex* is to be used whenever we have the *clausula major* and the *Tonus sollemnis* not prescribed.

3. Tonus ferialis.

In this form of Intonation, all the words of the prayer are, as in the previous case, sung to one note, except the *last* word and the *ending* or *close*;²⁾ where the voice falls a *minor* third.

¹⁾ The prayers at the blessing of the *fire* are simply *read*, not chanted.

²⁾ The *ending* of prayers in these cases, where the *ferial* intonation should be used, is always: *Per Christum Dominum nostrum*, or *Per eundem Christum Dominum nostrum*, or *Qui vivis et regnas in sæcula sæculorum*, and is called the *clausula minor*.

Example of the Tonus ferialis.

Concéde, miséricors Deus, fragilitáti nostræ præsidium: |
 ut qui sanctæ Dei Genitricis memóriam ágimus, | inter-
 cessionis ejus auxilio | a nostris iniquitatibus

re-sur-gá-mus. Per e - úm-dem Christum Dó-mi-num

no-strum. R̄. A - men.

This Intonation is used: 1) With the prayers sung after the four Anthems of the B. V. M. 2) For the prayer *Dirigere* at Prime. 3) In the Office of the Dead, at Vespers (Matins), Lauds, Libera, when the *clausula minor* is annexed. 4) For the prayers after the Litanies with *clausula minor*. 5) At the *Asperges* or *Vidi-aquam* on Sundays. 6) After the *Mandatum* on Holy Thursdays. 7) Before and after the blessing of the *candles*, (Feast of the Purification) *ashes*, and *Palms* when the prayers close with the *clausula minor*; and at Benediction, or *expositio Ss. Sacramenti*, out of Mass time, when the prayers are terminated by the *clausula minor*. When several prayers are sung in succession in *Tono feriali*, then this inflection of the minor Third is only made on the last word of the last prayer. The *Cærem. Episc.* admonishes: *Regulare autem est, ut in voce gravi et competenti, interposita aliqua mora in fine cujuslibet clausula, et præsertim in clausula finali, cum decore et gravitate recitentur orationes.*

OBSERVATION I. Before the seven prayers of Good Friday, after the Prophecies on Holy Saturday, at the blessing of candles on the 2nd of February (if after *Septuagesima*), and in the Masses of Quarter tense *extra tempus pasch.* the following is sung by the Celebrant, Deacon and Subdeacon.

Sacerdos.	Diaconus.	Subdiaconus.
D CD	A C D E D	A CD

O-ré-mus. Fle-ctá-mus gé-nu - a. Le - vá - te.

The full tone D-C, and the minor third A-C, should be well practised; and the fourth (T-C) should never be sung.

OBSERVATION II. At the *Oratio super populum*, (*cantata Post-communione in missa de feria temp. Quadrag.*) the Deacon sings after the *Oremus* of the Celebrant.

Hu-mi - li - á - te cá - pi - ta vestra De - o.

OBSERVATION III. On Good Friday the prayers commencing with *Oremus*, are sung to a peculiar intonation, which in the official edition of the *Offic. Hebdom. sanctæ* is given for each prayer, but here it will be sufficient to give one, as they are all sung in the same way.

I. Oratio. F E D E

O-rémus, dilectíssimi nobis | pro Ecclésia sancta De - i:

ut e - am Deus et Dñs noster pacificáre |
 adunáre, et custodire dignétur toto or-be ter-

rá-rum: sub-jí - ci - ens ei principátus, et po - te - stá - tes:

detque nobis quiétam et tranquillam vi-tam de-génti-bus,

E C D E

glorificáre Deum Patrem omni-po-téntem. O-ré-mus, etc.

See Observation I.

The prayer immediately following is then sung in *Tono simplici feriali*, on the one note D.

The 4th prayer *pro Romano Imperatore* is omitted *ob sublatum Romanum Imperium*.¹⁾

CHAPTER 25th.

FROM THE EPISTLE TO THE PREFACE.

I. The Epistle is sung on *one* note without any change or inflection;²⁾ except, before a mark of interrogation, where the *accentus interrogativus* is introduced. This inflection is made by falling a *semitone*, and then returning to the reciting note. If the sentence close with a monosyllable, the inflection is made on *it*; if with a word of many syllables, the voice falls the semitone on the *accented* syllable of such word; e. g.

Tonus Epistolæ.

Lé-cti - o li-bri sa-pi - én-ti - æ. Quis est hic et laudábi-
Quid igitur
Mulierem fortem quis

Interrogatio.

mus e - um? Dedit illi coram præcépta, et legem vitæ
lex?
in-véni-et?

Finis. Slowly and well sustained.

et dí-sci-pli-næ.

¹⁾ *Inter ceteras orationes in Missa Præsanctificationum minime decantari potest particularis oratio pro Episcopo; alia vero particularis pro suo Rege substituens illi pro Romanorum Imperatore in Missali apposita, sine approbatione ac apostolica venia dici non licet.* S. R. C. 11. Sept. 1874.

²⁾ If assistant ministers are wanting, the Celebrant sings both Epistle and Gospel, but is recommended to sing the Epistle on a lower tone to that of the prayers preceding. By a recent Decree it is permitted to read the Epistle in a *Missæ Cantata*.

II. After the Epistle or Lesson, comes the *Gradual* which in earlier times was sung by a Deacon, but since Gregory the Great's time by one of the *Cantores*.¹⁾ This for the most part is sung to a prolonged melody, and frequently touches the extreme limits of the Gregorian compass. Two chanters intone the *Gradual*, that is, sing the first word or words until they meet the double bar or line drawn across the stave \equiv ; then the full choir joins in and sings down to the ∇ or *Gradual-verse*, which is sung by the chanters only. Should the Gradual be followed, as is mostly the case, by two *Alleluias* and a *verse* of a psalm; then the Chanters sing the first *Alleluia* down to the *neuma*²⁾ or sign \equiv ; the Choir repeats the same *Alleluia*, and continues the *neuma* following, but only on the vowel *a*. Then the Chanters intone the *verse* down to the sign \equiv , and the Choir continues it to the end; — the Chanters repeat the *Alleluia* to the *neuma*; the Choir falls in and sings the *neuma* only, on the vowel *a*. From *Septuagesima*, instead of the double *Alleluia* and *verse*, the *Tract* should be sung; each verse of which is intoned by the Chanters, and continued by the Choir. A recitation in chanting tone is permitted.

¹⁾ The typical edition of the *Cærem. Episc.* permits the organ to play *alternatim* after the Epistle, provided the Text not sung be recited. Other Decrees of the Sacred Congregation on this point are:

1) Turrit. *An in celebratione solemnæ Missæ Defunctorum possit aliquid brevitatæ causa omitti de eo, quod notatur in Graduali? Et S. R. C. resp. nihil omittendum, sed Missam esse cantandam prout jacet in Missali.* Die 5. Julii 1631 ad 5.

2) Conimbricen. Dub. *An in Missa Conventuali cani semper debeant Gloria, Credo, totum Graduale, Offertorium, Præfatio et Pater noster? Affirmative juxta præscriptum Cæremonialis Episcoporum et amplius.* Die 14. Aprilis 1753 ad 2.

3) S. Marci. *Tractum integre canendum, quum Organum non pulsatur.* Die 7. Sept. 1861 ad 15.

²⁾ We have already explained the various significations of the word *neuma*. Here it is used for the group of notes sung to the final vowel of the word *Alleluia*, by way of prolonged jubilation.

In *Paschal Time* the Gradual is omitted, and only the *Alleluias* and *verse* sung, in the manner just described; but the verse is followed immediately by a new *special Alleluia* and a *second verse*. This special *Alleluia* is intoned by the Chanters down to the *neuma*, or sign \equiv , the Choir does not repeat it but vocalizes the *neuma* to the vowel *a*; then the Chanters intone the verse as before, and the *special Alleluia* is repeated with *neuma*.

The *Alleluia* and *verse* differ in the character of the melody, and mostly in the *modus*, from the *Gradual* to which they may be annexed.

"The last syllable of the last *Alleluia* by being broken "up into several notes, is held out in a long protracted "chant... This prolongation of the *Alleluia* was called "*Sequence*... Later on however, words appropriate to "the Festival were supplied to this protracted chant, to "which the name *Sequence* was restricted... By degrees "every Sunday and Festival had its proper *Sequence*, "until the correction of the Missal, when only *four* were "retained in use."¹⁾

The *Sequences* in earlier times were also called *Prose*; some of them were composed by *Notker Balbulus* (A. D. 912). Pre-tridentine Missals have as many as one hundred such; however, the general Reform of the Missal ordered by Pius V., eliminated all but the *five*²⁾ best and most beautiful.

¹⁾ Amberger, *Pastoraltheologie*. II. Vol. p. 97.

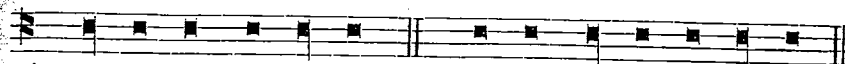
²⁾ These *five* are: *Victimæ Paschali Laudes*, of *Wipo* (11th century) for Easter; *Veni Sancte Spiritus*, (11th cent. [?]) for Pentecost. *Lauda Sion*, of St. Thomas of Aquin (13th century) for Corpus Christi; and the *Stabat mater dolorosa* of *Jacopone* (end of 13th cent.) for the Seven Dolours of the B. V. M. The *Sequence Dies iræ* may not be classed with the above; it is proper to the Mass for the Dead. As the last verse of the *Dies iræ* contains a prayer for the departed, it must always be sung. The *descriptive* or *dramatic* verses may be omitted. Schubiger's work: "*Die Sängerschule von St. Gallen*," affords a great deal of information regarding the *Sequences*.

These truly divine poems are wedded to equally divine melodies.

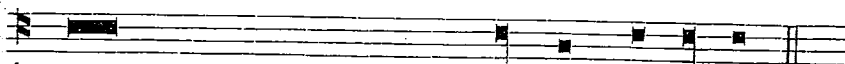
III. The *Gospel* admits of *three* inflections: 1) before a mark of interrogation, 2) before a full stop, and 3) at the termination.

Before a mark of interrogation, the voice falls from the reciting note *half a tone*, Do-Si, and returns immediately to the same note as in the Epistle; before a period or full stop, it falls a *minor third*, — Do-La, and returns at once to the reciting note Do, *without* any intermediate Si. The inflection should not be made later than the fourth syllable before the period, nor sooner than the sixth last syllable;¹⁾ the voice falls the minor third, and then returns to the reciting note, but with an intermediate Si, and these notes should be sung *slowly* and *impressively*. If the sentence closes with a monosyllable or indeclinable Hebrew word, the inflection should be made on the *second last* syllable.

Tonus Evangelii.



℣. Dó-mi-nus vo-bis-cum. ℞. Et cum spí-ri-tu tu-o.

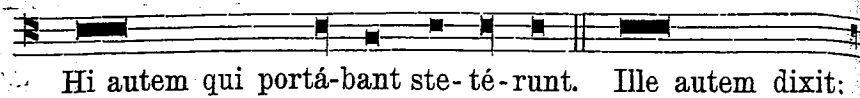
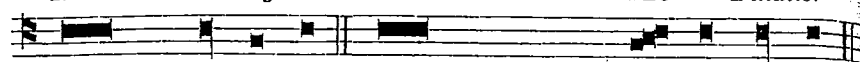


℣. Sequéntia sancti Evangélii se-cún-dum Matthæ-um,
 " " " " Jo-án-nem,
 ℞. Glória ti-bi, Dómi-ne.



se-cún-dum Marcum. Quid ergo erit no-bis?
 " Lu-cam. Nonne decem mundáti sunt?

¹⁾ The *Direct. Chori* remarks; *non fit depressio vocis a fa ad re* (here it is *Do-La*, same interval as *Fa-Re*, *F-D*) *ante 6 syllabam*... *nec post quartam*.

Mediatio communis.*Mediatio in monosyllabis.*a h c *Finalis.*

Quia Prophé-ta est. Et vitam ætérnam pos-si-dé-bit.
 Filii A-bra-ham. Et qui se humiliat ex-al-tábi-tur.
 Non potest meus es-se di-sci-pulus.

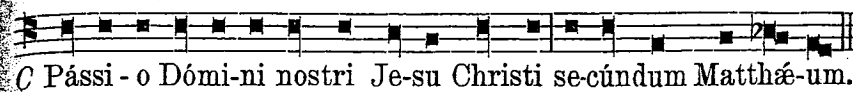
OBSERVATION. The Passion of our Lord, according to the four Evangelists, is sung in Holy Week in a peculiar manner. Three Priests or Deacons,¹⁾ divide the Text between them in such a way, that one chants the words spoken by Our Saviour, another the narrative of the Evangelist, and the third the words spoken by other individuals, such as Peter, Pilate &c. the Jews or the Synagogue. In the Missal these three divisions are marked thus, X (*Christus*), E (*Evangelista*), T (*Turba*), or ✠ (*Christus*), C (*cantor or chronista*), S (*succentor or synagoga*), or S (*Salvator*), E (*Evangelista*), Ch (*Chorus*), or finally B (*vox bassa*, *Christus*) M. (*v. media*, *Evang.*), A. (*v. alta*, the *Turba*). Those passages in which a multitude or number of individuals are represented speaking, may be sung by a special choir to the harmonised arrangement of *Vittoria*, or *Suriano*, or other such composers.

William Durandus Bishop of Menda, who died in Rome on the 1st of November 1296, in his *Rationale Divin. Offic. lib. 2. cap. de fer. 2. post Dominic. in ramis palmarum*, testifies that even at that remote period, "non legitur tota passio sub tono evangelii, sed cantus verborum Christi dulcius moderantur; evangelistæ verba in tono evangelii proferuntur; verba vero impiissimorum judæorum clamose, et cum asperitate vocis."

(See Bains, Vol. II. p. 110.)

¹⁾ Or the Celebrant as *Christus*, Deacon and Subdeacon (if he have the orders of a Deacon) the other parts.

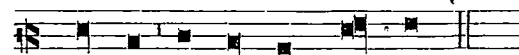
The *Tonus passionis* is as follows.¹⁾



IV. After the Gospel the Celebrant intones the *Credo in unum Deum*,²⁾ if the Rubric should prescribe it, and the Choir answers, commencing with the word *Patrem*.

The official edition of the *Gradual* contains, besides the first form of chanting the *Credo*, usually found in most Graduals, three others written in the same *Tone* or *Mode* (IV.). Any one of these can be selected by the Choir.³⁾ The intonation of the *Credo* is as follows:

G E F E D Ga a



Cre-do in u-num De - um,

The Choir immediately follows with the words *Patrem omnipotentem*, and sings all the words⁴⁾ without abbreviation to the end.

¹⁾ A very useful edition of the four passions in full was brought out in Rome 1838 by Alfieri "*Cantus passionis*." This has been reproduced by Pustet in Ratisbon.

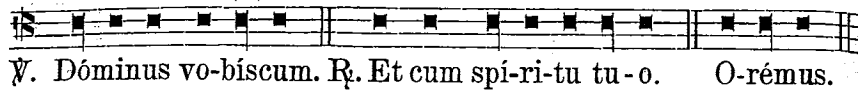
²⁾ The singing of the *Credo* began in the Roman Liturgy in the first half of the 11th century. Beruo of Reichenau relates as an eyewitness that the Emperor Henry II. induced Benedict VIII. (1012 to 1024) to introduce this custom (S. Patrolog. Migne, vol. 142, p. 1060.)

³⁾ For the same purpose the arrangements of the melody made by Ludovico Viadana can be used. The author of this Manual edited twenty of these in Gregorian and modern notation, published by Pustet, and Joseph Hanisch wrote an Organ accompaniment which may be had from the same publisher.

⁴⁾ The typical edition of the *Cærem. Episc.* (28. chap. 1st Book, par. 10) expressly observes; "In the singing of the *Credo* the Organ must not play the alternate verses, but all the Text must be sung."

The Decrees of Councils on this point are numerous; and there is quite a series of Decrees of the Sacred Congregation bearing on the same e. g. — *An sit toleranda consuetudo ut Symbolum sub organo moduletur?* Resp. *Abusum huiusmodi minime tolerandum, sed omnino per*

V. As soon as the *Credo* is terminated, the Celebrant sings *Dominus vobiscum*, and the Choir responds. The Celebrant then introduces the *Offertory* by *Oremus*, as follows:



The *Offertory* consists of an extract from the Psalms or some other portion of Scripture, and all the *Offertories* assigned to each day and Feast are contained in the *Graduale*. Like the *Introit*, it is intoned by one, two or three and four Chanters according to circumstances, and then continued to the end by the full Choir. In Paschal time an *Alleluia* is added, which if not printed after the *Offertory* of the day, may be found at the end of the *Graduale*.

OBSERVATION. A custom very generally prevails of singing a *Motet* instead of the *Offertory*, or after the *Offertory* and before the *Preface*. The first mentioned practice is not allowable, as the *Offertory* prescribed for the day should be sung and may not be substituted. If time however permit, it is allowable after the *Offertory* either to repeat it, or to sing a *Motet suitable* to the Festival. [Thus, if it be a Feast of the B. Sacrament, an *O salutaris* or *Ave verum &c.*, if of the B. V. M. an *Ave Maria*, *Alma Virgo &c.*; but we fail to see the appropriateness of the *Quis est homo* on Christmas Day, or of the *Inflamatus* on Easter Sunday.¹⁾]

Episcopum provideri, ut integre intelligibili voce symbolum decantetur, ita ut a populo distincte audiri valeat. Die 10. Mart. 1657. — *An cum dicitur Symbolum in Missa sit intermiscendum Organum?* Resp. *Symbolum integre canendum etiamsi pulsetur Organum.* — Die 7. Sept. 1861. — *An sonus Organi toto rigore possit intermisceri cum cantu, quando in Missa solenni seu Pontificali integrum Symbolum in notis seu in cantu gregoriano et firmo cantatur in choro?* Resp. *Affirmative.* Die 22. Mart. 1862.

¹⁾ Dub. *Potestne tolerari praxis, quod in Missa solenni, præter cantum ipsius Missæ, cantetur in Choro a musicis aliqua laus vulgo dicta aria, sermone vernaculo?* S. R. C. respondit 22. Martii 1862: *Negative, et abusum eliminandum.*

CHAPTER 26th.

THE PREFACE. — SOLEMN INTONATION.

The *Preface*, as its name indicates, is an introduction to the *Canon* of the Mass. Its commences with an *antiphonal* chant between Priest and People (choir). Both text and melody are of very ancient date.

The *Intonation* or *Chant* of the *Preface* is of two kinds: *Solemn* (*cantus sollemnis* or *festivus*), and *Ferial* (*cantus ferialis*).

The *Missal* contains *eleven* *Prefaces*, differing somewhat in text, according to the character of the season or Festival; viz for *Christmas*, *Epiphany*, *Lent*, *Passion-tide*, *Easter*, *Ascension*, *Pentecost* and *Trinity* (which serves also for Sundays throughout the year), for *Feasts of the B. V. M.*, of the *Apostles*, and the *Præfatio communis* or *Preface* generally used, when no special *preface* is prescribed.

We give here the *Chant* for all¹⁾ the *Prefaces*, in so far as the text varies. The learner should be careful to sing the first interval, a *minor third* (A-C, La-Do) correctly; and the recurring full tone from D to C, should not be diminished by sharpening the C.

The Celebrant should also be careful not to intone the *Per omnia*, at too high a pitch; as by reason of the continuous ascent of the melody (II. Tone) it reaches to a minor sixth from the initial note A; and if this be taken too high, the falling and weakening of the voice during the course of the *Chant*, will lead to untunefulness and precipitation; neither should he make the first inter-

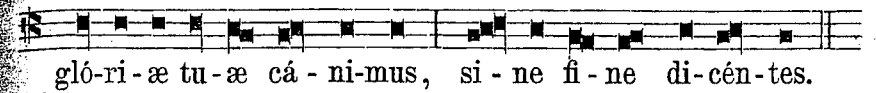
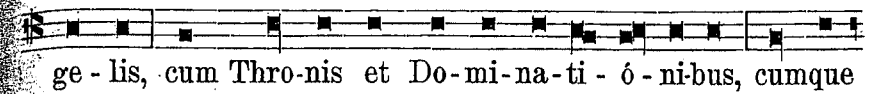
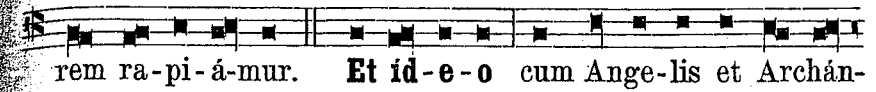
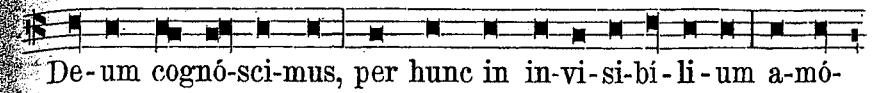
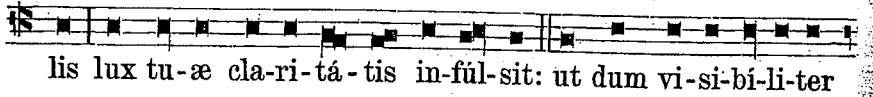
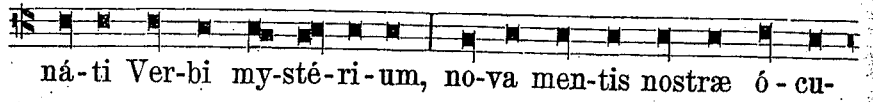
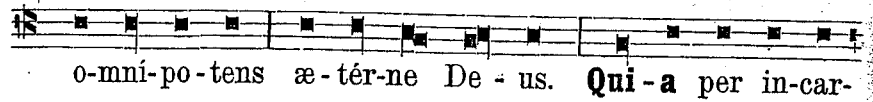
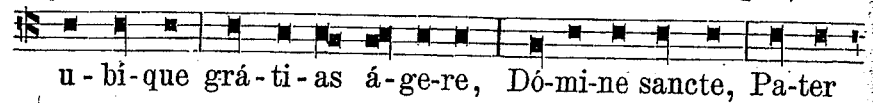
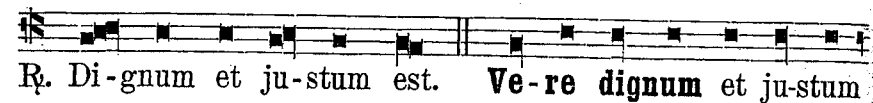
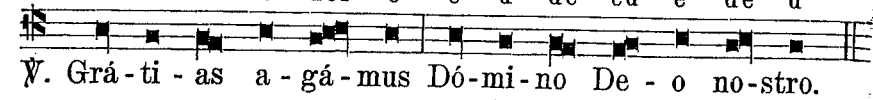
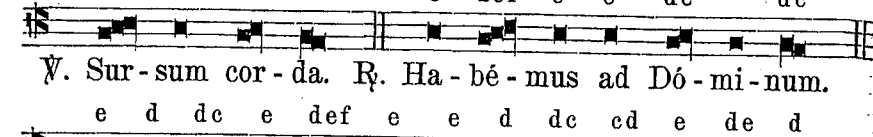
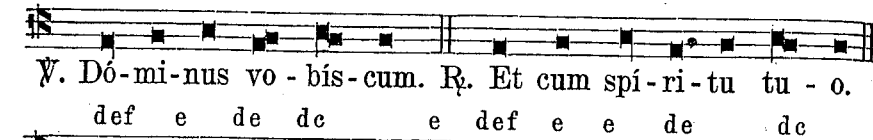
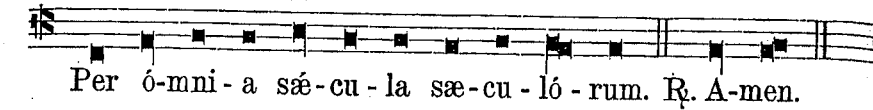
¹⁾ The *Prefaces* for the blessing of Palms, and of the *Baptismal Font*, can be learned from the *Missal*. The *Prefaces* given here are taken from the most recent Roman edition of the *Missal* approved of by the Sacred Congregation of Rites; and are a faithful reprint of the work compiled by Guidetti: *Cantus Præfationum. Romæ. Jac. Tornerii. 1588.*

val a fourth G-C, as is too commonly done. The *accented* syllables should be specially attended to.

1. De Nativitate.

From Christmas to Epiphany (except the Octave Day of St. John the Evangelist), on the Purification, on Corpus Christi and during its Octave (if no Festival occur having a proper Preface), on the Feast of the Transfiguration, and of the Holy Name, the following Preface is sung.

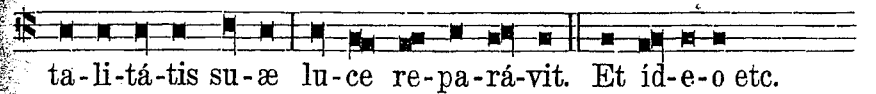
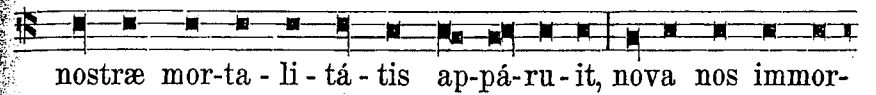
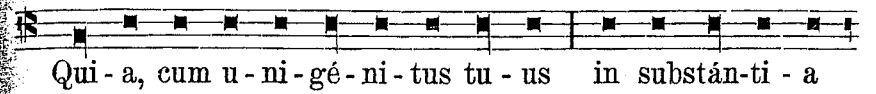
A C D E



2. De Epiphania.

On the Feast of the Epiphany and during the Octave.

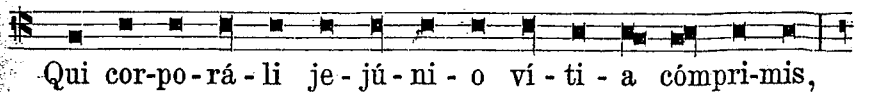
Per ómnia etc. Vere dignum et justum est, æquum et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Pater omnipotens, ætérne Deus. (As at page 120.)

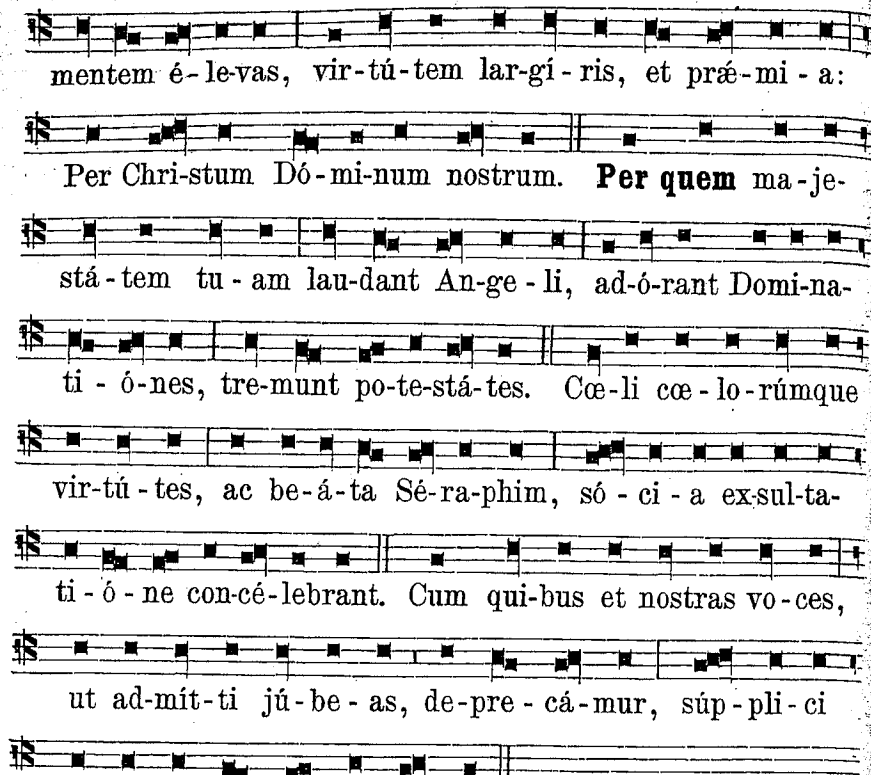


3. In Quadragesima.

From the first Sunday of Lent (Dom. I. Quadrag.), to Passion-Sunday, the following Preface is sung on all Feasts (duplex and semiduplex), which have no proper Preface:

Per ómnia etc. Vere dignum et justum est, æquum et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Pater omnipotens, ætérne Deus. (See page 120.)



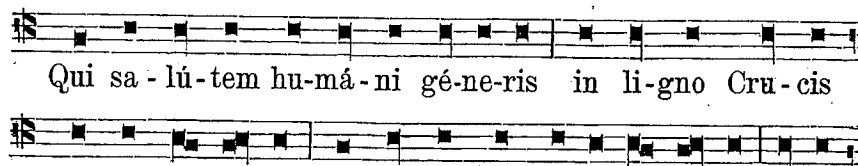


mentem é-le-vas, vir-tú-tem lar-gí-ris, et præ-mi-a:
 Per Chri-stum Dó-mi-num nostrum. **Per quem** ma-je-
 stá-tem tu-am lau-dant An-ge-li, ad-ó-rant Domi-na-
 ti-ó-nes, tre-munt po-te-stá-tes. Cœ-li cœ-lo-rúmque
 vir-tú-tes, ac be-á-ta Sé-ra-phem, só-ci-a ex-sul-ta-
 ti-ó-ne con-cé-lebrant. Cum qui-bus et nostras vo-ces,
 ut ad-mít-ti jú-be-as, de-pre-cá-mur, súp-pli-ci
 con-fes-si-ó-ne di-cén-tes.

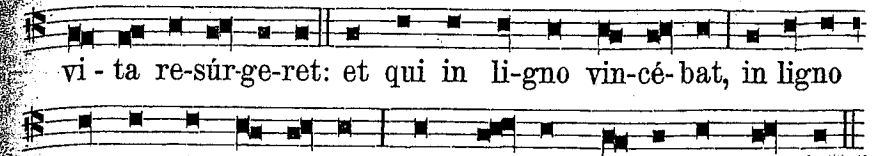
4. De Cruce.

On Passion and Palm-Sunday, on Holy Thursday, and on all Feasts, (duplex and semid.) not having a special Preface, which may be celebrated during Passion time; also on the Feasts of the Holy Cross, of the Sacred Heart, and of the Precious Blood, the following is sung:

Per ómnia etc. Vere dignum et justum est, æquum et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Pater omní-potens, ætérne Deus. (See page 120.)



Qui sa-lú-tem hu-má-ni gé-ne-ris in li-gno Cru-cis
 con-sti-tu-í-sti: ut un-de mors o-ri-e-bá-tur, inde

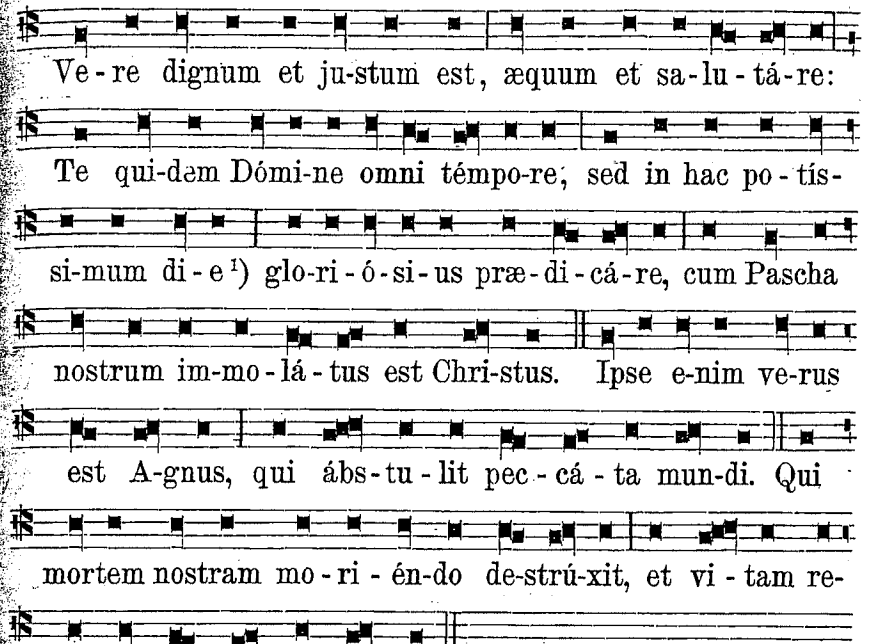


vi-ta re-súr-ge-ret: et qui in li-gno vin-cé-bat, in ligno
 quoque vin-ce-ré-tur: Per Christum Dó-mi-num nostrum.
 Per quem etc.

5. In die Paschæ.

From Easter Saturday to Saturday in Albis, on Sundays till Ascension, and on all Feasts (dupl. and semid.) during this time, not having a proper Preface, the following is sung:

Per ómnia sæcula etc. (See page 120.)



Ve-re dignum et ju-stum est, æquum et sa-lu-tá-re:
 Te qui-dam Dó-mi-ne omni té-m-po-re; sed in hac po-tis-
 si-mum di-e¹⁾ glo-ri-ó-si-us præ-di-cá-re, cum Pascha
 nostrum im-mo-lá-tus est Chri-stus. Ipse e-nim ve-rus
 est A-gnus, qui ábs-tu-lit pec-cá-ta mun-di. Qui
 mortem nostram mo-ri-én-do de-strú-xit, et vi-tam re-
 sur-gén-do re-pa-rá-vit. Et ideo etc.

6. De Ascensione.

From Ascension Thursday to the Vigil of Pentecost (exclusive) and on all intervening Feasts, not having a special Preface, the following is sung:

¹⁾ Sabbato s.: in hac potissimum nocte; per Oct. Paschæ, ut supra; Dom. in Albis ac deinceps: in hoc potissimum gloriosius . . .

Per ómnia etc. Vere dignum et justum est, æquum et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Pater omnipotens, ætérne Deus. (See pagè 120.)



Per Chri - stum Dó - mi - num nostrum. Qui post re - surre -
cti - ó - nem su - am ó - mni - bus di - sci - pu - lis su - is ma - ni -
féstus ap - pá - ru - it, et ipsis cer - nén - ti - bus est e - le - vá - tus
in cœ - lum, ut nos di - vi - ni - tá - tis su - æ tri - bú - e - ret es -
se par - ti - ci - pes. Et ideo etc.

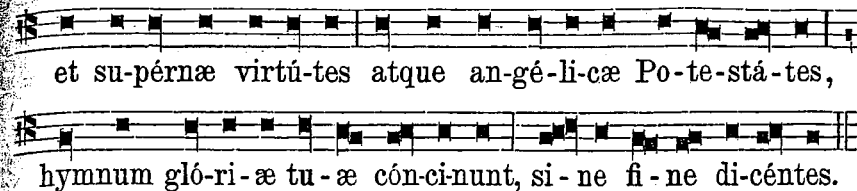
7. De Pentecoste.

From the Vigil of Pentecost to the following Saturday, (inclusive):

Per ómnia etc. Vere dignum et justum est, æquum et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Pater omnipotens, ætérne Deus. (See page 120.)



Per Chri - stum Dó - mi - num no - strum. Qui a - scéndens
su - per omnes cœ - los, sedénsque ad dœx - te - ram tu - am pro -
mis - sum Spi - ri - tum sanctum ho - di - ér - na di - e in fi -
li - os ad - o - pti - ó - nis ef - fú - dit. Quapró - pter pro - fú - sis
gáu - di - is, to - tus in orbe terrárum mun - dus exsúl - tat. Sed

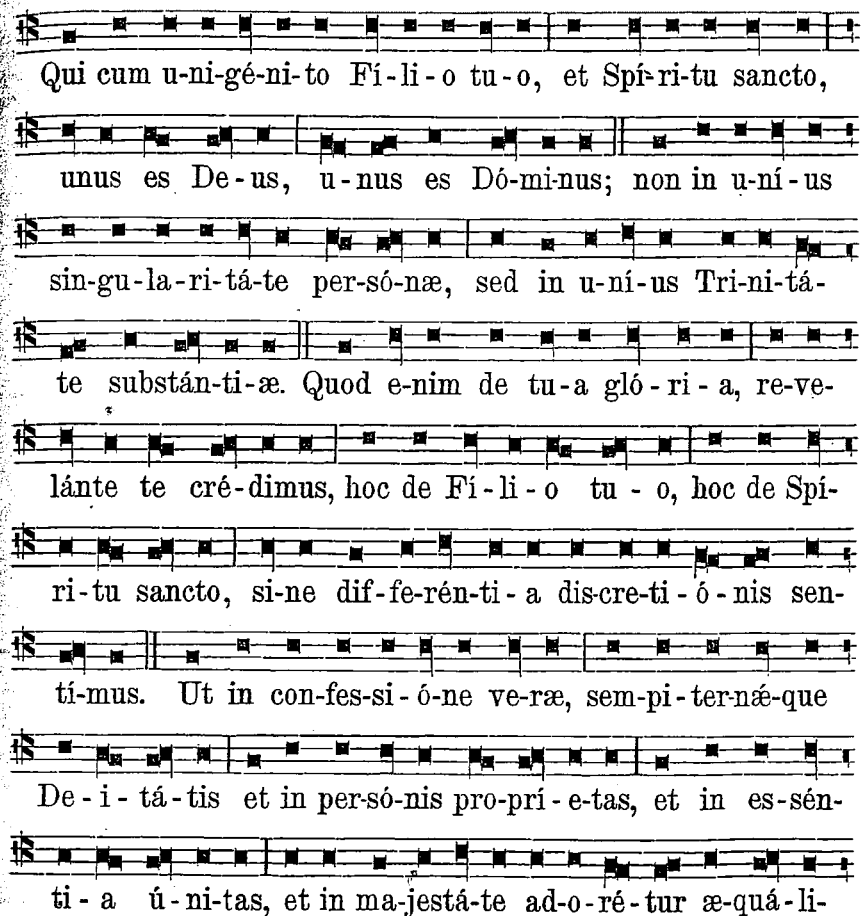


et su - pœrnæ virtú - tes atque an - gé - li - cœ Po - te - stá - tes,
hymnum gló - ri - æ tu - æ cón - ci - nunt, si - ne fi - ne di - cén - tes.

8. De SS. Trinitate.

On Trinity Sunday, and on all Sundays throughout the year not having a special Preface.

Per ómnia etc. Vere dignum et justum est, æquum et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Pater omnipotens, ætérne Deus. (See page 120.)



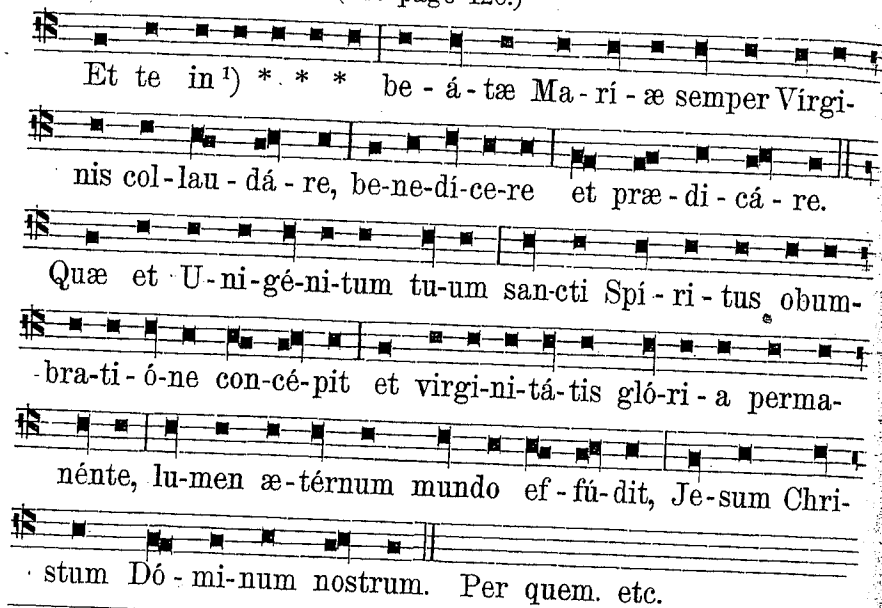
Qui cum u - ni - gé - ni - to Fi - li - o tu - o, et Spi - ri - tu sancto,
unus es De - us, u - nus es Dó - mi - nus; non in u - ní - us
sin - gu - la - ri - tá - te per - só - næ, sed in u - ní - us Tri - ni - tá -
te substán - ti - æ. Quod e - nim de tu - a gló - ri - a, re - ve -
lánte te cré - dimus, hoc de Fi - li - o tu - o, hoc de Spi -
ri - tu sancto, si - ne dif - fe - rén - ti - a dis - cre - ti - ó - nis sen -
tí - mus. Ut in con - fes - si - ó - ne ve - ræ, sem - pi - ternæ - que
De - i - tá - tis et in per - só - nis pro - pri - e - tas, et in es - sên -
ti - a ú - ni - tas, et in ma - jestá - te ad - o - ré - tur æ - quá - li -



9. In Festis B. Mariæ Virg.

On all Feasts of the B. V. M. (except the Purification, when the Preface of the Nativity is used) and during their Octaves, and on other Feasts, falling within these Octaves, that have no special Preface:

Per ómnia etc. Vere dignum et justum est, æquum et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Pater omnipotens, ætérne Deus. (See page 120.)



¹⁾ On the Feast of the Annunciation, insert: *in Annuntiatione*, on that of the Visitation: *in Visitatione*, on the Assumption: *in Assumptione*, on the Nativity: *in Nativitate*, on the Presentation: *in Presentatione*, on the Immaculate Conception: *in Conceptione Immaculata*, on the Feast ad Nives, of her name, and de Mercede: *in Festivitate*; on the Seven Dolours: *in Transfixione*, on the Feast of Mount Carmel: *in Commemoratione*, and on Rosary Sunday: *in Solemnitate*.

10. De Apostolis.

On Feasts of Apostles and Evangelists (except the Feast of St. John, Evang.) and during their Octaves, and on Feasts within these Octaves not having a proper Preface:

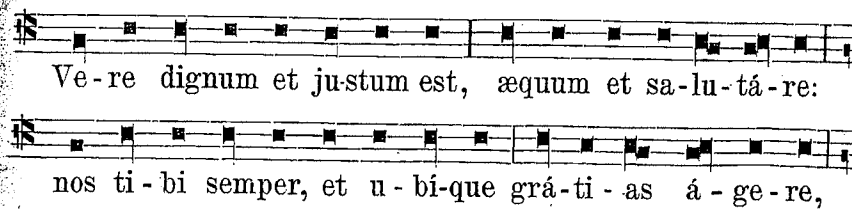
Per ómnia etc. (See page 120.)

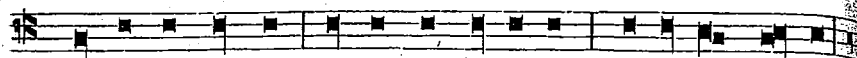


11. Præfatio communis.

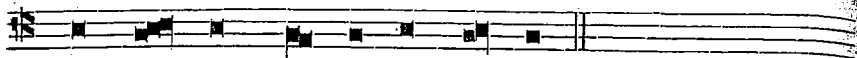
On all Feasts and during their Octaves, and on all Semidoubles having no special Preface.

Per ómnia etc. (See page 120.)





Dó-mi-ne sancte, Pa-ter omni-po-tens, æ-térne De-us:



Per Chri-stum Dó-mi-num nostrum. Per quem etc.

CHAPTER 27th.

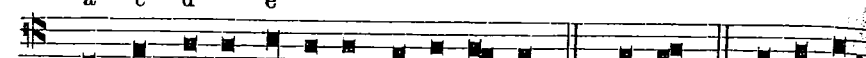
THE PREFACE. — FERAL INTONATIONS.

The Ferial form of the Preface differs from the Festive form only in a more frequent syllabic recitation of the Intervals. Two examples will be enough.

1. De Nativitate Domini.

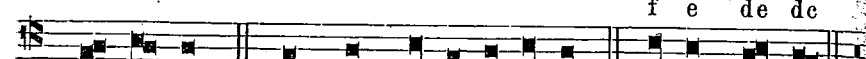
For all Votive Masses of the most Holy Sacrament and of the Sacred Name; also prescribed by the Sacred Congregation since 1868, for Votive Masses on Thursdays throughout the year.

a c d e



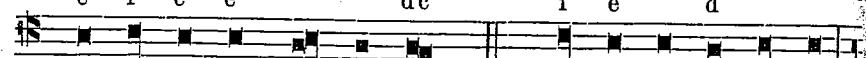
Per ó-mni-a sæ-cu-la sæ-cu-ló-rum. R̄. Amen. V̄. Dó-mi-nus

f e de de



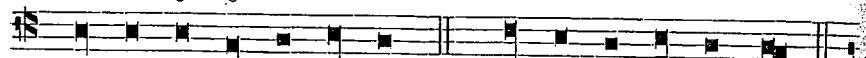
vo-bis-cum. R̄. Et cum spí-ri-tu tu-o. V̄. Sursum cor-da.

e f e e de f e d

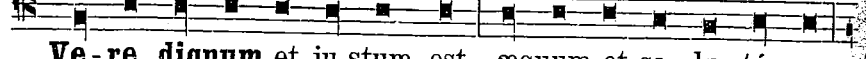


R̄. Ha-bé-mus ad Dó-mi-num. V̄. Grá-ti-as a-gá-mus

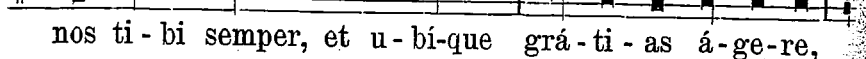
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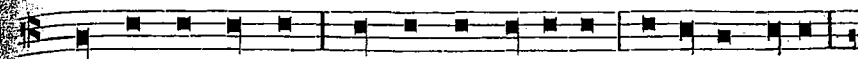
Dó-mi-no De-o nostro. R̄. Dignum et ju-stum est.



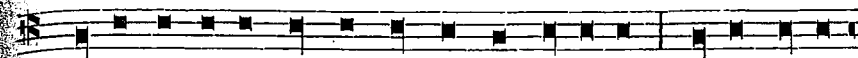
Ve-re dignum et ju-stum est, æquum et sa-lu-tá-re,



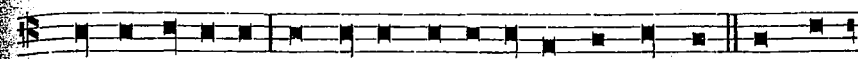
nos ti-bi semper, et u-bi-que grá-ti-as á-ge-re,



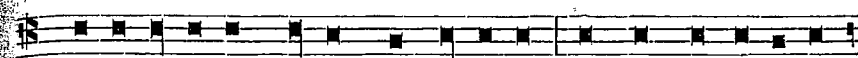
Dó-mi-ne sancte, Pa-ter omni-po-tens, æ-térne De-us.



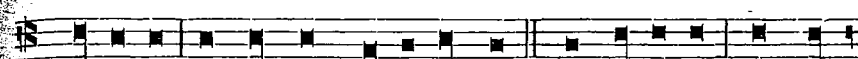
Qui-a per incar-ná-ti Ver-bi my-sté-ri-um, no-va mentis



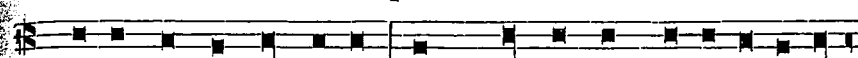
nostræ ó-cu-lis lux tu-æ cla-ri-tá-tis in-fúl-sit: ut dum



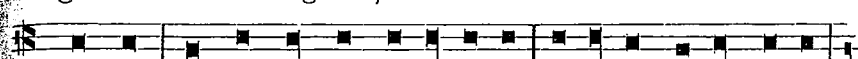
vi-si-bí-li-ter De-um cog-nóscimus, per hunc in in-vi-si-



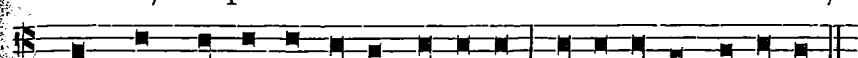
bí-li-um a-mó-rem ra-pi-á-mur. **Et id-e-o** cum An-



ge-lis et Archán-ge-lis, cum Thro-nis et Do-mi-na-ti-ó-



ni-bus, cumque omni mi-lí-ti-a cœ-léstis ex-ér-ci-tus,



hymnum gló-ri-æ tu-æ cá-nimus, si-ne fi-ne di-céntes.

The second Preface, *In Quadragesima* is used on all Ferial Days from Ash-Wednesday until the Saturday before Passion Sunday, inclusive.

The third Preface, *De Cruce* is used from Passion Sunday until Holy Thursday (exclusive), also at Private Votive Masses of the Passion.

The fourth Preface, *tempore paschali* on Ferial Days and Feasts *ritu simplici* from Low Sunday until Ascension.

The fifth Preface, *de Ss. Trinitate* at private Votive Masses of the Holy Trinity.

The sixth, *de Spiritu sancto* at Votive Masses of the Holy Ghost.

The seventh, *de Beata Maria* at Votive Masses of the Blessed Virgin.

The eighth, *de Apostolis* at Votive Masses of the Apostles.

The ninth, *Præfatio communis*, on simple Feasts and Ferial Days having no proper Preface and at Masses for the Dead.

Per ómnia sæcula etc. (See page 128.)

Ve-re dignum et justum est, æquum et sa-lu-tá-re,
 nos ti-bi semper et u-bique grá-ti-as á-ge-re, Dómine
 sancte, Pa-ter omni-po-tens, æ-térne De-us, per Christum
 Dómi-num nostrum. **Per quem** ma-jestá-tem tu-am laudant
 Ange-li, ad-ó-rant Domina-ti-ó-nes, tremunt Po-testá-tes.
 Cœ-li cœ-lo-rúmque Vir-tú-tes, ac be-á-ta Sé-ra-
 phim, só-ci-a exsul-ta-ti-ó-ne concé-le-brant. Cum quibus
 et nostras vo-ces, ut admit-ti jú-be-as, deprecámur, sup-
 pli-ci con-fes-si-ó-ne di-cén-tes.

The *Sanctus*, which is selected according to the season, or rank of the Festival (see p. 115, Observ. III.) imme-

diately follows the Preface. During the *Elevation* nothing should be sung: — “*silet chorus et adorat cum aliis.*” The Organ however may play; yet in such a way as not to distract, but rather help the devotion of the adoring faithful. “*Organum vero, si habetur, cum omni tunc melodia et gravitate pulsandum est.*” (*Cæremoniale Episc. lib. II. cap. viii. n. 70.*)

After the Elevation the *Benedictus* should be sung: — “*Cantari debet post elevationem.*” (*S. R. C. 12. Nov. 1831.*) This rule certainly holds for Pontifical Masses, and for others De Herdt says it is a praiseworthy custom; — “*laudabilis.*” However if the *Sanctus* and *Benedictus* should both be sung before the Elevation, then it is allowed, after the Elevation, to sing the *Tantum ergo*, or other portion of a Hymn. or Antiphon to the Blessed Sacrament; provided however the words be not altered.¹⁾

CHAPTER 28th.

THE PATER NOSTER. — COMMUNION.

I. There are two intonations of the *Pater noster*, one solemn, the other *ferial*.²⁾

¹⁾ The typical edition of the *Cæremoniale Episcoporum* (Lib. I. cap. 28. par. 9) says: “*In Missa solemnè pulsatur [organum] alternatim . . . ad Sanctus, ac deinceps usque ad Pater noster; sed ad elevationem Ss. Sacramenti pulsatur organum graviore et dulciori sono: et post elevationem poterit immediate motettum aliquod opportunum cantari.*” Still another Decree remains in force as given in the 2nd book, 8th chapter, paragraphs 70 & 71: — “*Chorus prosequitur cantum usque ad Benedictus qui venit exclusive; quo finito, et non prius, elevatur Sacramentum. Tunc silet Chorus, et cum aliis adorat. Organum vero, si habetur, cum omni tunc melodia, et gravitate pulsandum est.*” “*Elevato Sacramento, Chorus prosequitur cantum Benedictus etc.*” The Celebrant therefore is bound to wait and not commence the elevation until the Choir shall have concluded the *Hosanna*. This pause when necessary can be best made by prolonging the *Memento* for the living.

²⁾ In the Bull: “*Quo primum temp.*” Pius V. remarks (14th July 1570): “*Quare abusus est, in Missa cantata legere tantum, quæ juxta ritum, modum et normam Missalis cantari debent, uti fit, quando Epistola vel Præfatio abruptitur, cantus Pater noster omittitur vel truncatur etc.*”

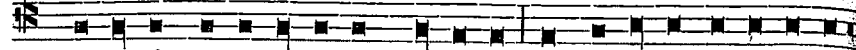
1. Tonus festivus.

A C D E



Per ómni-a sæcu-la sæ-cu-ló-rum. R̄. Amen. O-rémus.

C D E

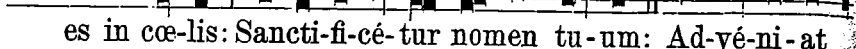


Præcéptis sa-lu-tá-ri-bus mó-ni-ti, et di-vi-na insti-tu-ti-

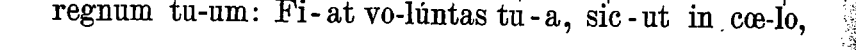
Extendit manus.



ó-ne formá-ti, au-dé-mus dí-ce-re. Pa-ter no-ster, qui



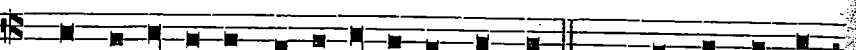
es in cœ-lis: Sancti-fi-cé-tur nomen tu-um: Ad-vé-ni-at



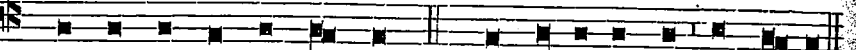
regnum tu-um: Fi-at vo-lúntas tu-a, sic-ut in cœ-lo,



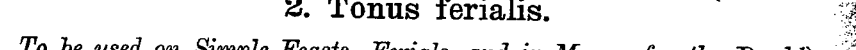
et in ter-ra. Panem nostrum quo-ti-di-á-num da no-bis



hó-di-e: Et dimitte no-bis dé-bi-ta nostra, sic-ut et



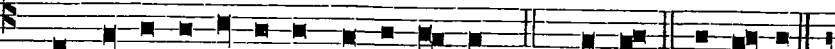
nos dimit-timus de-bi-tó-ri-bus nostris. Et ne nos in-dú-



cas in ten-ta-ti-ó-nem. R̄. Sed li-be-ra nos a ma-lo.

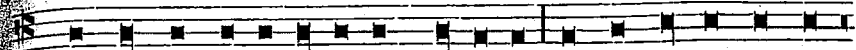
2. Tonus ferialis.

To be used on Simple Feasts, Ferials, and in Masses for the Dead.¹⁾



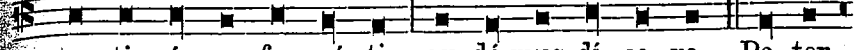
Per ómni-a sæ-cu-la sæ-cu-ló-rum. R̄. Amen. O-rémus:

¹⁾ Also in Votive Masses of a private not solemn character.

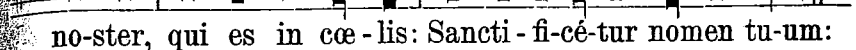


Præ-cé-ptis sa-lu-tá-ri-bus mó-ni-ti, et di-vi-na in-sti-

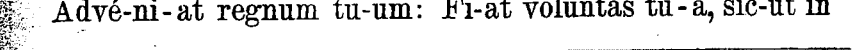
Extendit manus.



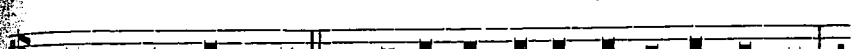
tu-ti-ó-ne for-má-ti, au-dé-mus dí-ce-re. Pa-ter



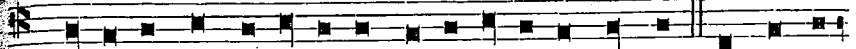
no-ster, qui es in cœ-lis: Sancti-fi-cé-tur nomen tu-um:



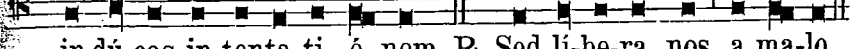
Advé-ni-at regnum tu-um: Fi-at volúntas tu-a, sic-ut in



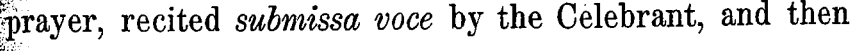
cœ-lo et in ter-ra. Pa-nem nostrum quo-ti-di-á-num



da no-bis hó-di-e: Et dimit-te no-bis dé-bi-ta nostra,



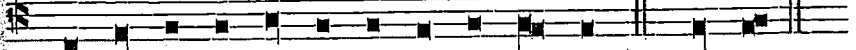
sic-ut et nos dimit-timus de-bi-tó-ri-bus nostris. Et ne nos



in-dú-cas in tenta-ti-ó-nem. R̄. Sed li-be-ra nos a ma-lo.

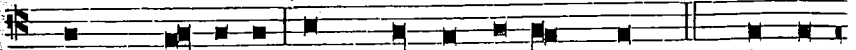
The *Pater noster* is immediately followed by a short prayer, recited *submissa voce* by the Celebrant, and then

Dextera tenens particulam super Calice, sinistra Calicem, dicit:

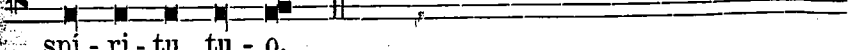


Per ómni-a sæ-cu-la sæ-cu-ló-rum. R̄. A-men.

Cum ipsa particula signat ter super Calicem, dicens:



Pax ✠ Dó-mi-ni sit ✠ semper vo-bis ✠ cum. R̄. Et cum



spi-ri-tu tu-o.

II. The *Agnus Dei* is repeated three times, concluding the third time with *Dona nobis pacem*, instead of *Miserere nobis*. In Gregorian Chant each repetition has a melody of its own, which differs according to the class of the Festival. (See *Observation*.)

Immediately after the communion of the chalice — *sumptio sanguinis*, and before the first ablution, the *Communio* should be commenced by the Choir.¹⁾ This is a short Antiphon usually taken from Holy Scripture, peculiar to the festival, like the *Introit* and *Offertory*, and it is intoned and sung according to the same rules. In Paschal time an *Alleluia* is added, which if it do not occur in the text, will be found at the end of the *Graduale* p.72* (8^{vo} ed.)

OBSERVATION. “*Si Communio in Missa solemnè distribuitur, Diaconus se constituit in cornu Epistolæ vel etiam descendit in planum ad cornu Epistolæ, ubi, versus celebrantem profunde inclinatus alta voce dicit:*

Confiteor Deo omnipo-tén-ti, beátæ Mariæ semper
Vir-gi-ni, beáto Michaéli Archán-ge-lo, beáto
Joánni Bapti-stæ, sanctis Apóstolis Petro et Paulo,
óm-ni-bus Sanctis et ti-bi, Pa-ter, qui-a peccávi ni-
mis co-gi-ta-ti-ó-ne, ver-bo et ó-pe-re: me-a cul-pa,

¹⁾ *Quum pulsatur Organum in Missa cantata, Offertorium et Communio submissa voce ab uno recitatur in Choro, vel nihil dicitur diebus præsertim ferialibus?* S. R. C. resp. 10. Jan. 1852. *Dici posse submissa voce, sed non omitti.* The *Cæremoniale* adds in Lib. II. cap. 8. par. 78. “*Episcopus legit Communionem, ex libro, quæ etiam cantatur a choro post Agnus Dei, postquam Episcopus sumpserit Communionem, et ea cantata, etc.*”

me-a cul-pa, me-a má-xi-ma cul-pa. Ideo precor beá-
tam Mariam semper Vir-gi-nem, beátum Michaélem
Arch-án-ge-lum, beátum Joánnem Ba-pti-stam, sanctos
Apóstolos Petrum et Paulum, omnes Sanctos, et te
pa-ter, oráre pro me ad Dó-mi-num De-um nostrum.¹⁾

... *Diaconus respondet “Amen”. Non impedit, quominus in numerosa Communionis distributione cantetur Ps. aut hymn. de Ss. Sacr. ad populum excitandum, movendum et lætificandum.”*

CHAPTER 29th.

ITE MISSA EST. — BENEDICAMUS DOMINO.

After the Prayer, called the *Post-Communion*, and the *Dominus vobiscum* immediately following, have been chanted by the Celebrant, the Celebrant, (in *Missa cantata*,) or the Deacon, (in *Missa solemnè*,) sings the *Ite Missa est*, or *Benedicamus Domino*, to one or other of the following formulas; the Choir to answer *Deo gratias* in the same notes.²⁾

1. From Easter Saturday to Low Sunday (*exclusive*).

Mod. VIII. g a g f g a a gcbag fga ag

I-te Mis-sa est, al-le-lú-ja, al-le-lú-ja.
R. De-o grá-ti-as, “ “ “ “

¹⁾ This form of chant is also employed when the *Confiteor* is sung at Pontifical Mass, where an Indulgence is proclaimed.

²⁾ “*Laudandus est mos, quo chòrus eodem tono respondet Deo gratias.*” Vid. Grad. Rom.

2. In Festis solemnibus.

cbgagef g gdedc Mod. XI (XIII).

I - te e e e e Mis-sa est.
R. De - o o o o o o grá - ti - as.

According to the *Acta Ephemerides*, T. III. p. 367, 6. Sept. 1781, the following Feasts are to be classed under the head of *Festa solemnia*: *Nativitas D. N. J. C.*, *Epiphania*, *Pascha*, *Ascensio Dñi*, *Pentecoste*, *Solemnitas Corporis Christi*, *S. Josephi*, *S. Joannis Bapt.*, *Ss. Apost. Petri et Pauli*, *Assumptio B. M. V.*, *Omnium Sanctorum*, *F. tituli vel patrocinii*. Hence it follows, that this solemn intonation, N° 2, (of comparatively recent adoption) is to be employed only on the Epiphany, the Ascension, Pentecost Sunday, Monday and Tuesday, St. Joseph, St. John the Baptist, Ss. Peter and Paul, All Saints, Dedication of the Church, as well as on all Feasts of the first class, in solemn Votive Masses, and on the Feast of the Patron Saint (when not *de Beata*). Christmas Day, Corpus Christi, and the Assumption, have the formula *de Beata*, and Easter the form N° 1.

On account of the number of notes in this Intonation, it should be sung very smoothly, not drawlingly, and care should be taken not to commence it too high. Sufficient attention to the rhythm, breathing marks, etc., and avoidance of all ostentation or affectation, will render this chant solemn and dignified.

3. In Festis Duplicibus et 2^{dæ} classis.

aga cbaga agfde egad egfede f e d Mod. I.

I - te e e Mis-sa est.
R. De - o o o grá - ti - as.

This form serves for Feasts of the Apostles,¹⁾ and Feasts which are *duplex II. classis*, (*majus et minus*).²⁾ The several phrases should be smoothly and pleasingly sung, and not drawled out in separate notes, of equal time-value.

4. In Missis Beatæ Mariæ, in Oct. Corp. Chr. et Nativ. Dñi.³⁾

dfga d fdcdcd fg f ed Mod. I.

I - te e Mis-sa est.
R. De - o o grá - ti - as.

The minor third d-f should never be sung as a fourth, and the full tone c-d (instead of c \sharp -d) should be carefully attended to.

5. In Dominicis infra annum, in Festis Semiduplicibus, et infra Octavas, quæ non sunt beatæ Mariæ.

abbaga d fgabba Mod. I.

I - te - e Mis - sa est.
R. De - o - o grá - ti - as.

6. From Septuagesima to Quinquagesima inclusive.

Be - ne - di - cá - mus Dó - - mi - no.
R. De - - - o - o grá - ti - as.

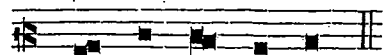
¹⁾ Ss. Peter and Paul is a double of the 1st class, and has the solemn *Ite missa est*. N° 2.

²⁾ But Feasts of the *B. M. V.*, de *Ss. Nomine Jesu*, and others of the *II. classis*, or lower rank, when the Preface is of the Nativity or *de Beata*, use the *Ite missa est de Beata*.

³⁾ From what has been already said it is clear when this form *de Beata* should be used. On the Sunday however within the Octave of the Immaculate Conception N° 8 should be employed.

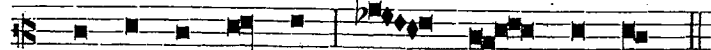
7. In Festis Simplicibus et Feriis temp. Paschali.

cd f fe d e Mod. IV.

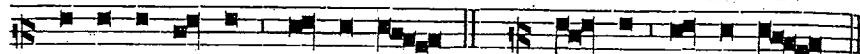
I - te Mis - sa est.
R̄. De - o grá - ti - as.

8. On Advent and Lent Sundays.

Modus VI.

Be - ne - di - cá - mus Dó - o - mi - no.
R̄. De - - - o grá - a - ti - as.9. On Ferial Days throughout the year.¹⁾

Mod. IV.

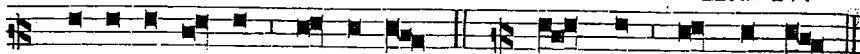


Be - ne - di - cá - mus Dó - mi - no. R̄. De - o grá - ti - as.

10. In Feriis Advent. et Quadrag.

a f

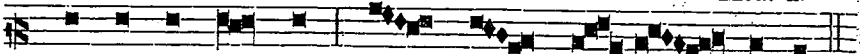
Mod. IV.



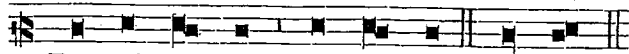
Be - ne - di - cá - mus Dó - mi - no. R̄. De - o grá - ti - as.

11. In Missa Vigilæ Nativ. Dñi, in Festo Ss. Innocentium, et in Missis Votivis pro re gravi, quando non²⁾ dicitur Gloria in excelsis.

Mod. I.



Be - ne - di - cá - mus Dó - o - o - mi - no.

R̄. Deo grátias (as at page 136, N^o 3).12. In Missis Defunctorum.³⁾

Re - qui - é - scant in pa - ce. R̄. A - men.

¹⁾ E. g. the 3 Rogation days, and private Votive Masses not occurring in Lent or Advent.

²⁾ In Votive Masses with a Gloria, the intonation of the *Ite Missa est*, is regulated by the Gloria: N^o 11 therefore is used only in solemn Votive Masses, which are celebrated in purple vestments, e. g. *de Passione Domini, ad tollendum schisma etc.*

³⁾ Etiam si tantum pro uno celebratum fuisset, dicitur in Plurali: *Requiescant.*

OBSERVATION. If after a solemn *Requiem* Mass the *Absolutio* at the bier is given, then the Rubrics prescribe that the *Libera*, (for which a short form of Chant (*modus simplex*) has been approved), should be intoned by the *Cantores* and continued by the Choir, as soon as the Subdeacon bearing the Cross has reached the catafalque, or the Priest in cope has taken his place (S. R. C. Sep. 1861).

 THE DIVINE OFFICE OR CANONICAL HOURS.

CHAPTER 30th.

PSALMODY.

I. By *Psalmody* we understand the practice of singing the Psalms to certain simple melodies or chants; — “a recitation in a musical tone of voice, with a slight “inflection or change of tone at certain fixed points.”¹⁾

All the Psalms, (with a partial exception for the 113th “*In exitu Israel*”) are sung to eight different melodies or chants, corresponding to the first eight Gregorian modes; and these chants are called *Psalm-Tones, Toni Psalmorum*.

Every Psalm or group of Psalms, is accompanied by an *Antiphon*, which is a verse, taken sometimes from the Psalm itself, sometimes from other sources, always suitable to the Festival, and serving as an introduction to the Psalm. The music of the Antiphon is more elaborate than the Psalm-Tone, being a regular melodic composition with one or more notes to every syllable, and invariably *complete*, i. e. ending on the final of its mode;

¹⁾ St. Augustine relates that in Alexandria under St. Athanasius, such was the simplicity of the chant employed, that “*it was more like speaking than singing.*”

so that the Antiphon governs the Psalm; — the mode of the former determining the tone of the latter.

OBSERVATION. The words *antiphonal* and *antiphon* require perhaps some further explanation. The custom of singing Psalms is most ancient in the Church. The Epistles of St. Paul bear witness to it. St. Ignatius Bishop of Antioch, the third from St. Peter, is said to have had a vision of angels, and hearing them sing the praises of God in *alternate* choirs, he enjoined upon the Church of Antioch this method of singing the Psalms.

In St. Basil's time (A. D. 371) this custom was universal throughout the Eastern Church, and he describes the people "rising before day, and going to the church, where having made their confessions and prayers, they proceeded to the singing of Psalms;" — and he adds, "that in this holy exercise, the choir being divided into two parts, they mutually answered each other" (*ἀντιψάλλουσιν ἀλλήλοις*). The word *antiphonal* comes from the Greek word *αντιφωνη*, compounded of *αντι*, *opposite*, and *φωνος*, *a sound*; and means the reciprocal chant of two choirs singing alternately. In the course of time however the word *antiphon* was applied exclusively to that particular verse, which was to be sung before and after each Psalm; originating probably from the custom of having the Psalm sung by a select body of voices, whilst the multitude answered now and then with a particular verse which served as a burden or chorus. The Text of the 135th Psalm *Confitemini etc.* with the constantly recurring "*quoniam in æternum etc.*" will help to give an idea of this practice. "The Antiphons seem to be to the Psalms, what the mysteries of the Rosary are to the *Paters* and *Aves*, furnishing appropriate matter for meditation during the religious exercises which follow them. They give a distinctive colouring to the Psalms . . . It is not within the province of the writer to enter into a full description of the antiphonal system, with its inexhaustible store of beauties, but enough has been said to shew how sadly mutilated the Vespers of any festival must be when the words of the antiphons are suppressed, or rapidly recited on a monotone. The choral

music of the Catholic Church once subjected to unauthorised curtailment, becomes unintelligible, not to say "ridiculous." ¹⁾

II. The following few remarks on Psalm-Tones and their construction will be sufficient for the Theory. In the 3^d Part of this book, when we come to speak of the Practice of Plain-Chant, a few rules will be given for chanting the Psalms, which if observed in practice cannot fail to prove useful.

1) The *Antiphon* which accompanies every Psalm, or group of Psalms, must, on a *Double*, — *Fest. Dupl.* — be sung both *before* and *after* the Psalm.²⁾ On Festivals of inferior rank, *Semidoubles etc.* only the *first words* are sung before the Psalm, and the entire Antiphon after.

2) Every verse of a Psalm is divided into two parts, the point of division being indicated by a colon: or *asterisk* *.³⁾ The first member of each Psalm-Tone, i. e. down to the *asterisk*, is always the same; the second member has in the 1st, 3^d, 4th, 7th and 8th Tones various endings, which are called the *Finalis*, *Terminatio* or *Differentia*, and in English the "ending", or "final cadence."

3) The Intonation of the first verse of the Psalm may be either *solemn* (on great festivals), or *ferial* (on lesser festivals or Ferias).

4) In the *solemn* Intonation, only the first verse is sung with the little melodic phrase or inflection at the beginning, (called on this account the *initium* or *inchoatio*), in all the subsequent verses it is omitted.

¹⁾ [See Introduction to "Organ accompaniments to the Antiphons of the Roman Vespers" by John Lambert. London, 1851.]

²⁾ When the Organ accompanies, a short interlude after each Psalm will allow some one of the choristers to read the Antiphon after the Psalm in a low voice, a practice permitted by the Rubric. Vide *Cærem. Episc. lib. II. cap. 1. n. 8.*

³⁾ Even when the Psalms are only recited in Choir the asterisk serves to indicate a pause. S. R. C. 9. Julii 1864.

5) The little cadence occurring in the middle of the verse before the asterisk *, is called the *medium* or *mediatio*.

6) In the Choral Books we find at the end of each antiphon, the second member or "ending" (*Finalis*) of the corresponding Psalm-Tone indicated in notes; and frequently under the notes we meet the letters E V O V A E. These are the vowels of the closing words *seculorum Amen*, as every Psalm is regularly terminated by the *Gloria Patri*.

In the official edition of the Roman Ritual and *Officium Defunctorum* we find the letters U E A E I (*luceat eis*) under the notes of the *Finalis*, as in the Service for the Dead instead of *Gloria Patri*, *Requiem æternam* is said, and instead of *Sicut erat etc. Et lux perpetua luceat eis*.

7) As the *mode* of the Antiphon determines the *tone* of the Psalm, — the Psalm-tone in truth dovetailing with the music of the Antiphon, — it becomes necessary to keep in mind the *final* note of the Antiphon, and the *initial* note of the Psalm, in order that the progression may be natural and easy. The following Table will show the relative positions of these notes in each of the eight Tones; the *first* note representing the *final* of the Antiphon, and the *second* note in each mode, the *initial* of the Psalm.¹⁾

I. Tonus.	II. Tonus.	III. Tonus.	IV. Tonus.
D F	D C	E G	E a
V. Tonus.	VI. Tonus.	VII. Tonus.	VIII. Tonus.
F F	F F	G c	G G

¹⁾ These final and initial notes will also prove useful in the Introits; but not with the *Gloria Patri* in the responses to the Nocturns.

This Table serves for the *Canticles*, and the festive Psalm-tones, — *Toni Psalmorum festivi*. For the *Toni Psalmorum feriales*, we append another Table, which gives the *final* of the Antiphon, and the *first* note of the *Differentia* or *ending* of the Psalm-tone.¹⁾ This note is also the *Dominant* or *reciting note*.

I. Tonus.	II. Tonus.	III. Tonus,	or:	IV. Tonus.
D a	D F	E c		E c

V. Tonus.	VI. Tonus.	VII. Tonus,	or:	VIII. Tonus,	or: ²⁾
F c	F a	G d		G d	G c

8) If the first half of the Psalm-verse before the asterisk end with a monosyllable or indeclinable Hebrew proper name, then in the 2nd, 4th, 5th and 8th Tones the last note is omitted. Such words for instance, as *tu, sum, Israël, usquequo, David, Jacob, Jerusalem, Sion etc.* come under this rule; but *Juda, Judæ*, is an exception. This incomplete cadence is called *intonatio in pausa correpta*, e. g.

Tonus VIII.

Cré-di-di propter quod lo-cú-tus sum. *

9) Should the first words of the Antiphon be identical with the first words of the Psalm, the latter are not re-

¹⁾ In this form of arrangement the *Repercussion* (see page 74) is regularly given before the clef in the *Compendium Gradualis* and in the *Compendium Antiphonariæ*; the lower note marks the *Final*, the upper the *Dominant*.

²⁾ This distribution of the clefs is observed in the more recent editions of the official Choral Books for all chants, so that the F-clef on the second line is usually employed for the 1st, 3rd, 4th, 6th and 8th Modes, on the third line for the 2nd Mode, and the C-clef on the third line for the 5th and 7th Modes, unless the compass of the melody should require the adoption of the C-clef on the third line for the 3rd and 8th Modes or the C-clef on the second line for the 7th Mode in order to avoid having recourse to ledger lines above the staff.

peated on *semidoubles* and *simples*. For example in the Vespers for Sunday, the Antiphon begins with the opening words of the 109th Psalm *Dixit Dominus*; the Psalm consequently will commence with *Domino meo*. Thus:

Antiph. Ps.

Di-xit Dó-mi-nus * Dó-mi-no me - o.

OBSERVATION. When a number of choristers, or a community are singing the Psalms, all should commence and end together, take breath in the same place, and sing the inflections of the *mediation* and *ending* to the same syllables. For this purpose some persons devised a method of pointing the Psalms, by the use of different type or accent marks or numbers. In the earliest manual editions of the official Choral Books this method was tolerated by the Sacred Congregation. But as it became a subject of warm controversy the same Sacred Congregation determined in 1879 not to admit these signs into the official books and leave the question of pointing the Psalms an open one.

Ten years ago it was undoubtedly a happy thought to mark the Vesper Psalms with numbers, and indicate thereby for the eight Psalm-tones the exact syllables on which the middle and final cadences should begin. But the vast majority found the Rules and Exceptions, especially those affecting the treatment of the so-called secondary syllables, too complicated, and scared by the indispensable condition of good Text-declamation went back to the system of getting the Psalms by heart.

The earlier attempts to mark the change of the melody in each Psalm-tone by printing the syllable in thick type or in italics, or by dividing lines and special accent marks, demanded on the one part (especially for a complete edition of the Vesper Psalms) much space, and on the other hand the eye involuntarily attracted by the signs or types thus conspicuously printed, draws off the attention from the real verbal accent, and the Declamation no longer expresses the rules of Latin pro-

nunciation, but results in a false mechanical and heavy recitation.

The Editor of this Manual in special editions of the *Psalterium Vespertinum* and of the Psalms for Matins, Lauds and Vespers of the Nativity, of the *Tridui Sacri, Paschatis, and Defunctorum* sought to avoid these difficulties, and to help the memory by printing in full the notes of each mode for each Psalm, in difficult or doubtful cases marking the syllable to be accented with the vowel printed in dark thick type, and distributing clearly and correctly the secondary syllables which he employed as rarely as possible, over the Psalm-melody. Special attention was given to the rule that the "*Text is the mistress, the note the slave*": — "*ancillam i. e. notam dominari tam a jure quam a ratione est penitus alienum.*" A fuller account of these principles and their employment may be read in the Preface to the *Psalterium Vespertinum*.

CHAPTER 31st.

THE PSALMS IN TONO DUPLICI ET SEMIDUPLICI.

I. The following Psalm-tones are used: firstly on all Feasts of the 1st and 2nd class and on Greater Doubles, throughout the *entire* Divine Office; secondly in *festis duplicibus minoribus, Dominicis et festis semiduplicibus*, at *Matins, Lauds and Vespers* only.

The better to catch the eye and enable the reader to learn by heart the intonations of the Psalms, we present them all together in condensed form, giving only the melody of the Tone with the final note of the Antiphon and the Dominant (the note after the asterisk *) indicated by the two small notes one above the other placed before the clef. Exercises in the Declamation of the Text and distribution of the syllables can be best practised from the small Psalterys published or from any Prayer Book in which the Psalms of David are given.

Initium.*) Mediatio.

I. Tonus.

Fin. 1.

Fin. 2.

Fin. 3.

Fin. 4.

Fin. 5.

II. Tonus. *Initium.*)* *Mediatio.* *Finalis.*

III. Tonus. *Initium.*)* *Mediatio.*

Fin. 1.

Fin. 2.

Fin. 3.

Fin. 4.

IV. Tonus. *Initium.*)* *Mediatio.*

Fin. 1.

Fin. 2.

Fin. 3.

V. Tonus. *Initium.*)* *Mediatio.* *Finalis.*

*) Here at the asterisk *) the Dominant of the Tone is easily recognised, because it is the principal note of the Tone to which most

VI. Tonus. *Initium.*)* *Mediatio.* *Finalis.*

VII. Tonus. *Initium.*)* *Mediatio.*

Fin. 1.

Fin. 2.

Fin. 3.

Fin. 4.

Fin. 5.

VIII. Tonus. *Initium.*)* *Mediatio.* *Fin. 1.*

Fin. 2.

II. For the 113th Psalm *In exitu Israël*, there is a special chant constructed from a combination of the first and eighth modes, and called *Tonus mixtus*, (also *peregrinus*¹⁾ *irregularis*). This irregular tone is only used with this Psalm, when the Antiphon *Nos qui vivimus* accompanies it; on other occasions, when this Antiphon does not occur, such as on the Sundays in Advent, the Epiphany, Easter, Pentecost and Trinity Sundays and on the Sundays during Paschal Time, this Psalm is sung in the Tone corresponding to the Antiphon.

of the syllables are sung, and with this note the second and subsequent verses begin.

¹⁾ According to Gerbert the *Tonus Peregrinus* originated in France, where the Roman singers sent there in the 9th and 10th centuries heard it and brought it with them to Rome.

The first verse of the *Tonus peregrinus* and its accompanying Antiphon are as follows:

Nos qui ví-vimus. In éx-i-tu Isra-ël de Æ-gý-pto.
do-mus Ja-cob de pó-pu-lo bár-ba-ro.
Nos qui ví-vimus be-ne-dí-cimus Dó-mi-no.

The 28 remaining verses are sung in the following simpler style.

Facta est Judæa sancti-fi-cá-ti-o e-jus, *
Is-ra-ël po-té-stas e-jus.

CHAPTER 32^d.

FERIAL TONES FOR THE PSALMS; — THE CANTICLES.

I. The *Tonus ferialis* is employed: 1st on minor Doubles, in *Festis dupl. minoribus* (i. e. on all Feasts which are not of the 1st or 2nd class, or Greater Doubles), and on Sundays and semidoubles, at Prime, Terce, Sext, None and Compline. 2nd in *Festis simplicibus et in Feriis* throughout the entire office, and in the Office for the Dead, even on All Souls Day and whenever the Antiphons are doubled.

OBSERVATION. As the Festive and Ferial Tones for the Psalms differ only in the *Initium* and partly in the *mediatio*, whilst the endings remain the same, it will be only necessary here to give the first member of the verse. All the verses are sung alike. The *Intonatio in pausa correpta* in the prescribed Tones, will be the same as in preceding Chapter; the *Initium* only is ferial.

I. Tonus. *Initium. Mediatio.* II. Tonus. *Initium. Mediatio.*

The 5 *Finals* see page 146.

III. Tonus. *Initium. Mediatio.* IV. Tonus. *Initium. Mediatio.*

The 4 *Finals* see p. 146.

The 3 *Finals* see p. 146.

V. Tonus. *Initium. Mediatio.* VI. Tonus. *Initium. Mediatio.*

VII. Tonus. *Initium. Mediatio.* VIII. Tonus. *Initium. Mediatio.*

The 5 *Finals* see §. 147.

The 2 *Finals* see p. 147.

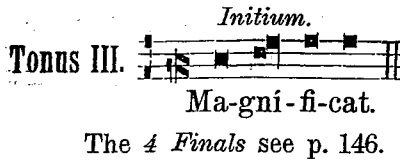
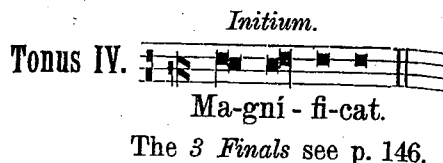
II. In the Canticle of Zachary — the *Benedictus*, and in that of the B. M. V. — the *Magnificat*, every verse should be sung in the solemn form used for the intonation, even in Ferial offices and the Office for the Dead: “inchoantur et decantantur usque ad ultimum versum solemniter, etiam in officio feriali vel Defunctorum.” (*Direct. Chori* pag. 37*.)¹



The first verse of the *Magnificat* has not enough of syllables for the usual Psalm chants and is intoned in each mode as under; the second and following verses, and the first and all the verses of the *Benedictus* are sung according to the chants in the preceding chapter.

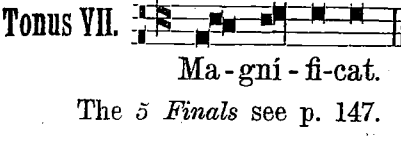
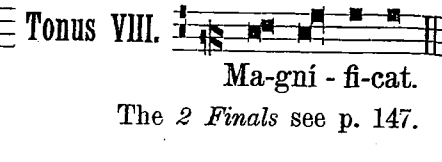
Tonus I. *Initium.* Tonus II. *Initium.*
Ma-gní-fi-cat. Ma-gní-fi-cat.

The 5 *Finals* see p. 146.

¹ Where a custom (*consuetudo*) exists, the *cantica* may be sung in ferial form when the office is ferial. S. R. C. 9. Maji, 1857. *Act. Ephem.* Tom. III. p. 587.

CHAPTER 33^a VESPERS AND COMPLINE.

I. Every Office has seven parts or *horæ* (canonical hours) which will be treated of in this and the following chapters.¹⁾

Most Feasts have *two* Vespers, the *first* on the Vigil, and the second on the evening of the Feast. The Directory or *Ordo* must be consulted in order to know the Vespers for each Feast. If they be 1st Vespers of the following day, then the *Ordo* says, *Vesperæ de sequenti* (Vespers of the following); if Vespers of the day itself, they are described: *In II. Vesp.* (in 2nd Vespers); if finally the Vespers be divided, i. e. the first portion be given to the Office of the Feast being celebrated, and the second portion to the Feast of the following day, then the direction is: *Vesp. a capitulo de sequenti*; i. e. Vespers from the Little Chapter of the following: the *Capitulum* or Little Chapter being the point of the division.

¹⁾ Whatever is common to all hours will be explained in that place where it is first met with and then afterwards only referred to.

After the Priest has recited in silence the preparatory prayer, — *Pater noster* and *Ave Maria*, — he intones the *Deus in adiutorium* etc., which has a festive and ferial intonation.¹⁾

a) In Festo dupl. et semidupl. ad omnes horas.

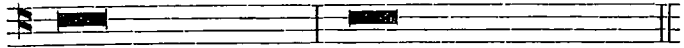


 De-us, in ad-ju-to-ri-um me-um in-tén-de.



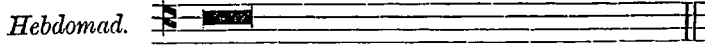
 Dómine, ad adjuvándum me fe-stí-na. Glória Patri, et Fílio, et Spiritui san-cto: Sicut erat in princípío, et nunc, et semper, et in sæcula sæculórum. A-men. Al-le-lú-ja.

From Septuagesima until Easter, instead of *Alleluia*, the following is sung.

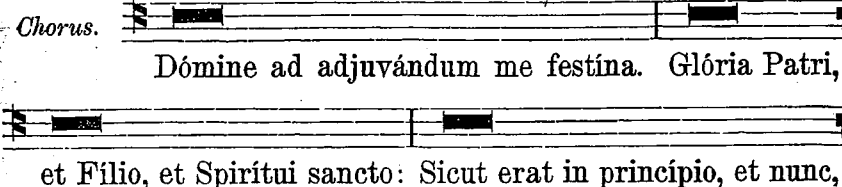


 Laus tibi Dómine, rex æternæ glóriæ.

b) In Festo simplici et Feriis ad Matutinum.

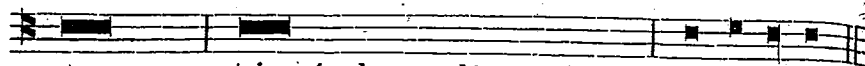


 Deus in adiutorium meum inténde.



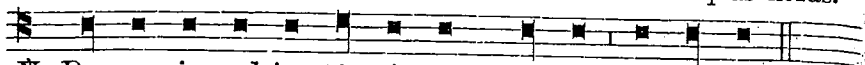
 Dómine ad adjuvándum me festína. Glória Patri, et Fílio, et Spiritui sancto: Sicut erat in princípío, et nunc, et semper, et in sæcula sæculórum. A-men. Al-le-lú-ja.

¹⁾ On Holy Thursday and Good Friday Vespers are not sung, only recited, and begin immediately as in Vespers for the Dead with the Antiphons and Psalms.



et semper, et in sæcula sæculórum. Amen. Al-le-lú-ja.
Vel *Laus tibi*. ut supra.

c) In Festo simplici et Feriis ad Laudes et ad reliquas horas.



Ÿ. De - us in ad-ju - tó - ri - um me - um in-tén-de.

Chorus as at b).

The Vesper Service has as a rule five Antiphons, each followed by a Psalm. The *Ordo* indicates whether they are to be selected from the *Psalterium*, the *Proprium de Tempore*, the *Proprium de Sanctis*, or from the *Commune Sanctorum*. From Septuagesima until Easter every *Alleluia* after the Antiphon must be omitted. In Paschal time on the other hand an *Alleluia* must be added to such Antiphons as may not have one, sung of course in the same mode.

In the authentic Manual editions of the *Vesp. Rom.* and *Compend. Antiphonarii* the *Alleluias* for Paschal time are given in notes with the initials *T. P. = Tempore Paschali*. They are also found in the *Comm. Vesp.* or *Antiph.* arranged in the eight modes.

On every Feast down to a semidouble inclusive the Intoner intones the first Antiphon to the Celebrant. In Ferial Vespers and on *simple* Feasts the Celebrant intones himself without any pre-intonation.¹⁾

The Antiphon being concluded,²⁾ two or more Chanters, according to the rank of the Festival, intone the Psalm according to the method indicated in chapter 30th.

¹⁾ These Rules and Directions are taken from the *Directorium Chori* and are good for every place where the necessary number of Priests, Servers and Singers are to hand. In smaller churches, the first of the five Antiphons, the first words of the Hymn and the Antiphon to the *Magnificat* should be intoned by the Celebrant, the continuation of the Antiphons, of the Hymn, the Intonation and Chanting of the Psalms may be left to the choir of singers.

²⁾ On a *Feast* which is a *double*, the *Ceremoniale Episc.* remarks (*I. Lib.*, cap. 28., par. 8.): "In Vesperis solemnibus organum pulsari solet in fine cujuslibet Psalmi", but in par. 6. directs the Antiphon to be recited by one of the choir *intelligibili voce*.

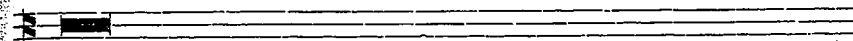
The Psalms should be sung through by the Choir, the Canons, and all Clerics taking part in the function in an earnest and dignified manner (*cum gravitate et decore*), so that the words can be clearly understood. The *Gloria Patri* down to *Sicut erat* should be sung in a still more solemn rhythm, and all should reverently uncover and bow the head.

After each Psalm the repetition of the Antiphon may be entrusted to one singer who shall recite it whilst the Organ plays.

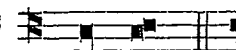
The remaining four Antiphons in Cathedral and Collegiate Churches¹⁾ should be pre-intoned by the *Cantores*, in smaller Churches they can be sung by the Cantor and other singers.

After the repetition of the 5th Antiphon the Celebrant sings the Little Chapter.²⁾

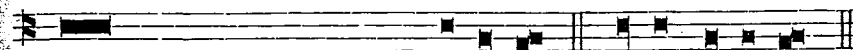
Tonus Capituli.



Beátus vir, qui inventus est sine mácula, et qui post aurum non ábiit, nec sperávit in pecúnia et thesáuris.
Quis est hic, et laudábimus



e - um?



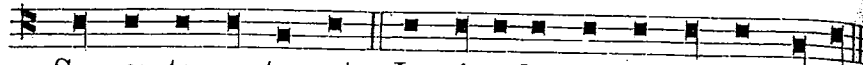
Fecit enim mirabilia in vi-ta su-a. R. De-o grá-ti-as.

Should the last word be a monosyllable, as on the Epiphany, on the third Sunday of Advent, and Ascension;

¹⁾ In Pontifical Vespers the second Antiphon is intoned to the assistant Deacon, the third to the *Presbyter assistens*, the fourth to the Senior Canon, the fifth to the Subdeacon. "In distributione Antiphonarum et reliquorum omnium, quæ cantari debent a Canonicis, semper servandus est ordo antianitatis, non attenda majori habilitatè, et experientia modulandi." S. R. C. 7. Sept. 1658.

²⁾ In Easter week and in the *Offic. Defunct.* there is neither Chapter nor Hymn.

or should it have the *accentus acutus* as in the Chapter at Prime — *Regi sæculorum*, then the Chapter should be terminated as follows:



Su-per te or-ta est. In sæ-cu-la sæ-cu-ló-rum. Amen.

The R. *Deo gratias*. remains however as above.

The Celebrant intones the Hymn, the Choir continues and concludes the first strophe.¹⁾

The last strophe of the Hymn often changes, according to season. The change is regularly notified in the *Ordo*, and is to be observed in all the Hours where the Hymns are in the same metre. In the Hymn *Iste Confessor* frequently we must read *meruit supremos laudis honores* instead of *meruit beatas scandere sedes* which is notified in the *Ordo* by the initials *M. S.* or *mutat. 3. vers.*

Those strophes of Hymns where a liturgical action (such as *genuflexion*²⁾ is prescribed, such as at the first strophe of the *Veni Creator* and *Ave maris stella*, the strophe *O Crux ave* in the *Vexilla Regis*, and *Tantum ergo* in the *Pange lingua* when the Blessed Sacrament is exposed, must always, like the first and last strophes, be sung³⁾

¹⁾ "Chorus prosequitur in cantu plano, vel musicali, prout magis placuerit; dummodo verba distincte intelligantur; cui etiam intermisceri organum poterit: dum tamen verba ipsa Hymni clara voce per aliquos ad id deputatos recitantur, vel cum organo cantentur." Cærem. Episc. Lib. II. cap. I. par. 11.

²⁾ *Genuflexio intelligenda est non usque ad finem prædicti versus, sed de integra stropha.* S. R. C. Nov. 14. 1676.

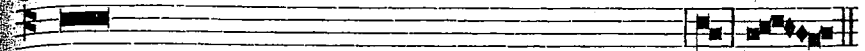
³⁾ *Regulare est, sive in Vesperis, sive in Missa, ut primus versus Canticorum et Hymnorum, et pariter versus Hymnorum, in quibus genuflectendum est, qualis est Versiculus Te ergo quæsumus etc. et Versiculus Tantum ergo Sacramentum etc. quando ipsum Sacramentum est super altari, et similes, cantentur a choro in tono intelligibili, non autem suppleantur ab organo: sic etiam Versiculus Gloria Patri etc., etiamsi Versiculus immediate præcedens fuerit a choro pariter decantatus; idem servatur in ultimis versibus Hymnorum. Sed advertendum erit, ut, quodcumque per organum figuratur aliquid cantari, seu responderi alternatim Versiculis Hymnorum, aut Canticorum, ab aliquo de choro intelligibili voce pronuntietur id, quod ob sonitum organi non cantatur. Et laudabile esset, ut aliquis cantor conjunctim cum organo voce clara idem cantaret.* (Cærem. Episc. Lib. I., cap. 28, par. 6.)

and not merely recited. The strophes not sung may be recited whilst the Organ plays.

The Hymn is followed by a Versicle and Response, to which an *Alleluia* is added in Paschal Time.

Toni Versiculatorum.

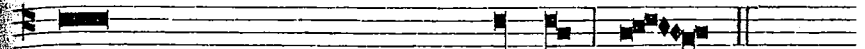
1) In Festo Duplici.



V. Constitues eos principes | super omnem terram, a - a - m¹⁾

R. Mémores erunt | nóminis tui Dómine, e e.

2) In Festo Semiduplici.



V. Dirigátur Dómine | orátio me - a a.

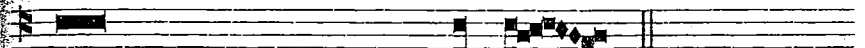
R. Sicut incénsum | in conspéctu tu - o o.

V. Angelis suis Deus mandávit de te e.

R. Ut custódiant te in ómnibus viis tu - is i - s.

This intonation is followed in the minor Hours on all Feasts (*ritu solemni* down to Semidoubles inclusive).

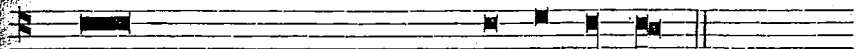
3) In Festis simplicibus et diebus ferialibus per totum officium.



V. Dómine in cælo | misericórdia tu - a.

R. Et véritas tua | usque ad nu-be - s.

4) In Matins and Lauds of the three last days of Holy Week, and in Vespers, Matins and Lauds of the *Officium Defunctorum*, the Versicle should be sung as follows:



V. Avertántur retrórsus | et e - ru - bé - scant.

R. Qui cógitant mi - hi ma - la.

V. A por - ta infé - ri.

R. Erue, Dómine, áni - mas e - ó - rum.²⁾

¹⁾ Should the word end with a consonant, the *neuma* is to be sung to the vowel, and the consonant not pronounced until the close.

²⁾ In the 1st Noct. of the *Officium Defunct.* this response is sung in the plural even *pro uno Defuncto*.

The Antiphon to the *Magnificat* should be intoned by the Celebrant, and continued by the Choir. Then the first verse of the *Magnificat* is intoned to one of the eight Tones given at pag. 149—150. During the singing of the *Magnificat* the thurification of the altar takes place¹⁾ which should be terminated before the repetition of the Antiphon.

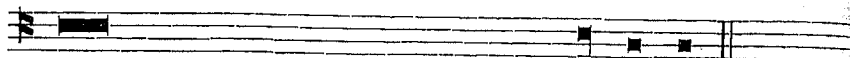
Each verse of the *Magnificat* should be sung according to the solemn intonation as the first verse.

Then follows *Dominus vobiscum* with the Response and the Prayer of the Feast.

If in Ferial offices the so-called *preces* are prescribed, these should not be sung, but may be recited.²⁾

The Versicles and Responses for the Commemorations,³⁾ Anthems of the B. V. M., at Benedictions, Processions and similar occasions are sung in the following simpler manner.

5) Toni Versiculorum in Commemoratione etc.



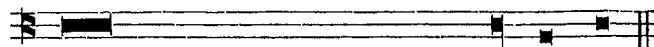
℣. Ora pro nobis | sancta Dei Gé - ni - trix.

℞. Ut digni efficiámur | promissionibus Chri - sti.

In the case of monosyllables or the *accentus acutus* at the end of words, such as, *Amen*, *David*, the chant closes thus:

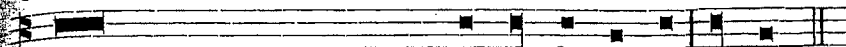
¹⁾ The Cærem. Episc. remarks Lib. II., cap. 3, par. 13: "Advertant cantores et organista, ut cantum et sonum invicem alternatim ita dimetiatur, ut ante repetitionem Antiph. incensatio sit expleta. See also l. c. cap. 1, par. 16: "Quod si interim expleto cantico, Episcopus inciperet ℣. Dominus vobiscum pro Oratione dicenda, debet cessare thurificatio: animadvertendum tamen, ut cantus Magnificat ita dimetiatur, ut cum thurificatione simul terminetur."²⁾ S. R. C. 9. Maji 1739.

³⁾ A Commemoration of a Feast occurs when two or more Feasts fall on the same day. The Feast of higher rank is recited in full, whilst those of lower are commemorated in Lauds and Vespers, and if a double of second class, in Lauds only. Sometimes the Commemorations are followed by the *Suffragia Sanctorum*, which are found in the Breviary before Compline, and except on Doubles, and days *infra Octavam* when they are never used, these should be sung.



℣. Fiat misericórdia tua Dómine su - per nos.

℞. Quemádmódum sperávimus in te.



℣. Angelis suis Deus man - dá - vit de te.

℞. Ut custódiant te in ómnibus vi - is tu - is.

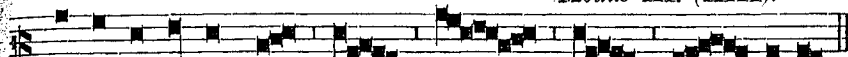
The Tone of the *Commemoration* prayer is the same as that for the principal prayer.

After the prayer and the occurring Commemorations the Celebrant sings: *Dominus vobiscum*. Then on Sundays and *die solemni* two or more chanters sing the *Benedicamus* after one or other of the following melodies. On other days it is sung *a binis musicis vel ab uno*.

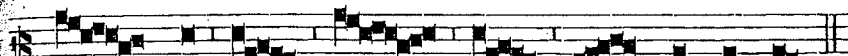
Toni Benedicamus pro Officio.

1) On solemn Feasts.

Modus XI. (XIII).



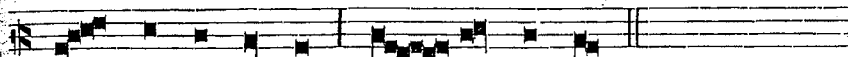
Be - ne - di - cá - mus Dó - o - o - o - o - mi - no.



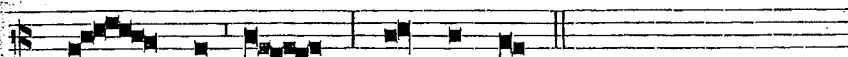
℞. De - o o o o o o grá - ti - as.

2) On Festivals of the B. V. M.¹⁾

Modus I.



Be - ne - di - cá - mus Dó - mi - no.



℞. De - o o o o o o grá - ti - as.

¹⁾ Also at Friday's Vespers, when the Office of the B. V. M. comes on the Saturday following, also during the Octave of the Nativity and Corpus Christi and on all Feasts when the Hymn closes with the words "Jesu tibi sit gloria, qui natus es de Virgine."

3) On Feasts of Apostles and those of *duplex majus, minus*, or 2nd class.

Modus I.

Be-ne-di-cá-mus Dó - o - o - - mi-no.

R. De - o o o grá - ti - as.

4) On ordinary Sundays, also in Advent and Lent, on Semidoubles and within Octaves not of the B. V. M.

Modus I.

Be-ne-di-cá-mus Dó - mi-no.

R. De - o o o grá - ti - as.

5) From Easter Saturday until Friday in Easter week, inclusive.

Modus VIII.

Be-ne-di-cá-mus Dómi-no, al-le-lú-ja, al-le - lú - ja.

R. De - o grá-ti-as, al-le-lú-ja, al-le - lú - ja.

6) On Feasts of simple rite at Matins, Lauds and Vespers.

Modus I.

Be-ne-di-cá-mus Dó - mi - no.

R. De - o grá - ti - as.

7) In Ferial offices throughout the year at Matins, Lauds and Vespers.

Mod. IV.

Be-ne-di-cá-mus Dó - mi - no.

R. De - o grá - ti - as.

8) In the Office for the Dead instead of the *Benedicamus*.

Re-qui-é-scant in pa-ce. R. A-men.

These eight different methods of Intonation are adopted at Matins and Lauds as well as at Vespers.

The following intonation for the *Benedicamus* is adopted at Prime, Terce, Sext, None and Compline on every Feast and Ferial Day throughout the year without distinction of rank or season.

9) At the small Hours and at Compline.

Be-ne-di-cá-mus Dó - mi - no.

R. De - o grá - ti - as.

After the *Benedicamus* the Celebrant recites in a subdued voice without any inflection; — *Fidelium animæ per misericordiam Dei requiescant in pace. R. Amen.*¹⁾

When Vespers are not immediately followed by Compline, the Celebrant recites a *Pater noster* in silence, and then in a subdued tone of voice (*mediocri voce*) says *Dominus det nobis suam pacem*, to which the Choir answers in the same tone *Et vitam æternam, Amen*. Then according to the season of the year the Celebrant intones one of the four Anthems of the B. V. M.²⁾

1) From Advent to Candlemas inclusive.

Al - - - ma

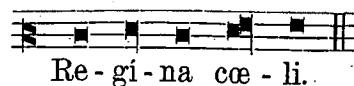
2) From Candlemas (that is to say from the end of Compline of the 2nd February, even if Candlemas be transferred) to Holy Thursday.

A - ve

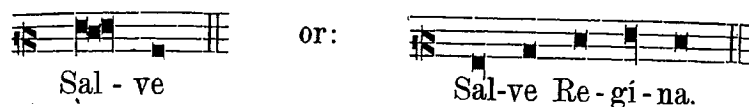
¹⁾ "Fidelium animæ, Dominus det nobis, Divinum auxilium, *submissa voce sine vocis variatione canuntur.*" S. R. C. 9. Maji 1739.

²⁾ In the *Vesp. Rom.* there are two settings, solemn and simple of the four anthems.

3) From Easter to Trinity *exclusive*.

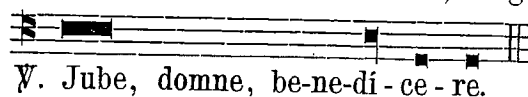


4) From Trinity to Advent.

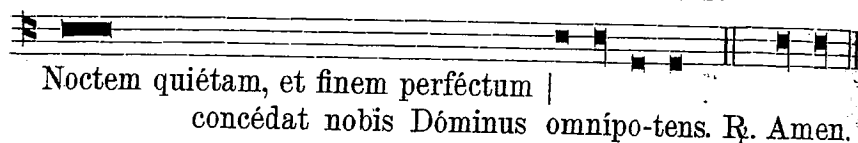


The Prayers annexed to the four Anthems are sung in *ferial* Tone (see page 110). After the *Amen* of the prayer the *Divinum auxilium maneat semper nobiscum*. R. *Amen*, is recited on a subdued tone of voice (*submissa voce*).

II. Should Compline follow Vespers immediately, the Cantor after the *Amen* of the *Fidelium*, sings:



The Hebdomadarian or Celebrant answers:



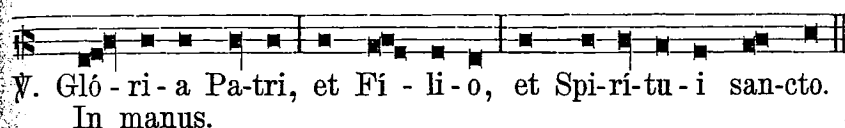
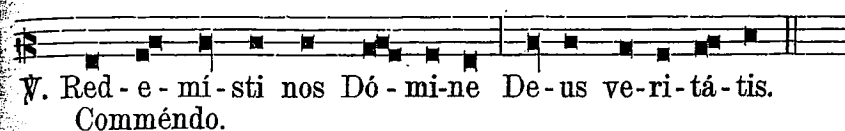
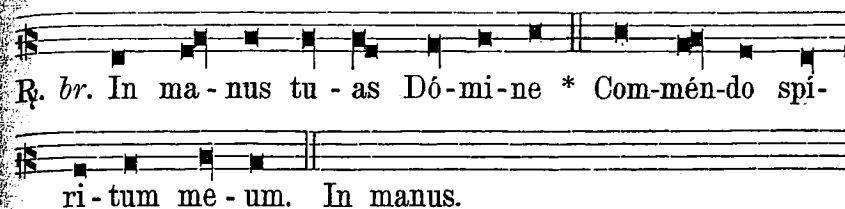
Then in the Tone of a Lesson (see p. 167) follows, *Fratres: Sobrii estote*, with the R. *Deo gratias* and the V. *Adjutorium* with R. *Qui fecit cœlum et terram*. *Pater noster* in silence and the *Confiteor* with the *Misereatur* and *Indulgentiam* recited, not sung.

With the exception of important alterations in Holy Week and in Paschal Time Compline is the same all the year round. The Antiphon *Miserere* (or *Alleluia*) is followed immediately by four Psalms to be sung in *Tono festivo* on all Feasts of the 1st and 2nd class and on *duplicia majora*; on lesser doubles, semidoubles, simples and in Ferial offices they are sung in *tono feriali*. These

Psalms never change and when the Antiphon has been sung are followed by the Hymn *Te lucis*, the chants for which differ according to the office and are fully given in the *Vesperale Romanum*.¹⁾

Then follows the Little Chapter with the R. *Deo gratias*, and the so-called *responsorium breve* sung to a peculiar chant:

R. *br.* at Compline during the year.



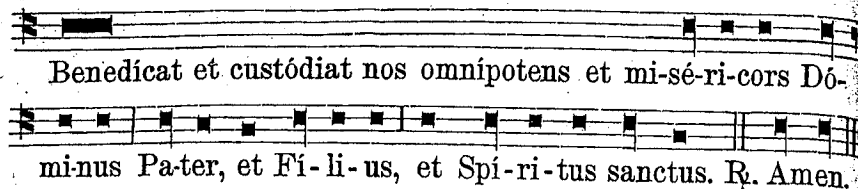
For the Tone of the R. *br.* during Paschal Time see below p. 174.

The Canticle *Nunc dimittis* is sung like the Psalms (not like the Canticle *Magnificat*).

The *Preces* (when they occur) are recited, not sung. For the Tone of the Prayer see page 107; for that of the *Benedicamus* page 159, par. 9.

Then the Celebrant before the Anthem of the B. V. M. sings (see page 159) the *Benedictio* or blessing:

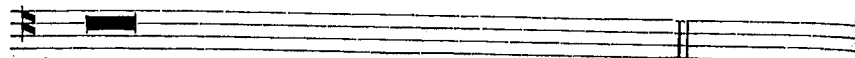
¹⁾ The whole office of Compline is published separately in a small pamphlet by HERR PUSTET. In smaller churches where afternoon liturgical functions can only be held occasionally the service of Compline is strongly recommended.



The office is terminated after the *Divinum auxilium* with a *Pater, Ave* and *Credo* recited in silence.

CHAPTER 34th. MATINS AND LAUDS.

I. All Sunday Festive and Ferial Matins begin with a *Pater, Ave* and *Credo* said in silence, then the verse, *Domine labia mea &c.*, chanted thus:



¶. Dómine | lábia mea apéries. ¹⁾

R. Et os meum | annuntiábit laudem tuam.

The *Deus in adiutorium* has a *festive* and a *ferial* intonation. For both see page 151.

II. Then follows the *Invitatorium*. This is a short verse adapted to the Office, and so called because it is a sort of invitation or encouragement to the work of praise which immediately follows.²⁾ It *generally* closes with the words *Venite adoremus*. It is divided into two parts by an asterisk*, and the entire verse or latter part is sung *antiphonally* i. e. alternately with every two verses of the 94th Psalm, *Venite exsultemus Domino*. In the Office *de Tempore* it is found in the *Proprium de Tempore*; for the Feasts of Saints it is taken from the *Proprium Sanctorum*, or if there be no Proper, from the *Commune*.

¹⁾ In the Office of Holy Week and of the Epiphany the office begins with the Antiphons and Psalms and in the Office for the Dead with the *Invitatorium*, if three Nocturns are to be said.

²⁾ The *Invitatorium* is supposed to have been introduced by Pope Damasus, or certainly by St. Gregory.

Sanctorum; on the feasts of Virgins for instance, from the *Commune Virginum*, on that of an Apostle, from the *Commune Apostolorum*, (if no special one be provided in the *Proprium de Sanctis*.)

On the Feast of the Epiphany, on the three last days of Holy Week,¹⁾ and in ordinary Offices for the Dead (except all Souls Day, and all days when three Nocturns are to be sung), the Invitatory and 94th Psalm are omitted. In Paschal Time, (from Easter Sunday till Saturday after Pentecost,) an *Alleluia* is joined on to the *Invitatorium*. The 94th Psalm (as indeed ordinarily speaking every Psalm) closes with the *Gloria Patri*, except in the *Officium de Tempore* (Sundays or Ferials) from Passion Sunday to Thursday in Holy Week. In *Officium Defunctorum* the *Requiem æternam &c.* is sung instead of the *Gloria Patri*. Should the *Invitatorium* be taken from the 94th Psalm, (as on *Ferials*) then the same words in the Psalm are not repeated.

The *ten* different melodies for the Invitatory-Psalm, are found in the *Antiphonarium* and *Directorium Chori*; for the eight Tones given in full, for the 4th Tone in *three* forms, for the 6th Tone in *two* and for the other Tones in *one* form.²⁾ The *Cantores*³⁾ sing first the entire *Invitatorium*, the Choir repeats it. Then the Psalm *Venite* is sung by the *Cantores*, whilst the Choir repeats after each division of the Psalm (two verses) the entire *Invitatorium*, or the latter part of it.

III. In *Officio de Dominica et die solemni* the Chanters intone the first words of the Hymn to the officiating priest

¹⁾ The reason given for there being no Invitatory on the Epiphany, is, that the Office of the Epiphany is of older date than the Invitatory; and as the Liturgy of Holy Week is all of a mournful character, the joyful summons of the Invitatory is considered out of place.

²⁾ The 8th Tone is not found in the *Commune Directorii*, as it only occurs *once* in the year, in the 3^d Nocturne of the Feast of the Epiphany.

³⁾ Fuller information for the ceremonial in solemn Vespers, when the ministers in cope, as *Cantores*, must give the Intonations to the officiating dignitary, *Vicarius, Canonicus* or *Episcopus* and to other dignitaries in Choir in a determined order, may be obtained from the several liturgical books, and in a short form from Schneider's *Manuale Clericorum*, and especially in the *Ceremoniale Episcoporum*.

or *Hebdomadarius*, who repeats them. If the Office is not solemn or *de Dominica*, the *Choir* intones the Hymn.

The Hymn is taken from the *Proper* of the Feast, or from the *Psalterium dispositum per Hebdomadam*, the *Proprium de Tempore*, or the *Commune Sanctorum*. On the three days preceding Easter, during the Octave following, on the Feast of the Epiphany, (*at Matins only*) and in the Office for the Dead, the *Hymn is omitted*. — The last strophe of the Hymn is often varied according to the season. This alteration is generally noted in the Calendar, (and in the *Direct. Chori*) and applies to all the parts of the Office.

IV. The Hymn is immediately followed by the Nocturns (*horæ nocturnæ*), three or one. All Festivals *ritu dupl. et semidupl.* (except Easter and Pentecost) and all Sundays have *three* Nocturns. *Festa simplicia*, *Ferías* and *Vigils*, and Easter and Pentecost with their Octaves have but *one* Nocturn.

The Nocturns consist of *Antiphons*,¹⁾ *Psalms*,²⁾ a *Versicle* (V.) and *Response* (R.), the *Absolutio* and *Benedictio*, the *Lessons* and their *Responsoria*.

In Dominica et die solemni one Chanter intones the first words of the first Antiphon at *Matins* to the *Hebdomadarius*, who repeats it. When the Office is not *de*

¹⁾ According to the rank of the Festival these should be sung (*in ritu dupl.*), both *before* and *after* the Psalm; on Festivals of lower rank only a few words (as far as the asterisk) are intoned before the Psalm. During Paschal time each Nocturn has only one Antiphon with *Alléluia* for all the Psalms, except on the Ascension and Pentecost with their Octaves. In Offices from the Common of Saints the 1st Antiphon of each Nocturn is selected.

²⁾ The first Nocturn *de Dominica* has twelve Psalms (four for each Antiphon) the second and third Nocturns have three Psalms and Antiphons. The *Ferías* have one Nocturn with twelve Psalms and six Antiphons; the *fésta dupl.* and *semidupl.* have three Nocturns with each three Psalms and Antiphons; the *fésta simplicia* and *Vigils* have the Antiphons and Psalms of the *Feria* occurring, that is six Antiphons and twelve Psalms.

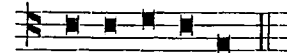
Dominica or solemn then the officiating Priest *alone* intones. In *Festo duplici* the Choir sings the remaining words of the Antiphon to the end.

Two Chanters then intone the first verse of the first Psalm;¹⁾ on *Vigils*, in *Quarter-tense*, and on the *Ferías* of *Advent* and *Lent*, only *one* Chanter intones the Psalm.

When the 1st Psalm with its Antiphon is sung through, then *in Festis et ferías* one Chanter intones the initial words* of the other Antiphons to the *Canons* or *Clergy* assisting in choir according to their seniority and rank. The *Canon* or other in choir repeats the intonation. The other Psalms are intoned in order by the Chanters in the same way as the first.

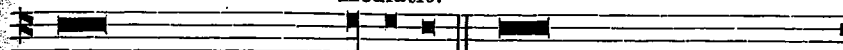
It is only when the Psalm is immediately followed by an Antiphon, that the following Psalm is intoned by the Chanters; if several Psalms follow on without an Antiphon, only the *first* is intoned by the Chanters.

OBSERVATION. On the three last days of Holy Week the *Gloria Patri* is omitted at the close of each Psalm. For the last member of the last verse, a special ending is prescribed to be used for every Psalm without distinction, namely:

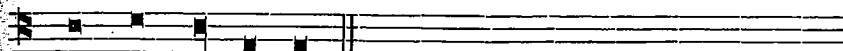


E. g. Ps. 23, V. Tone, 10. verse:

Mediatio.



Quis est iste Rex gló-ri-æ? * Dóminus virtútum | ipse



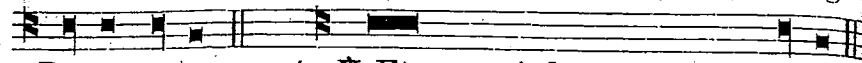
est Rex gló-ri-æ.

And so in all Tones and on all final verses.

V. *In Dominica et die solemni* two or more Chanters sing the *Versicle*; *in Ferías et festis non solemnibus* two of the *music-choir*; on *Vigils*, in *Quarter-tense*, and on the *Ferías* of *Advent* and *Lent*, only *one* of the *music-choir*.

¹⁾ When the Organ is played this verse is usually intoned without accompaniment.

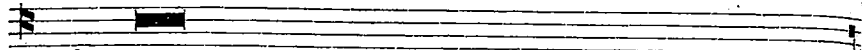
After the *Vers.* and *Resp.* the officiating Priest sings:



Pa-ter noster. *secreto.* ¶ Et ne nos indúcas in tentati-ó-nem.

Chorus: R. Sed libera nos a ma-lo.

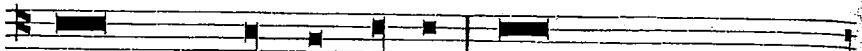
Absolutio.



Hebdom. Exáudi Dómine Jesu Christe | preces servórum tuó-

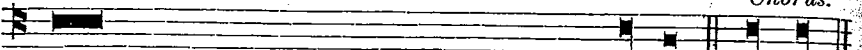
Ipsíus píetas et miseri -

A vínculis pecca -



rum, | et mise-ré - re no - bis, qui cum Patre et Spíritu
cór-di - - a nos ádju-vet, qui cum Patre et Spíritu
tó - - rum no-stró-rum absólvat nos omnípotens

Chorus.

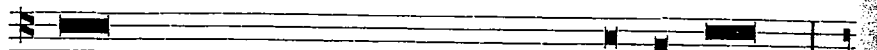


sancto | vivis et regnas | in sácula sácu-ló-rum. A-men.
sancto | vivit et regnat | in sácula sácu-ló-rum.
et miséricors Dóminus.

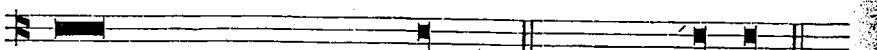
Then a *minister choro assistens* goes* to the Lectern or reading desk and sings:

Ju-be domne be-ne-dí-ce-re.

The *Hebdomadarius* answers with the *Benedictio*. Of the twelve customary blessings, we give here only a few as the chant is alike for all.



Benedictió- - - - ne per-pétua,
Deus Pa- - - - ter o-mnípotens,
Evangé- - - - li - ca léctio
Per Evangé- - - - li - ca dicta

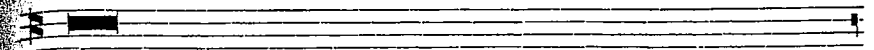


benedicat nos Pater æ - tér-nus.
sit nobis propítius et cle-mens.
sit nobis salus et pro - té-ctio.
deleántur nostra de - lí-cta.

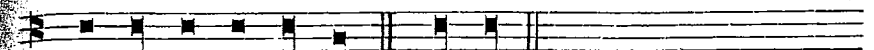
R. A-men.

In *ritu simplici, feriali* and in *Officio B. V. M.* and in *Sabbato* the *Absolutiones* and *Benedictiones* are sung as follows:

Absolutio.

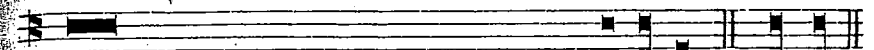


Précibus et méritis Beátæ Mariæ semper Virginis, | et
ómnium Sanctórum | perdúcat nos Dóminus |



ad re-gna cœ-ló-rum. R. A-men.

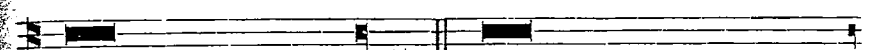
Benedictio.



Nos cum prole pia | benedícat Virgo Ma-ri-a. R. Amen.

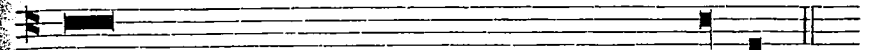
The Lector (*minister choro assistens*) sings the Lesson in the following manner:

Tonus lectionis.



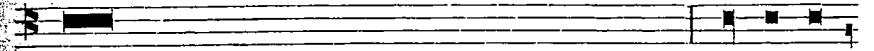
De Actibus Aposto-ló-rum. Petrus autem et Joánes

Sic dicitur Punctum.

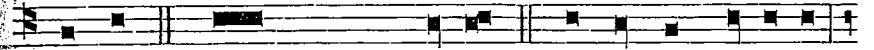


ascendébant in templum | ad horam oratiónis no-nam . . .

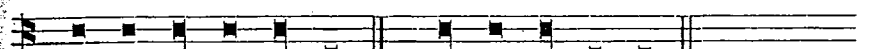
Sic dic. monosyllabum



Intuens autem in eum Petrus cum Joáne dixit: ré-spi-ce
aut accentus acutus. *Sic can. Interrogatio.¹⁾* *Sic regulariter finitur Lect.*



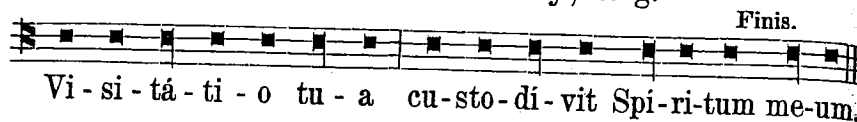
in nos. — Quid ergo erit no-bis? Tu au-tem Dómi-ne



mi-se-ré-re no-bis. R. De - o grá-ti - as.

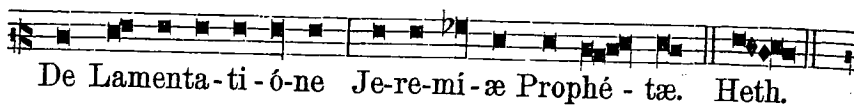
¹⁾ In the ninth Lesson on Christmas Day (and in all similar instances) where on the words *factum est* the *accentus acutus* and *interrogatio* seem to come in collision, the *interrogatio* should be sung on *est*, and the *accentus acutus* be allowed to drop out.

OBSERVATION. The Lessons in the *Offic. Defunct.* and on the three last days of Holy Week, have no *Absolutio*, *Benedictio*, or *Tu autem Domine* at the end. The Reader begins the lesson after the *Pater noster* (recited in silence); he uses the punctuation noted in the above example, but does not close with the fall to the fifth, or with a different phrase, but on the *reciting note* sung somewhat slower and more solemnly; e. g.



The first Nocturn of the three last days in Holy Week has for Lessons the so-called *Lamentations* of the Prophet Jeremias, and they are sung to peculiarly solemn and affecting melodies.¹⁾ We give a portion of one here as a specimen. The nine Lamentations are given in full in the official *Directorium Chori* and in the *Officium majoris Hebdomadæ*.

Tonus Lamentationis.



¹⁾ [These "touching elegies", as Card. Wiseman calls them, when well sung, form one of the most striking features of the solemn Office of *Tenebræ*. At Guidetti's time, as Bains tells us (Vol. II., page 103, *Memorie Storico-Critiche*) the Lamentations were not usually sung in Plain-Chant but in figured chant or read; and a manuscript in the Vallicellian library containing the three Lamentations of the third day, was the only one Bains knew that could have furnished Guidetti with an idea of the old chant for them. Some changes were made, but so judiciously, that Bains suspects Palestrina to have had a share in them. The figured music for the Lamentations of Carpentrasso, introduced in the Pontificate of Leo X., held their ground in the Papal Chapel to the end of Gregory XIII.'s reign. But no sooner had Sixtus V. ascended the throne than he ordered that the second and third Lamentation on each evening should be sung in Plain-Chant; whilst the first might be in figured chant, but not that of Carpentrasso which he did not relish, and the genius of Palestrina was not slow to correspond with the Pontiff's wishes and produce his incomparable arrangements. In the preface to the Plain-Chant lamentations Guidetti says "*præsertim cum sanctitas vestra lamentationes, quas ego ad musicam rationem restitueram, in pontificio sacello voluerit decantari.*"]

TRANSLATOR.



Every Lamentation concludes with:



VI. Every Lesson is followed by its *Responsorium*,¹⁾ or *Response*, which consists of three parts. The first part is the *Response* properly so-called; the second part begins with a *Versicle*; in the third part, the second half of the *Response* is repeated.

Should the Office have three Nocturns, then the third *Response* of the 1st and 2nd Noct., and the second of the 3^d Nocturn (except in *Passiontide*) have a *Gloria Patri*, after the *Versicle*, and when this is sung, the second half of the *Responsorium* should be repeated. When the Office has only one Nocturn, then the *Gloria Patri* is attached to the second *Response*.

¹⁾ [The *Responsoria* are not to be confounded with the short *Response* in answer to the *Versicle*. They are of greater length both as to words and music. The ancient ritualists are not agreed about the reason of the name; some saying they were so called because one singing, the whole choir did answer them; while others say they had their name, because they answered to the lessons. Bains tells us that the *Responsoria* were amongst those portions of the Chant that required cutting down because of the length of the *neumæ*.]

TRANSLATOR.

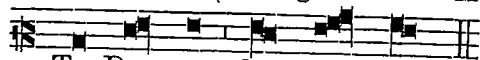
If however the *Te Deum* is not said, then the *Gloria Patri* is attached to the third Response of the third, or only Nocturn, as the case may be.

Any alterations in this order of the Responses in the Matins of Christmas, Easter, Passiontide, Holy Week &c. are clearly indicated in the Choral books.

It may be added, that in *Festis solemnibus et Dominicis privilegiatis*, the officiating Priest, — *hebdomadarius*, — sings the *ninth* Lesson.

In *Festis solemnibus et Dominicis* the Chanter gives the Intonation of the *Te Deum* to the *Hebdomadarius*, who repeats it. If the feast be not solemn or a Sunday, then the Chanters *in medio chori* intone it themselves.

Intonatio Hymni Ss. Ambrosii et Augustini. Mod. III. et IV.



Te De - um lau - dá - mus.

The extended compass of this Hymn comprises the eight degrees of the scale, from C to c.

A simpler chant and one more easily learned by the people was approved by the S. R. C. in 1877.

VII. The officiating Priest begins Lauds with the *Deus in adiutorium*. After the *Gloria Patri* with *Alleluia* or *Laus tibi Domine* come the five Antiphons with Psalms, the Chapter, the Hymn, Versicle, and Antiphon to the *Benedictus*, each verse of which is sung solemnly as with the *Magnificat* at Vespers. Should the *Preces* occur they are recited, not sung. After the *Dominus vobiscum* and Prayer for the Day, the Commemorations come and the *Benedicamus*.

What we have observed on the order of Vespers applies also to Lauds.

In the *Officium de Dominica*, the Antiphons are found in the Psaltery (*Psalterium dispositum per hebdomadam*),¹⁾

¹⁾ The three first Psalms have only *one* Antiphon. The Sundays of Advent and Lent (Septuagesima, Sexag. and Quinquag. included) have *special* Antiphons and Psalms; also *Low Sunday*.

on Feasts of Saints they are taken from the Propre or Common of Saints as noted in the Directory, on Feasts of our Lord from the *Proprium de Tempore*, and on Ferias from the Psaltery.¹⁾ During Paschal Time an *Alleluia* is added to each Antiphon.

The *Psalms* at Lauds are, for all Feasts and ordinary days, except from Septuagesima to Palm Sunday, and the Ferias and Vigils, (but not those of Easter Week,) the following five: 1) Ps. 92, 2) Ps. 99, 3) Pss. 62 and 66, joined so as to count as one, 4) *Canticum trium puerorum*, 5) Pss. 148, 149, 150, all sung as one.

CHAPTER 35th.

PRIM. TERCE. SEXT. NONE.

I. The Chant for the small Hours of the Office is found in the *Compend. Antiphonarii et Brev. Rom.* in 8^o, as well as in the Folio volume of the *Antiphonarium* which bears the title *Horæ Diurnæ*, and printed *in extenso* for all the Feasts of the Ecclesiastical year. In the *Compendium* also are given the Little Chapter, the Prayers, the Antiphons occurring and various melodies for the Hymns.

At Prime, after the preparatory *Pater*, *Ave* and *Credo*, said in silence, the officiating priest sings *Deus in adiutorium* as at page 151. The *Hymns* at Prime, Terce, Sext and None have (according to the season) different melodies, and are generally sung to the same melody as the Hymn at Matins or Lauds, if the latter be in the same metre.

OBSERVATION. This general rule is set forth in the *Directorium Chori*, and the annexed Table may simplify its directions.

¹⁾ The six ferias preceding Christmas, and the ferias of Holy Easter and Whitsun-weeks, have *special* offices in the *Proprium de Tempore*.

Use the melodie of	on following Days and Festivals.
<i>En clara vox.</i>	In the <i>Officium de Tempore</i> during Advent.
<i>O sol salutis.</i>	" " " " " " " Lent.
<i>Vexilla Regis.</i>	In Passion week.
<i>Jesu Redemptor.</i>	From Christmas to Epiphany.
<i>Crudelis Herodes.</i>	On Epiphany and during its Octave.
<i>Ad regias Agni dapes.</i>	In Paschal Time even when the Office is not <i>de Tempore</i> .
<i>Salutis humanæ Sator.</i>	On Ascension and during Octave and on Transfiguration.
<i>Beata nobis gaudia.</i>	On Pentecost and during its Octave. ¹⁾
<i>Jam sol recedit.</i>	On Trinity Sunday.
<i>Quem terra pontus.</i>	On Corpus Christi and during its Octave, on all Feasts of the B. V. M. and whenever the last strophe is <i>Jesu tibi sit gloria, Qui natus es de Virgine</i> , etc.
Special melodies. ²⁾	For Sundays after Epiphany, from the third Sunday after Pentecost and from Septuag. to Quinquagesima.
<i>Placare Christe.</i>	On All Saints and during its Octave.
<i>Æterna Christi munera.</i>	On Feasts of Apostles, and Evangelists as well as on doubles where the Hymns are not in the same metre as those at the <i>Horæ</i> , as e. g. S. John Baptist, <i>Dedicatio S. Michaëlis</i> , Angels Guardian, Dedication of a Church an within their Octaves, also in <i>Communi plurim. Martyrum</i> out of Paschal Time and when their Feasts are solemnized <i>ritu dupl.</i>
<i>Rex gloriose Martyrum.</i>	Within the Octave of a Feast <i>de Communi plurim. Martyrum</i> or when the Feast is a semidouble, and on all Feasts <i>de Communi unius Mart., Conf. Pontif. et non Pontif., Doctorum, Virg., non Virg.</i> whether double or semidouble.

The Hymnus *Jam lucis* at Prime, as well as the Hymns at Terce, Sext and None, are omitted on the three last days of Holy Week and in Easter week.

Each Hour has its own Antiphon, which usually is selected from the Antiphons at Lauds; for *Prime* the

¹⁾ The Hymn for Terce during Pentecost Octave is *Veni Creator Spiritus*.

²⁾ On Sundays through the year the Hymn for Prime differs in melody from those of Terce, Sext, None and Compline.

first is taken, for *Terce*, the *second*, for *Sext*, the *third*, and for *None* the *fifth*. On Sundays, Ferias and Vigils special Antiphons are prescribed different from those at Lauds.

The Intonation of the Antiphon is given by the officiating priest; the Psalms are intoned and continued by the Choir, *musicorum et capellanorum*.

The Psalms at *Prime* vary according to the season or rank of the Office. On Sundays and Ferias, now one, now another Psalm, is added to the 53^d and the two sections of the 118th, which are invariably sung.

The officiating priest sings the *Capitulum* as at p. 153. The *Responsorium breve*, or short response with the *Versicle* that immediately follows, should at all the minor Hours be sung by *two* chanters of the *capella musicorum*; on Vigils, Advent, Lent and Quarter-tense Ferias by *one* only.

The melody of the *Responsorium breve* is at all the minor Hours of the Ecclesiastical year *usually* the same, the difference of text sometimes making slight alterations; this melody is found *in extenso* in the *Direct. chori*.

Toni Responsorii brevis.

R. Chri-ste Fi-li De-i vi-vi, * Mi-se-ré-re no-bis.
The Choir repeats the entire Responsorium.

V. Qui se-des ad dèx-te-ram Patris.¹⁾ *Chorus.* Miserère nobis.

Gló-ri-a Pa-tri, et Fí-li-o, et Spi-ri-tu-i san-cto.

¹⁾ This Versicle often changes. On Feasts of the B. V. M. it runs, *Qui natus es de Maria Virgine*. The changes are noted in *Antiph.* and *Compendium*.

Chorus: Christe Fili Dei vivi, miserere nobis. V. Exsurge Christe adjuva nos. R. Et libera nos propter nomen tuum. (As at page 155.)

In Paschal Time and on several feasts during the year two *Alleluias* are added, and then the chant runs as follows:

R. Chri-ste Fi-li De-i vi-vi, mi-se-ré-re no-bis. *

Al-le-lú-ja, al-le-lú-ja. *Chorus repetit Respons.*

V. Qui sur-re-xi-sti a mór-tu-is. *Choir: Allelúja, allelúja.*

Gló-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i sancto.

*Chorus: Christe Fili Dei vivi, miserere nobis, * allelúja, allelúja. V. with Allelúja. in fest. simpl. et diebus fer. p. 155.*

Should the *Preces* occur they are recited, not sung. Then follow: *Dominus vobiscum*, the Prayer *Domine Deus* in *Tono simp. feriali* (page 155); *Dominus vobiscum*, and *Benedicamus*. After the *Deo gratias* the Martyrology is read daily *in choro*.¹⁾ The Lector begins at once, without asking the Blessing, to read the Martyrology for the following day in the Tone of a Lesson.

Ka-léndis Ja-nu-á-ri-i, lu-na pri-ma, Circumcísio Dó-mini nostri Jesu Christi | et Octáva Nativitátis e-jús-dem.

¹⁾ On the three last days of Holy Week the Martyrology is omitted.

At the close each day is added: *Et alibi aliorum plurimorum Ss. Martyrum, et Confessorum atque sanctarum*

Vir-gi-num. *Chorus: R. De-o grá-ti-as.*

On the Vigil of Christmas¹⁾ the voice rises a fourth at the following words:

In Bétlehem Judæ nascitur ex María Virgine factus ho-mo.

Then he closes with the following words in the Tone of the Passion:

Nativitas Dómini nostri Je-su Chri-sti se-cúndum carnem.

The remainder to the end is sung in ordinary Lesson Tone.

After the Martyrology the officiating priest sings alternately with the Choir in Versicle tone, *Pretiosa*, then *Sancta Maria* in *tono feriali*, *Deus in adjutorium* in Versicle tone, and the prayer *Dirigere* as at page 110. The *Lectio brevis* as at page 167.

II. *Terce, Sext* and *None* are shorter and more regularly ordered. The *Deus in adjutorium* is followed by the Hymn, then the Antiphon is intoned, and according to its mode the three Psalms²⁾ are sung. After the singing of the entire Antiphon come the Little Chapter, the *Resp. breve*, Prayer (always in *tono feriali*), and *Benedicamus* with *Fidelium animæ* on one note.

¹⁾ For the special rite on this day see the Martyrology itself.

²⁾ Each of these three Hours is made up of three sections of the 118th Psalm.

SPECIAL OBSERVANCES.

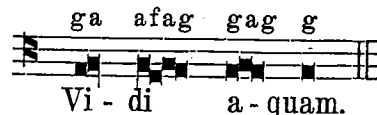
CHAPTER 36th.

THE ASPERGES AND THE LITANY CHANTS.

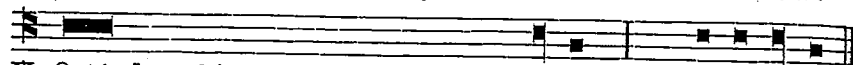
I. On *all Sundays* throughout the year Holy Water is sprinkled on the altar, choir and congregation, before the principal Mass. The Celebrant intones:¹⁾

Infra Tempus Paschale.

From Easter until Trinity Sunday *exclusive*.



The Choir follows after with: *Egredientem* (*Grad. Rom. or Ord. Missæ p. 2**) down to the Psalm, the first half verse of which as well as the *Gloria Patri* is sung by the *Cantores*, the rest by the Choir. Then follow:



V. Ostende nobis Dñe misericordiam tu-am. (*T. p. Alle-lu-ja.*)

R. Et salutare tuum da no-bis. (*T. p. Alle-lu-ja.*)

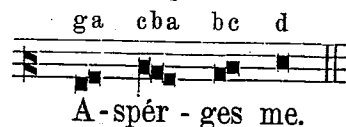
V. Domine exaudi orationem me-am.

R. Et clamor meus ad te vé-niat.

V. Dominus vobiscum.

R. Et cum spiritu tuo. *Oratio in tono fer. p. 110.*

Extra Tempus Paschale.



¹⁾ Sacerdos, inclinatione aut genuflexione facta, flectit utroque genu super infimum gradum altaris, accipit aspersorium, et incipiens cantare Antiphonam *Asperges* vel *Vidi aquam*, cantando ter aspergit altare etc. These intonations with Versicles and Prayers can be had printed on separate sheets and mounted on stiff card board for use of Celebrant and Choir.

The Choir continues with: *Domine hyssopo*, as in page 1* of the *Grad. Rom. or Ordinarium Missæ*.

On Passion and Palm-Sundays the *Gloria Patri* is omitted, and the Antiphon repeated immediately after the V. *Miserere*. Versicle (without *Alleluia*) etc. and Prayer as with *Vidi aquam*.

II. In the Books of the Liturgy there are but three Litanies authorised; the Litany of the Saints, the so-called Litany of Loreto, and the Litany of the Holy Name of Jesus. On the *Feast of St. Mark*, and on the *Rogation Days*, (the three days immediately preceding Ascension Thursday) the Litany of the Saints should be sung as in the *Directorium Chori*, the *Rituale*, *Processionale Romanum*, or *Cantorinus Romanus*.¹⁾ On Easter Saturday and the Vigil of Pentecost the beginning and end of the Litany differ in a few notes from the chant prescribed for Rogation week; on these two days moreover several invocations are omitted and the order of the Virgins is changed. For sake of practice we subjoin the principal parts of the authorised Litanies.

1) On Easter and Whitsun eves.



Pater de cœlis De - us, Mi - se - ré - re no - bis.

¹⁾ Duo cantores litanias cantare incipiunt, ceteris singulos versus eadem voce respondentibus. If there be a custom of singing the Litany at extra liturgical devotions, (thus, *Cantores: Sancta Maria, Chorus: Ora pro nobis*, or *Cantores* one entire invocation with its Response, and the Choir the following one in like manner) this is *tolerated*. But the rule for the repetition of each Verse and Response by the choir on these special days remains. S. R. C. 16. Sept. 1865.

Sancta Ma - - ri - a, O-ra pro no-bis.
Omnes sancti Do - ctó-res, O-rá-te pro no-bis.

Omnes Sancti et Sanctæ De - i, Intercé-di-te pro no-bis.

Pro-pi - ti - us e-sto, Par-ce no-bis Dó-mi-ne.

Pro-pi - ti - us e-sto, Ex-áu-di nos Dó-mi-ne.

Ab omni ma-lo, Lí-be-ra nos Dó-mi-ne.
In di - e ju - dí - cii, Lí-be-ra nos Dó-mi-ne.

Pec-ca - tó-res, Te ro-gá-mus au-di nos.

1—3. Agnus De - i, qui tol-lis pec-cá-ta mun-di,
1. par-ce no-bis Dó-mi-ne. 2. ex-áu-di nos Dó-mi-ne.
3. mi-se-ré-re no-bis.

Chri-ste au-di nos. Chri-ste ex-áu-di nos.

At this point the Choir begins immediately the *Kyrie* of the Mass; on Easter Saturday the Paschal *Kyrie*; on the Vigil of Pentecost *Kyrie in Festis solemnibus*.

2) At the Procession on St. Mark's day, the Rogation days, and on other occasions.

Before the Procession the Ritual prescribes the Antiphon *Exsurge Domine (II. Modus)*.

Ký-ri-e e-lé-i-son. Chri-ste e-lé-i-son. Ký-ri-e
e-lé-i-son. Chri-ste au-di nos. Chri-ste ex-áu-di nos.

Pater de cælis. Sancta Maria. Propitius esto. Peccatores. Agnus Dei etc. as above. Then follow *Christe audi nos. Christe exaudi nos. Kyrie eleison. Christe eleison*, as above; at the end however:

Ký-ri-e e - lé - i - son.

The Psalm *Deus in adiutorium* is sung alternately in *Tono feriali* (Ton. VI.); the Verse and Resp. as at page 155.

If the Prayers conclude with the *clausula major* or longer ending, then they are sung in *Tono simpl. fer.* page 109; if with the *clausula minor* or shorter ending, in *Tono feriali*, page 110. After the *Dominus vobiscum* the two Chanters sing

¶. Exáudiat nos omnipotens et mi-sé-ri-cors Dó-mi-nus.

and the Choir answers:

A - men.

¶. *Et fidelium animæ* is recited in a low voice, and its response *Amen* on the same note.

The Procession at which the Litany of the Saints is sung according to this form is called in old liturgical language, on St. Mark's day *Litanie majores*,¹⁾ on the Rogation days *Litanie minores*.

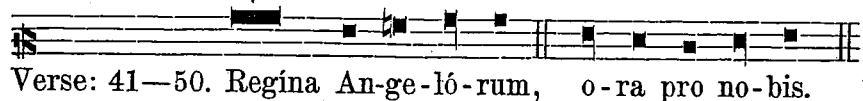
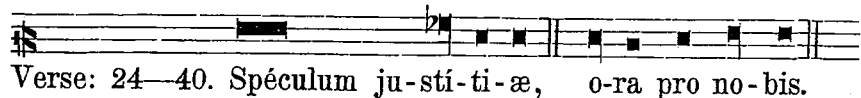
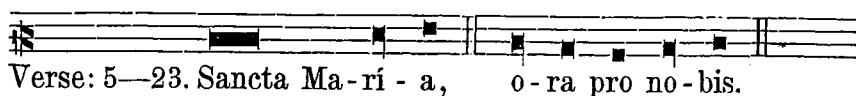
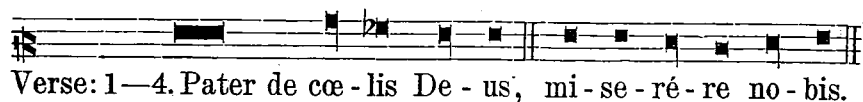
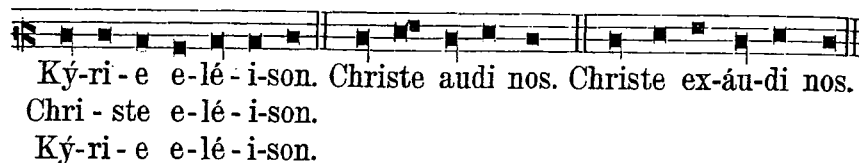
¹⁾ *In Processione S. Marci et in triduo Rogationum singuli Litan. versus integre a Cantoribus dici, et a Clero repeti debent, et non sufficit, ut ab illis inchoati ab hoc terminentur.* (16. Sept. 1865.) — *In Processionibus, quæ obtinent in festo S. Marci, et in Rogationibus tolerari potest ut*

This same Litany as also sung at the Forty Hours Adoration with some trifling alterations at the *Te rogamus* section, and may be found with corresponding versicles and prayers in the *Rituale Romanum*, and in the Appendix to the *Compendium Antiph. et Brev. Romani*.

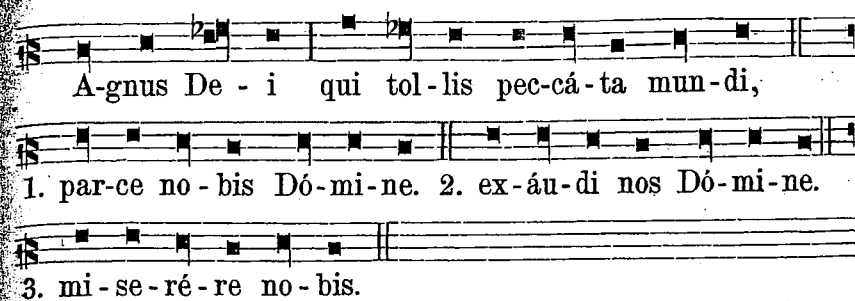
2) The Litany of *Loreto* and of the *Holy Name*.

Besides the Litanies of the Saints there are two other Litanies that of Loreto and of the Holy Name approved for private [extra liturgical] devotions. These two alone are to be found in the liturgical books (*Rituale, Processionale, Directorium Chori*) and provided with authorised chants, whilst it is left free to Bishops in their respective Dioceses to approve and permit other Litanies.

The special Chants for the Litany of Loreto are as follows:



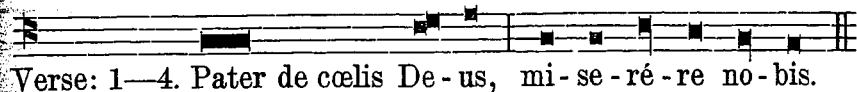
Antiphonæ cantentur in Ecclesiis, quas Processio ingreditur, ritu Paschali. Non licet vero introgressa Processione in Ecclesiis interruptis Litanis Sanctorum, invocare nomina Titularium, licet in usdem non adsint Litanis. (9. Mart. 1857.)



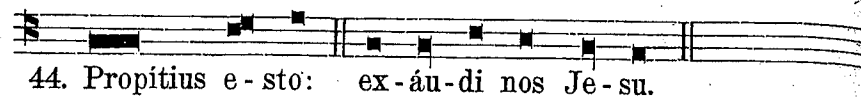
For a long time it was customary in many places to close through error [and the error is continued in most of our Prayer-Books] the Litany of Loreto with *Kyrie eleison*, etc.; the S. R. C. fixes the close with the third *Agnus Dei*. In Rome it is the custom for the *Ÿ. Ora pro nobis*, or *Gaude et lætare* etc. to be sung by the Choir, not by the Priest.

The versicle and Prayer after this Litany vary according to the time of year, and the different Festivals of the B. V. M. The Prayer is to be sung with a fall of a third before the *clausula minor* and at the close.

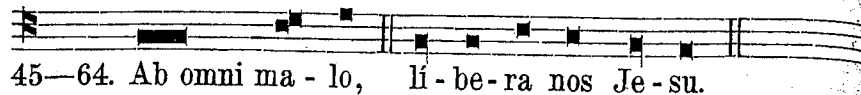
The authorised Chant for the Holy Name-Litany is as follows:



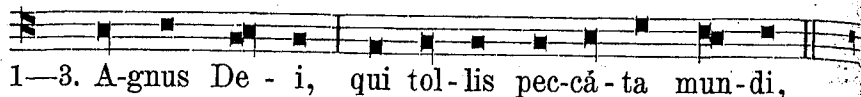
43. Propítius e-sto: par-ce no-bis Je-su.



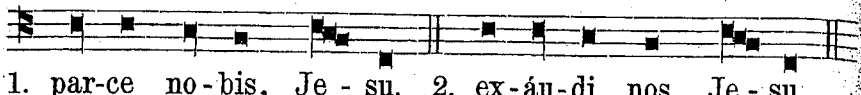
44. Propitius e-sto: ex-áu-di nos Je-su.



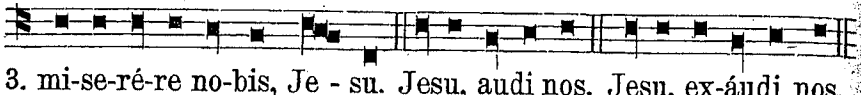
45-64. Ab omni ma-lo, lí-be-ra nos Je-su.



1-3. A-gnus De-i, qui tol-lis pec-cá-ta mun-di,



1. par-ce no-bis, Je-su. 2. ex-áu-di nos, Je-su.



3. mi-se-ré-re no-bis, Je-su. Jesu, audi nos. Jesu, ex-áudi nos.

These two Invocations serve as Versicle and Response and they are followed immediately by the two prayers, *Domine Jesu* and *Sancti nominis tui*, which with one conclusion are sung in Ferial Tone with the fall of a third before the *clausula minor* and at the end.

CHAPTER 37th.

BLESSING OF CANDLES, ASHES, PALMS, PASCHAL CANDLE AND BAPTISMAL FONT.

I. The Blessing of the Candles on February 2nd begins with *Dominus vobiscum*. Then follow five Prayers, which are all sung in *tono feriali*. Whilst the Candles are being distributed the Choir sings the Antiphon *Lumen ad revelationem* with the Canticle *Nunc dimittis*; after each verse the Antiphon *Lumen* is repeated.

Before the Procession *Exsurge Domine* is sung, (*Grad. Rom.* p. 258). The Priest then sings the Prayer *Exaudi nos*, (if after Septuagesima with a previous *Flectamus genua* etc.) in *tono feriali*, and the Deacon turning to the people, sings, in versicle-tone:



V. Pro-ce-dámus in pa-ce. R. In nó-mi-ne Christi. Amen.

During the Procession the Choir sings the Antiphon: *Adorna thalamum* or *Responsum accepit*; when re-entering the Church, *Obtulerunt pro eo*.¹⁾

II. On Ash-Wednesday before the blessing of the ashes the Choir sings the Antiphon: *Exaudi nos*, with the Psalm-verse *Salvum me fac, Gloria Patri* etc. and then repeats the Antiphon.

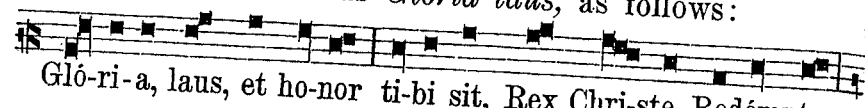
The four Prayers which follow are sung in *tono feriali*. Whilst the ashes are being distributed, the Choir sings the Antiphon: *Immutemur habitu*, or *Inter vestibulum*, and at the close: *Emendemus in melius* with the V. *Adjuva nos* and *Gloria Patri*. The Prayer after the distribution is sung in *Tono feriali*.

III. After the *Asperges*²⁾ on Palm-Sunday the Blessing of the Palms commences with the Antiphon *Hosanna filio David*. The Prayer, *Deus quem diligere* is sung by the Priest, in *tono simplici feriali*. Then comes the Epistle. As a Gradual, the Choir sings *Collegerunt Pontifices* or *In monte Oliveti*, and then the Deacon follows with the Gospel *more consueto*. The Prayer *Auge fidem* in *tono simpl. fer.* The Preface in *tono feriali*. The Choir sings *Sanctus* and *Benedictus* to a chant identical with that of the *Missa pro Defunctis*. Of the six Prayers which now follow, the fourth: *Deus qui per Olivæ ramum* is sung in *tono feriali*, the others in *tono simpl. fer.* During the Distribution of Palms the Choir sings: *Pueri Hebræorum*, then the Celebrant the Prayer *Omnipotens*, in *tono feriali*.

¹⁾ These Chants are to be found in the *Graduale*, *Processionale* and *Rituale Rom.* as well as in the *Comp. Grad.* and *Cantorinus Rom.*

²⁾ The *Gloria Patri* at the *Asperges* is omitted.

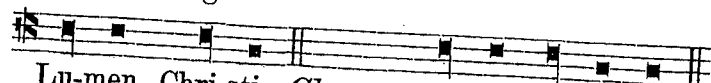
When the Procession is about to move the Deacon sings: *Procedamus in pace*. The Choir during the procession sings one or other of the Antiphons: *Cum appropinquaret*, *Cum audisset populus*, *Ante sex dies*, *Occurrunt turbae*, *Cum angelis*, *Turba multa*. On the return of the Procession, two or four chanters enter the Church and sing the first two verses of the Hymn: *Gloria laus*. The Celebrant and Procession who remain outside, repeat the same two verses. The Chanters then sing the five following strophes,¹⁾ the procession answering after each strophe with the words *Gloria laus*, as follows:



Gló-ri-a, laus, et ho-nor ti-bi sit, Rex Chri-ste, Redémptor:
cu-i pu-e-ri-le de-cus prompsit Ho-sán-na pi-um.

When the Subdeacon knocks at the door with the foot of the Cross, the door is opened and the Procession enters the Church, singing *Ingrediēte Domino*.

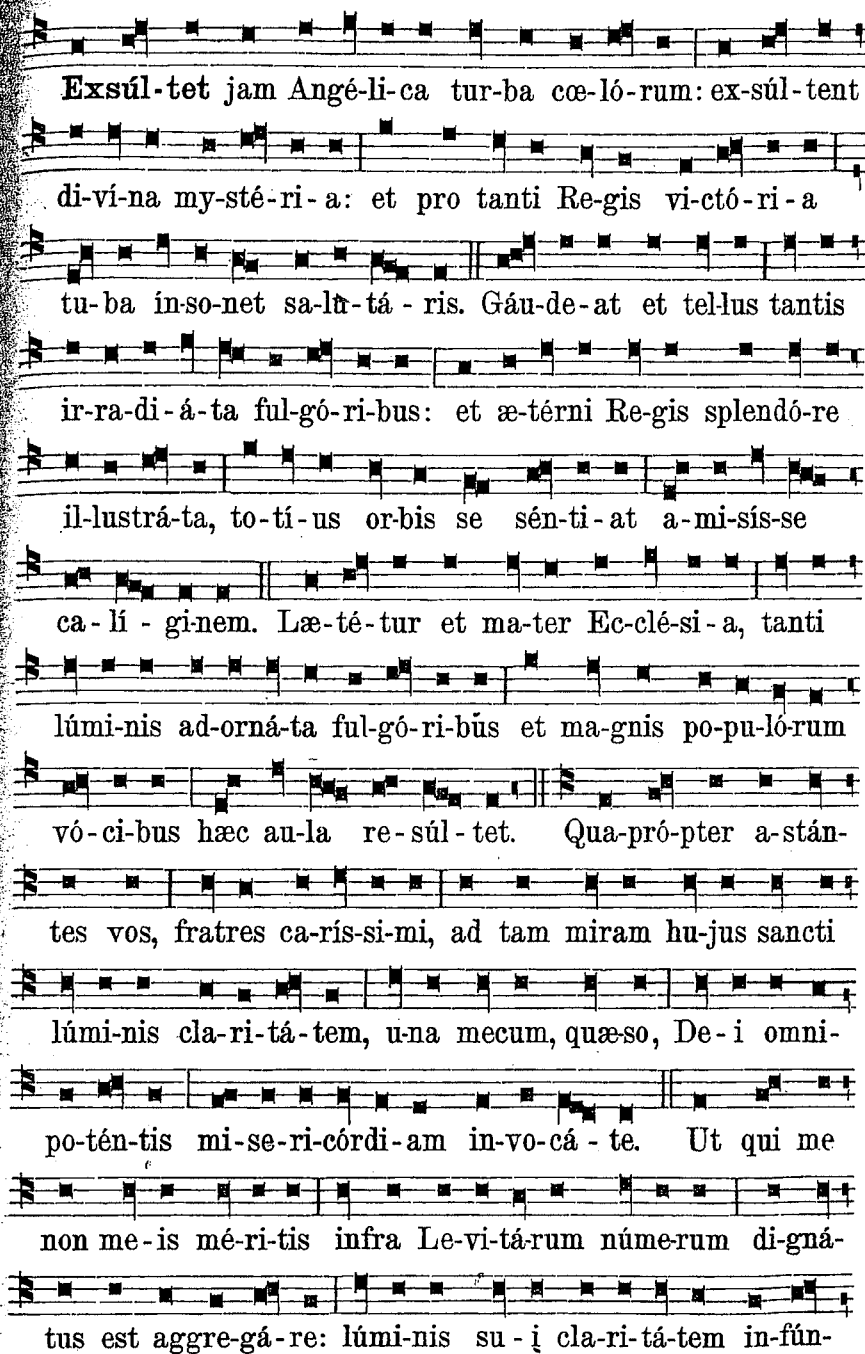
IV. At the Blessing of the Fire on Easter Saturday, the five grains of incense to be fixed in the Paschal Candle are also blessed. The Deacon who is charged with the *Benedictio Cerei Paschalis*, enters the Church with the Procession, bearing the triple candle, and sings three times during the procession, each time a tone higher than the preceding:



Lu-men Chri-sti. *Chorus*. De - o grá - ti - as.

The Chant for the Blessing of the Paschal Candle, called the *Præconium Paschale* or *Exsultet*, has a great similarity with the Preface and perhaps surpasses it in beauty and variety. We give the beginning and ending.

¹⁾ *Omnes, vel partim, prout videbitur.*



Exsúl-tet jam Angé-li-ca tur-ba cœ-ló-rum: ex-súl-tent
di-vi-na my-sté-ri-a: et pro tanti Re-gis vi-ctó-ri-a
tu-ba in-so-net sa-lu-tá-ris. Gáu-de-at et tel-lus tantis
ir-ra-di-á-ta ful-gó-ri-bus: et æ-térni Re-gis splendó-re
il-lustrá-ta, to-tí-us or-bis se sén-ti-at a-mi-sís-se
ca-lí-gi-nem. Læ-té-tur et ma-ter Ec-clé-si-a, tanti
lúmi-nis ad-orná-ta ful-gó-ri-bús et ma-gnis po-pu-ló-rum
vó-ci-bus hæc au-la re-súl-tet. Qua-pró-pter a-stán-
tes vos, fratres ca-ris-si-mi, ad tam miram hu-jus sancti
lúmi-nis cla-ri-tá-tem, u-na me-cum, quæ-so, De-i omni-
po-tén-tis mi-se-ri-córdi-am in-vo-cá-te. Ut qui me
non me-is mé-ri-tis infra Le-vi-tá-rum nú-merum di-gná-
tus est aggre-gá-re: lúmi-nis su-í cla-ri-tá-tem in-fún-

dens, Cê-re-i hu-jus lau-dem implé-re per-fi-ci-at.

Per Dó-mi-num nostrum Je-sum Christum Fi-li-um

su-um: qui cum e-o vi-vit et re-gnat, in ù-ni-

tá-te Spí-ri-tus san-cti De-us. Per ó-mni-a sæ-

cu-la sæ-cu-ló-rum. R̄. A-men. V̄. Dó-mi-nus vo-

bis-cum. R̄. Et cum spí-ri-tu tu-o. V̄. Sur-sum cor-da.

R̄. Ha-bé-mus ad Dó-mi-num. V̄. Grá-ti-as a-gá-mus

Dó-mi-no De-o nostro. R̄. Dignum et ju-stum est.

Ve-re dignum et ju-stum est, etc. The ending runs:

Per e-úndem Dómi-num nostrum Je-sum Christum Fi-

li-um tu-um: Qui te-cum vi-vit et re-gnat in u-ni-

tá-te Spí-ri-tus san-cti De-us: per ó-mni-a sæ-cu-la

sæ-cu-ló-rum. R̄. A-men.

OBSERVATION. The *Pontificale Romanum* pre-scribes a similar Chant for the publication of the *Festa mobilia* which takes place in Cathedrals after the Gospel on the Feast of the Epiphany. This Chant must be adapted each year to the variable text, and the publication itself devolves upon the junior Canon. See further *Cerem. Episc.* Lib. II., Cap. 15, and compare with a Decree of the S. R. C. 16. Jan. 1607.

V. In the Procession to the Baptismal Font the Tract *Sicut cervus* is sung by the Choir. The two Prayers before the Preface are sung *in tono simpl. fer.* The Préface is in the same Chant as the Preface at the Mass. Towards the end of the Blessing, the following is sung by the Priest three times, the voice being raised each time:

Descendat in hanc plenitudinem fontis, virtus Spiritus sancti.

The last note but one (*e*) serves as the first note for the repetition. Returning from the Font to the Altar two Chanters intone the Litany of the Saints in the *curtailed forme*, (see *Grad. Rom.* p. 151) the Choir repeating *in full* each invocation and response. The same takes place on the Vigil of Pentecost.

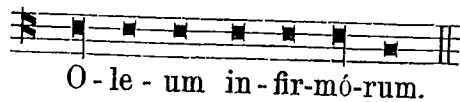
CHAPTER 38th.

HOLY THURSDAY, GOOD FRIDAY, AND EASTER SATURDAY AD MISSAM.

I. Mass on Holy Thursday has little special about it¹⁾ except in Cathedral Churches, where the Bishop consecrates the Holy Oils. Twelve Priests, seven Deacons and seven Subdeacons assist the Bishop. The Mass proceeds *more consueto* up to that part of the Canon where

¹⁾ The Organ is played at the *Gloria*, when also the bells are rung, after which both Organ and bells remain silent till the *Gloria* on Easter Saturday. It is not therefore correct to use the Organ at the *Kyrie* on either of those days.

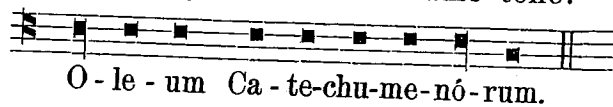
we meet the words "*Per quem hæc omnia, Domine, semper bona creas,*" exclusive. The Bishop having assumed his mitre, proceeds to the table prepared, and seats himself at it, facing the altar. Then the Archdeacon sings, *alta voce in tono lectionis*:



One of the Subdeacons with two acolytes retires to the Sacristy and brings the Oil of the Sick, which when consecrated is brought back in the same manner to the Sacristy. Then the Bishop having washed his hands, ascends the Altar and resumes the Mass at the words *Per quem etc.* and continues it up to the communion of the Calice. Having administered Holy Communion to the Deacon,¹⁾ Subdeacon and assistant Clergy, and placed in a vase specially prepared, the host consecrated for the ceremonies of the following day, he resumes his place at the table, and the Archdeacon sings:



And immediately adds in the same tone:

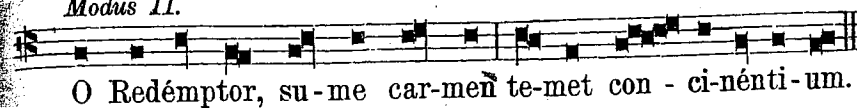


The Bishop then puts incense in the thurible and blesses it *more solito*. Then the twelve priests, Deacons and Subdeacons with the Acolytes and other ministers go processionally to the Sacristy and bring, *cum omni decore et reverentia*, the Oil of Chrism and the Oil of Catechumens. Returning to the altar they proceed in the following order: 1st the Thurifer, then one Subdeacon

¹⁾ The Deacon standing at the Epistle side sings the *Confiteor*, as at page 134.

bearing the cross between two Acolytes with lighted candles, then two Chanters, chanting the verses *O Redemptor*.

Modus II.

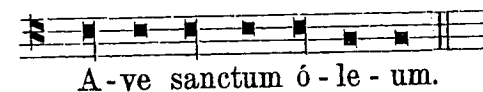


The choir repeats the same verse, and the chanters continue the following verses as in the *Offic. maj. Hebd.*, the choir repeating after each the verse *O Redemptor* as above. The Bishop then proceeds with the Blessing of the Chrism, as in the *Pontif. Rom.* and *Offic. maj. Hebd.* When the Blessing is completed, first the Bishop, and then the twelve priests in order, salute the consecrated Chrism saying:



This is sung three times by each, the voice being raised at every repetition. After the third salutation each one reverently kisses the edge of the vase containing the Holy Chrism, and retires to his place.

The same ceremony is observed with the Oil of Catechumens, the consecration of which immediately follows, except that instead of the word *chrisma* the word *oleum* is substituted:



Then the consecrated oils are brought back to the Sacristy with the same ceremony as before, the chanters continuing the verses *Ut novetur sexus*, and the choir answering each verse with *O Redemptor* as before. Mass is then brought to a conclusion and preparations are made for bringing the consecrated Host to the Altar or Chapel prepared for its reception. The *Pange lingua* is sung

during the Procession, all other Chants being expressly forbidden.¹⁾

Mass and Procession ended, Vespers are recited, not sung at the Altar and towards the end of same and whilst the 21st Psalm *Deus, Deus meus respice in me* is being recited, the Altars are stripped of all their coverings and ornaments.

In Cathedral Churches this Ceremony is followed by the washing of the Feet by the Bishop, introduced by the singing of the Gospel *Ante diem Festum Paschæ*, continued with the singing partly or entirely of nine Antiphons and closed with several versicles and responses and a Prayer. The Chants for this Ceremony may be found in the *Pontificale Rom., Offic. Hebd. Sanctæ* and *Cantorinus Romanus*.

II. On Good Friday a Lector reads the Prophecy *Hæc dicit Dominus* in the Tone of a Lesson, and then the Choir sings the Tract *Domine audi vi*. The Celebrant says *Oremus, Flectamus genua* and the Prayer *Deus, a quo, in tono simpl. fer.* The Subdeacon sings, in Epistle tone, the Lesson *In diebus illis*: and as soon as the Choir has concluded the Tract *Eripe me*, the Passion according to St. John is sung as on Palm-Sunday. From the words *Post hæc autem* the Deacon of the Mass sings the remainder in the usual Gospel tone. The Priest then sings the nine Prayers as at pages 108—112.

The Prayers concluded, the Priest at the unveiling of the cross alone intones the Antiphon *Ecce lignum*; from *in quo salus* the ministers join him, and the choir answers with *Venite adoremus*, as follows:

¹⁾ In ostiolo ubi Feria V. in Cena Domini reconditur Ss. Euchar. Sacramentum, non licet apponi sigillum; et eo recondito non potest cantari: Sepulto Domino. S. R. C. 7. Dec. 1844.

Sacerdos. Sac. cum Ministris. Mod. VI.

Ec-ce li-gnum cru - cis, in quo sa - lus mun - di
pe - pén - dit. R. Ve - ní - te ad-o-ré - mus.

This Antiphon is sung three times, the voice being raised a tone higher at each repetition. During the adoration of the Cross, the Choir sings the *Reproaches (Impropéria) Popule meus*, and then the Hymn *Crux fidelis*. During the Procession of the Blessed Sacrament from the altar of reposition, the Hymn *Vexilla Regis prodeunt* is sung, and may be continued during the Ceremonies up to the *Pater noster*.

After the *Orate fratres* the Celebrant sings: *Oremus, præceptis salutaribus . . . in tono feriali*. He says *Amen* in a low voice, and then sings in *ferial* Tone without *Oremus, Libera nos*, the Choir answering *Amen*.

III. The Blessing of the Paschal Candle on Easter Saturday is followed immediately by the 12 Prophecies, which are sung in the Tone of a Lesson; thus:

Tonus Prophetiæ.

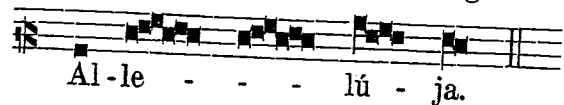
In principio creávit Deus cælum et ter-ram. Dixitque
et accentus acutus. Interrogatio. Dixit ad
Deus: fi - at lux. Quid vis, fi - li? Requiévit
eum: Abraham, A-bra-ham. Sie finitur Prophetia.
die séptimo ab univérso ópere, quod pa-trá-rat.

Each Prophecy¹⁾ is followed by *Oremus, Flectamus genua* etc., and the Prayer sung in *tono simpl. feriali*.

After the 4th, 8th and 12th Prophecies the Choir sings a Tract.²⁾

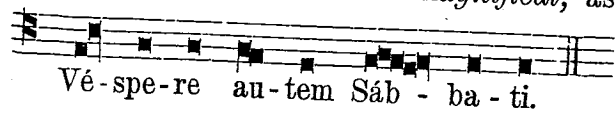
After the blessing of the Font and the Litany of the Saints (see page 177) Mass begins with *Kyrie eleison* sung after formula first in the *Ordinarium Missæ*. The *Gloria*, at which the Organ is played, and the Prayer are to be sung in *Tono festivo*.

After the Epistle the Celebrant sings:



This he sings three times, commencing a tone higher each time, and the Choir repeats it after him, each time in the same tone.

After the third repetition of the *Alleluja*, the Choir continues with *Confitemini* and the Tract *Laudate Dominum*. After the Gospel and *Dominus vobiscum* the Organ can play on up to the Preface as there is no Offertory. After the Communion of the Priest, Vespers, which on this day are united to the Mass, are commenced. The Choir intones the Antiphon *Alleluja* and the Psalm *Laudate Dominum*, then repeats the Antiphon. There is no Little Chapter, Hymn, or Versicle, but the Celebrant then intones the Antiphon of the *Magnificat*, as follows:



¹⁾ After Prophecy 12th the *Flectamus* etc. is omitted.

²⁾ The six Prophecies with Prayers on Pentecost Saturday, but in the sequence of 3^d, 4th, 11th, 8th, 6th and 7th of Easter Saturday, are to be sung in the same manner; the choir singing after the 2nd (4th) Prophecy the Tract *Cantemus*, after the 4th (8th) *Vinea facta est* and after the 3^d (11th) *Attende cælum*; all found in the Appendix to the latest edition of the *Officium Hebdomadæ Sanctæ*.

The Choir begins at *quæ lucescit . . .* and sings the *Magnificat* 8th Tone, 1st ending. As soon as the Antiphon is repeated, the Celebrant sings *Dominus vobiscum, Oremus* etc. in *tono festivo, Dominus vobiscum*, and then the Deacon *Ite missa est, Alleluja, Alleluja* (p. 135).

CHAPTER 39th.

VARIOUS LITURGICAL FUNCTIONS WITH CHANT.

I. The Procession of Corpus Christi is carried out in various ways in different countries and Dioceses. As this Manual only deals with what is decreed for the Roman Liturgy, it will not trouble itself with the peculiarities or abuses of localities.¹⁾

The *Rituale Romanum* prescribes the following Hymns for this Procession, which may be intoned by the Priest when he comes to the foot of the Altar and kneels *coram Sanctissimo*. The melodies complete are in the *Rituale* and *Processionale Romanum*.

¹⁾ It will be sufficient to give in the following paragraphs the principal Decrees of the S. R. C. against prevalent abuses:

1) *Concentui musico (vulgo la Banda) dum sacris Processionibus intervenit, assignetur locus ab Episcopo, verum ante utrumque Clerum.* S. R. C. 23. Sept. 1837, 7. Dec. 1844.

2) *Cantores in Processionibus Ss. Corporis Christi, aliisque solemnibus cotta induiti incedere debent, et servandum Cærem. Episc. in Cap. II. libri I.* S. R. C. 8. Oct. 1650.

3) *In actu expositionis Ss. Sacramenti debetne cani aliquid a Choro, seu Celebrante? Resp. Cantus in actu expositionis permitti tantum potest iudicio Episcopi.* Decr. cit. ad 14.

4) *In benedicendo populum cum Ss. Sacramento Celebrans nihil dicere, Cantores et Musici nihil quoque canere interim debent ad præscriptum Rit. Rom. et Cærem. Episc., non obstante quacumque contraria consuetudine.* Die 12. Jun. 1627, 9. Dec. 1634, 11. Maji 1641, 3. Aug. 1839. Et idem aliis Decretis declaratur.

5) *An in benedictione populo impertienda cum Ss. Sacramento permitti possit cantus alicujus Versiculi vernacula lingua concepti, vel ante, vel post ipsam benedictionem? Resp. Permitti posse post benedictionem.* S. R. C. die 3. Aug. 1839 ad 2.

1) Pange lingua glo-ri - ó - si.

2) Sa-cris so - lé-mni - is jun-cta sint gáu-di - a.

3) Ver-bum su - pér-num pród-i - ens.

4) Sa - lú - tis hu - má - næ sa - tor.

5) Æ - tér - ne Rex al - tís - si - me.

[I. The Devotion known as the "Forty Hours Adoration"¹⁾ extends over three days. On the First Day, there is the *Mass of Exposition*. After Mass a Procession is formed, during which the Hymn *Pange lingua* (intoned as above) is sung alternately by the Choir, and by those taking part in the Procession. When the Procession is over and the Blessed Sacrament placed on the throne prepared for it, the Litany of the Saints, as on St. Mark's day, with a few changes (to be found in the *Comp. Antiph.* p. 40*), is chanted, with the Prayers &c.; concluding with *Exaudiat nos &c.* and *Fidelium animæ &c.* On the Second Day there is a solemn Votive Mass *pro Pace* at a side altar, but without *Gloria* or *Credo*; and on the Third Day the Solemn Mass of *Reposition* is celebrated at the principal altar *coram SSmo*. On the Third Day the Litanies are sung before the Procession, but only up to the verse *Domine exaudi etc. inclusive*; then the Procession takes place, and after the Procession, (the concluding verses of the Hymn *Tantum ergo* and *Genitori* being sung at

¹⁾ [For the full ceremonial of the "Forty Hours Adoration" see *Manuale Sac. Cærem.* by V. R. MGR. FORD V. G. DUFFY, Wellington Quay.]

the Altar, and the chanters at the end of the Hymn adding *Panem de cælo etc.*) the Celebrant sings the Prayers as on the day of Exposition, all concluding with Benediction of the Most Holy Sacrament.]

II. On extraordinary occasions, e. g. the first Mass of a new Priest it is customary in some places to invoke the Holy Spirit before the Mass, for which the following Antiphon may be employed:

Modus VIII.

Ve-ni sancte Spi - ri - tus.¹⁾

Usually however it is the Hymn²⁾ *Veni Creator* with the V., R. and Prayer *Deus, qui corda fidelium etc.*

Ve - ni, Cre - á - tor Spi - ri - tus.

V. Emitte Spíritum tuum et crea-bún-tur.
R. Et renovábis fáciem ter-ræ.

III. Benedictio Pontificalis.

The Pontifical Blessing is given by a Bishop in two forms; one, when a sermon is preached within the Mass and an Indulgence published. In this case the Preacher having concluded his sermon, remains in the pulpit, and the Deacon going to the foot of the Bishop's throne sings the *Confiteor* as at page 134, genuflecting at the words *Tibi Pater* and *Te Pater*.

After the *Confiteor*, the Preacher publishes the Indulgence in the form prescribed in the *Cæremoniale Episc.*

¹⁾ The complete chant will be found in the *Processionale Romanum, Compend. Antiph.* and *Cantus diversi*.

²⁾ Outside of Paschal time the last strophe of this Hymn runs thus:
*Deo Patri sit gloria, | Ejusque soli Filio,
Cum Spiritu Paraclito, | Nunc et per omne sæculum.*

cap. XXV. Then the Bishop sings in *tono simpl. fer.* the words: *Precibus et meritis Beatæ Mariæ semper Virginis, Beati Michaëlis Archangeli, Beati Joannis Baptistæ, Sanctorum Apostolorum Petri et Pauli, et omnium Sanctorum, misereatur vestri omnipotens Deus, et dimissis peccatis vestris, perducatur vos ad vitam æternam.*

To which the Choir answers on one note Amen.

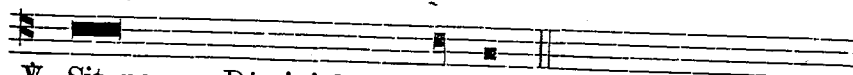
Then the Bishop continues, "*Indulgentiam, absolutio-nem et remissionem peccatorum vestrorum, tribuat vobis omnipotens, et misericors Dominus.*"

Choir answers: Amen.

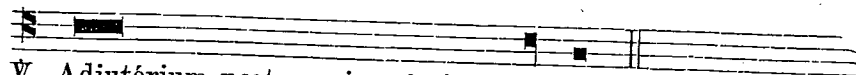
Then assuming the mitre, the Bishop blesses the people *more consueto*, saying: — "*Et benedictio Dei omnipotentis Pa-tris, et Fi-lii, et Spiritus Sancti descendat super vos, et maneat semper.*"

Choir answers: Amen.

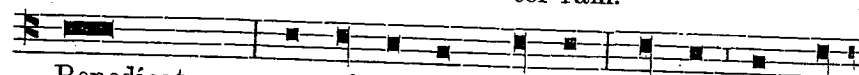
The second form is when celebrating or presiding at Solemn Mass the Bishop gives the Blessing at the end of Mass, thus:



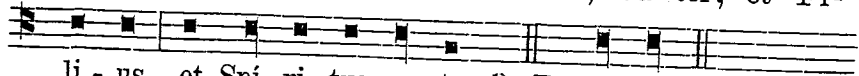
V. Sit nomen Dómini bene-dí-ctum.
R. Ex hoc nunc, et usque in sæ-culum.



V. Adjutórium nostrum in nómine Dó-mini.
R. Qui fecit cœlum et ter-ram.



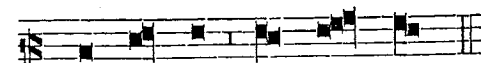
Benedicat vos o-mní-po-tens De-us, Pa-ter, et Fi-



li-us, et Spí-ri-tus sanctus. R. A-men.

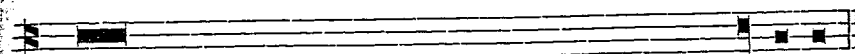
¹⁾ A *Benedictio Tempestatis*, sometimes even with the B. Sacrament, is expressly forbidden. This form can be used however by whomso-

IV. On Solemn occasions of Thanksgiving the Hymn *Te Deum* is sung.



Te De - um lau - dá - mus.

Should the *Te Deum* be sung at the close of a solemn Procession, then the Ritual prescribes five special verses with *Domine exaudi* and *Dominus vobiscum*; in other cases the two following are used:

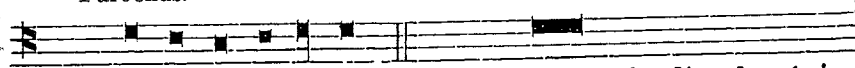


V. Benedicamus Patrem et Filium cum sancto Spí-ri-tu.
R. Laudemus et superexaltemus eum in sæ-cu-la.
V. Benedictus es Dómine in firmaménto cœ-li.
R. Et laudábilis, et gloriósus, et superexaltátus in sæ-cu-la.
V. Dómine exáudi oratió-nem me-am.
R. Et clamor meus ad te vé-ni-at.

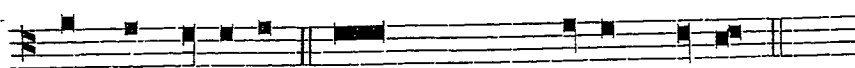
V. The Roman Ritual contains under the heading *Exsequiarum Ordo* all the Chants prescribed at the interments of Adults and Children and for the *Officium Defunctorum*. As the *Exsequiale Romanum* published separately and with the sanction and revision of the S. R. C. gives in full all the Chants and Intonations to be used in the Office and Mass for the Dead, we give here only what appertains to the Celebrant or Priest presiding.

Parochus.

Cantores.

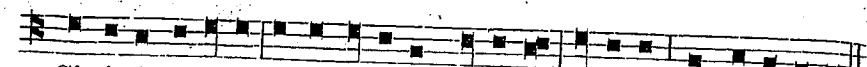


Ant. Si i-ni-qui-tá-tes. Ps. 129. De profúndis clamávi



ad te Dómi-ne, * Dómine exáudi vo-cem me-am.

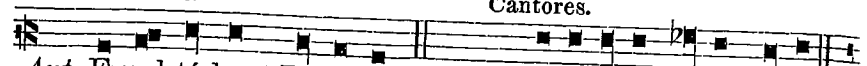
ever may have the privilege from the Pope or the Bishop of imparting the Blessing in solemn form, but in this case he must observe the directions of the *Rituale Romanum* (Tit. VIII. Cap. 32. Ed. typ.)



Si i-niqui-tá-tes observáveris Dómine, Dómine, quis sustinébít?

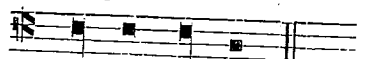
Parochus. Cantores.

Ant. Exsul-tá-bunt Dómi-no. Ps. 50. Mise-ré-re me-i, De-us,



secúndum magnam miseri-cór-di-am tu-am.

The Chanters intone the Resp. *Subvenite*, the Clergy (Choir) answers. The Prayers which conclude with *Per Christum Dominum nostrum*, or *Qui vivis et regnas in sæcula sæculorum*, should be sung in *Tono feriali* p. 108, the others in *simpl. fer.* p. 109. After the *Libera me, Domine*, the Priest sings:

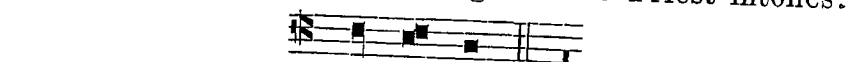


Pa-ter no-ster. secreto.

and after the Incensation and Aspersión:

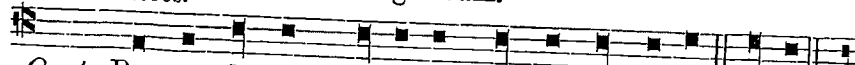
- V. *Et ne nos indúcas in tentatió-nem.*
- R. *Sed libera nos a ma-ló.*
- V. *A porta ín-feri.* R. *Erue, Dómine, ánimam e-jús.*
- V. *Requiescat in pa-ce.* R. *Amen.*
- V. *Dómine exáudi oratió-nem me-am.*
- R. *Et clamor meus ad te vé-niat.*
- V. *Dóminus vobíscum. etc.*

After the Blessing of the grave the Priest intones:



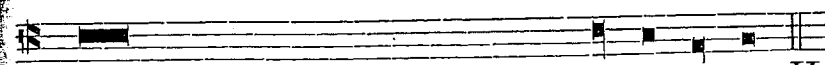
Cantores.

E-go sum.

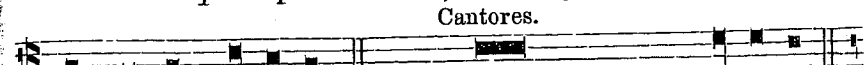


Cant. Be-ne-dí-ctus Dó-minus De-us Is-ra-él; *

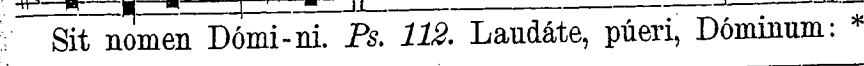
2. Et e-ré-xit cornu sa-lú-tis no-bis *

- 
1. quia visitávit, et fecit redempti-ó-nem ple-bis su-æ. II.
2. in domo David púe-ri su-i.

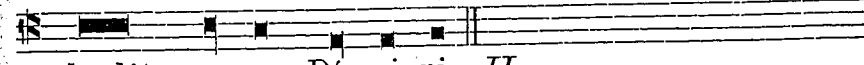
In *Exsequiis parvulorum*, he sings:



Cantores.



Sit nomen Dómi-ni. Ps. 112. Laudáte, púeri, Dóminum: *



laudáte no-men Dó-mi-ni. II.

OBSERVATION. For the reception of the Bishop when coming to hold a Visitation or Confirmation we must refer to the *Processionale Romanum*. For Ordinations, Consecrations of Churches or Altars, handy extracts from the *Pontificale Romanum* are published and the *Cantorinus Romanus* also serves.

A P P E N D I X.

CHAPTER 40th.

UPON ORGAN ACCOMPANIMENT TO GREGORIAN CHANT.

For centuries past the Organ has become so domesticated in the Church that it has come to be regarded as *par excellence* the musical instrument of the Church.¹⁾ Although the liturgical books never consider it so absolutely necessary that solemn functions could not be celebrated without it, yet they give very explicit rules and directions to regulate its use in the Church, telling us *when and how* it should be played.

¹⁾ "*Hoc solo instrumento utitur Ecclesia in diversis cantibus, et in prosis, in sequentiis, et in hymnis, propter abusum histrionum ejectis aliis communiter instrumentis*" writes ÆGID. ZAMORENSIS in GERBERT, *Script.* Tom. II. p. 388. The *Cærem. Episc.* remarks: *potest in ecclesia organum . . . adhiberi* and adds this express warning: *Nec alia instrumenta musicalia addentur, nisi de consensu Episcopi*; see Lib. I. cap. 28, Nr. 1 & 11.

Further on we shall say how the Organ should be manipulated in Church, here we content ourselves with laying down some fundamental principles and rules for the accompaniment of Gregorian Chant, a task of such formidable difficulty to those who are inexperienced or who have not had occasion to receive special training in this branch of Organ playing.

The first thing to be borne in mind is that the Gregorian Modes (scales) are *essentially* different from our modern (major and minor) scales; consequently any attempt to harmonise them according to the rules of modern harmony will be a disastrous failure. The Fundamental Rule therefore must be: "*The Harmony of the Church Modes, should on no account alter or interfere with the melody; the melody must in all cases and circumstances predominate; and the accompaniment should be strictly diatonic as far as the harmonic laws of cadences permit.*" As Gregorian melody was formed and practised long before the discovery or development of harmony, the latter in regard to it must be regarded as something adventitious, a "necessary evil", which even under the best possible conditions of both Instrument and Executant, renders imperceptible the delicate shadings of Text, Declamation and free Rhythm which constitute the inherent charms of the Chant. Nevertheless as the Organ proves so useful, and oftentimes becomes indispensable to sustain the voices in weak or imperfectly trained choirs, the Organist must beware of falling into the temptation of trying to vamp up at a moment's inspiration an accompaniment made up of a senseless conglomerate of major and minor chords devoid of all natural cohesion, and should study and keep steadily before him the peculiarities and characteristics of the several Church Modes.

As answer to the question 'what notes should be employed in the accompaniment of Gregorian Chant so

as to produce a correct harmony' let the following paragraphs serve, although they are only the private opinions of the Editor. As regards the fundamental Bass and its harmonies these rules are founded on the established practice of the great Masters of the 16th century, while as regards the treatment of the Gregorian melody they rest on the principle already enunciated, that the accompaniment should never obscure it, but only serve as a gentle support, leaving the melody to dominate clearly and distinctly.

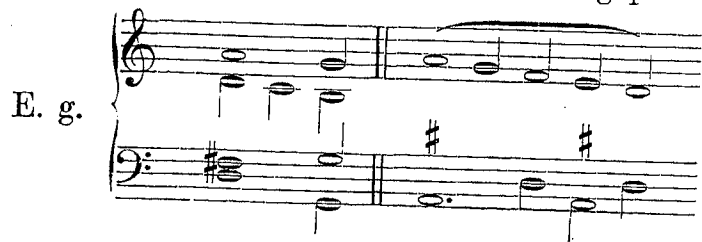
I. GENERAL RULES.

- 1) The richer or more elaborate the melody placed over a single syllable, the *simpler* should be the accompaniment. Let a chord be selected which will serve as an accompaniment to at least three notes of an ascending or descending *neuma*.
- 2) The *final* note of a Gregorian melody should regularly be accompanied by the same note in the Bass, so that the note of the melody be the octave, and the final chord contain a major third.
- 3) As every note of a Gregorian melody may be treated either as Prime, Third or Fifth of a major or minor chord, so let there be drawn the Triads of the Final and Dominant in the first line, and those of the five notes¹⁾ common to the authentic and plagal modes in the second line, which together with their two inversions, are quite sufficient for clothing the diatonic melody in appropriate harmony.
- 4) Besides these triads and their inversions (the second inversion is used by Palestrina only in syncopated passages or with a retarded fourth or octave) the chords

¹⁾ Triads on *b natural* on account of the diminished fifth are excluded, on the other hand the first inversion as chord of the sixth (*d-f-b*) is very useful.

of the sevenths of the diatonic scale other than the dominant seventh may also be used.

The chord of the Dominant Seventh is, however, both in its original form and in its inversions, excluded. Yet, by way of exception, a seventh is permitted after the triad in cadences or gradually descending phrases.

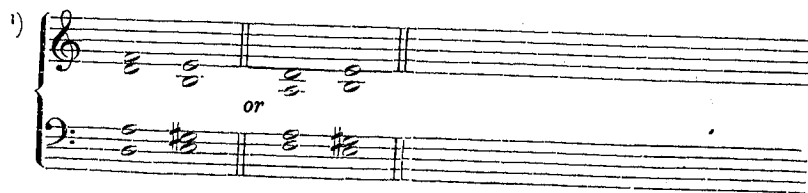


5) As penultimate chord in most cases the chord of the Dominant (modern sense) can be used, thus on *c* for the V. and VI. Tones, on *d* for the VII. and VIII. Tones, and also on *a* for the I. and II. Tones, if the penultimate note of the melody be not *c*. For the III. and IV. Tones we must use the so-called Phrygian cadence.¹⁾

6) Dispersed harmony is as a rule to be recommended; the four parts should be so arranged as that eventually they could be sung by Soprano, Alto, Tenor and Bass.

7) For writing in white or open notes let $\square = \ominus$, $\blacksquare = \omin�$, and $\blacksquare = \bullet$. The notes of the Bass and middle parts may be distributed by points and ties in such a way as to correspond to the value of the Gregorian notes they accompany.

8) When the singers breathe at the signs \vdash \ddagger , or pause at the melodic sections or at the punctuation of



the text, let the organist lift his hands off the manual and cease with the singers. He must peremptorily go *colla voce*, be intimately bound up with the expression of the singers, follow them slavishly in all the rhythmical variations of tone, declamation, etc.; and in order to do this he must keep the text before his eyes.

9) It is permitted to modulate in the accompaniment, that is to adopt *c#*, *f#* and *g#* in an inner part, when the Gregorian melody closes with *mi-re*, *la-sol* or *si-la*. As *fa#* can never occur in a Gregorian melody, the major or minor triad on *si natural* is excluded. In transposing up or down the same rules *mutatis mutandis* are to be observed.

10) The Bass as a rule should move in contrary motion; in an ascending melody however the *motus rectus* in thirds or tenths may be used. If many words are sung to the same note, as e. g. in the Psalms, then *motus obliquus* comes in.

11) When the choir alternates in *solo* and *chorus*, or when boys' voices alternate with men's voices, the accompaniment should also be varied, a change being effected by the use of three part harmony or four part without the pedal. The stops should be drawn in proportion to the strength of the choir and never so as to drown or cover the voices.

12) The Preludes should be on some phrase borrowed from the melody about to be sung, and played either with accompanying harmonies or in the contrapuntal, imitative style. The same may be said of the Postlude. Immediately before or after the Chant the playing should be in free rhythm without *bar-fetters*.

II. SPECIAL RULES.

1) In the first and second modes *c* under *d* is best harmonised through *f* or *a* and then *g* minor and *d* major;

e. g.

A modulation by means of *e major* in the movement *b a* is allowed. The formula *a g* should never be accompanied by *d g*, but *f c* or *f g*.

Bad. Good. Good.

2) The third and fourth Modes often require in the Bass the middle cadence *a d*; the close is to be made with chords of *d minor* and *e major*, or *d minor*, *a minor* and *e minor*; the latter especially in Antiphons followed by the Intonation *g a c*; e. g.

Al - le - lú - ja. Di - xit Dó - mi - nus etc.

In the fourth Tone the closing phrase *a, b, g, f, e*, requires as accompanying Bass notes *d, g, c, d, a*, (or *e*);

e. g.

3) The fifth and sixth Tones can be treated as the modern keys of *c* and *f major*; as a modulation *c, b, a* is to be coupled with *c, e-a*;

e. g.

4) In the seventh and eighth Tones the regular close *a g* is to be made with *D G*; e. g.

But in the middle cadence *a, g*, with *F C*, or *A E*;

e. g.

5) In the ninth and tenth Tones the principal cadence *b, a* is made with *e a* in the Bass; e. g.

Middle cadences are *g, F*, or *e, d*, which may be harmonised in the following manner:

6) The eleventh and twelfth Tones can be treated as the modern scale of *c major*.

OBSERVATION. The great need of having some systematic method of harmony for Plain-Chant, has given rise to various schemes, especially of late years. In Rome the Chant is never accompanied, *et hoc laudo*; in France the *cantus firmus* is usually given to the Pedal in the organ, or to a deep bass wind instrument; and the harmonies constructed thereon, oftentimes meaningless and unconnected, make the Chant itself heavy and wearisome. F. A. Gevaert and the Abbé van Damme, two Belgian *virtuosi*, lay down as a fundamental law, that the accompaniment should be strictly diatonic, and that no note should appear in the accompaniment that does not exist in the melody. This system, in melodies of a small range, would reduce the possible chords to a very limited number. The late Father Schneider of Ebingen would harmonise Plain-Chant without any *diësis* or *flat* (# or b) appearing even in the cadences. J. G. Mettenleiter gave to each note of the melody a distinct chord, mostly however according to the laws of two-part counterpoint (*nota contra notam*); — a system which demands great executive ability on the part of the organist, so as to keep on with the melody in this endless succession of chords, and produces decided monotony, for most of the chords and chord-relations of the same kind will be constantly recurring. Dr. Witt finally in his organ accompaniment to the *Ordinarium Missæ* adopts the diatonic system, but with perfect harmonic closes, not overlooking however the rhythmical movement of the Chant; and to this end he allows connected notes, and *neumas* or phrases that must be sung rapidly and together, to be accompanied by *held-down* chords, a change being made to a new chord when some important note in the passage demands it. "The advantages of this theory," he says in the Preface, "are fourfold; a) the accompaniment is "easier to play because many notes have not a distinct "chord; b) it suits the simplicity of the Chant better, "and therefore is less monotonous; c) in the melodies "themselves all the notes are not of equal importance "(*accented*); many are 'passing notes', and this is decisive "for my theory; and lastly it allows the melody to be "more prominent, for a melody over a held-down chord "stands forth much more boldly, and is therefore more

"effective." A choice between these different systems, — all *diatonic* however, — is of course a matter of taste: The editor of the *Magister Choralis*, after testing all of them, selected Witt's system as the best, and in conjunction with Herr Hanisch prepared the organ accompaniments to the new official edition of the *Graduale Romanum*, now published by Pustet.¹⁾ A perusal of the Preface to Witt's *Organum comitans* will repay the interested inquirer. We would again beg leave to caution Organists who may use these published accompaniments, against a mistake not unfrequently made, that of regarding the *flats* or *sharps* in the beginning of the stave, as the signature of our modern keys. Their presence only indicate that the *pitch* has been transposed, and they are placed there to preserve the original position of the *semitones* of the mode, and not to indicate a key.

As a preparation to this method of accompaniment observe what follows:

1) As several notes of the melody are accompanied by one and the same chord the difficulties of accompaniment are diminished; consequently even an indifferent Organist can keep himself in line with the singers and follow them.

2) In a melody or phrase all the notes have not the same musical accent; consequently some may be regarded and treated as passing notes particularly if they fall on the same syllable.

3) A multitude of chords oppress and obscure the melody; in this system it is preserved limpid and clear.

4) Finally this method of accompaniment responds better than any other to the simplicity of the Chant and excludes monotony.

¹⁾ *Organum comitans ad Ordinarium Missæ*, 1888, oblong folio. — *Organum comitans ad Grad. Rom.* oblong folio, 2nd edit. 1883 & 1884. *Org. comit. ad Vesperale Rom.* oblong folio. From these are extracted and published separately a) *Hymni Vesperarum*, b) *Transpositiones harmonice*, both by HANISCH. This last serves as a complete accompaniment to *Psalterium Vespertinum*.

The following examples will illustrate what we have been saying:

Modus I.

R. De - - - o o grá - - ti - as.

Modus II. transposed to the fourth above.

V. Glória Patri, et Fíli - o, * et Spiritu - i san - cto.

Modus III.

R. Et facta ejus intellexérunt u - - - nt.

Modus IV.

R. De - o grá - ti - a - - - s.

Modus V. transposed a third down.

mon - tem,

Ac-ces-si-stis ad Si-on *

et ci-vi-tá-tem De-i vi-vén-tis, Je-rú-sa-lem

cœ - lé - stem, et te-sta-mén-ti no - vi

me-di-a-tó - rem Je - sum, et sán - gui-nis

a-sper-si - ó - nem mé - li - us lo - quén - tem

quam A - - - bel.

Modus VI. transposed one tone higher.

ri - æ, et sa - lu - tá - vit E - lí - sabeth.

Modus VII. transposed down a minor third.

Dó - mi-nus su - per fa-mí-li-am su - am:

ut det il - - lis in tém - - - po-re

tri - - - ti - ci men - sú - ram.

Modus VIII.

R. De-o grá-ti-as, al-le-lú-ja, al-le-lú - - - ja.

Modus IX. & X. transposed down a minor third.

An-ge-lis su - - is De - us mandá -

vit de te, ut cu-stó - -

di-ant te in ó - mni-bus vi - -

is tu - - is.

Modus XI.

R̄. De - - - - 0 0

0 0

0 grá - ti - as.

Modus XI. transposed a fifth down.

læ - tá - - - re,

Re-gi-na cœ - li,

al-le - lú - ja, Qui - a quem me - ru - i - sti

por - tá - re, al-le - lú - ja. Re-sur-ré-xit,

sic-ut di-xit, al - le - lú - ja. O-ra

pro no - bis De-um. Al-le - lú - ja.

Modus XII. transposed a fourth down.

Re - gi - na cœ - ló - rum,

A - ve Dó - mi - na An - ge - ló - rum.

Sal - ve ra - dix, sal - ve por - ta,

ex qua mun - do lux est or - ta: Gau-de, Vir-go

glo - ri - ó - sa, su - per o - mnes spe - ci - ó - sa:

Va - - - - le, o val - de de - có - ra,

et pro no - bis Christum ex - ó - ra.

When several Gregorian melodies in different Modes follow one another in quick succession as in the Antiphons and Psalms of the Canonical Hours, it will be necessary to maintain an uniform pitch, in order that the tone colour of the voices may be the same. Consequently the Organist should be capable of transposing rapidly on the organ any given melody to any pitch above or below. To be able to succeed in this there is no other royal road except constant practice in reading all the clefs, unremitting study, so that no difficulty can arise that has not been foreseen and overcome, and that nothing may happen to render his playing unsteady or

uncertain. In short, conscientiousness, severe self-criticism, practical and theoretical study of the scores of the old masters, these are the true diplomas of a good organist. This can never be repeated too often.

We cannot condemn too strongly the deplorable habit and yet so common of improvising on the organ capriciously. Whatever comes into the head at the moment, that is dropped from the fingers, whilst for the same service the singer dare not sing without rehearsal, and is bound to his notes, nor the Preacher enter the pulpit without preparation. If many of these organ *improvisatori* could only see in print or written down what they have thrown off as a Prelude or an Interlude they would blush for very shame, and thereupon resolve to set themselves to study their art and never leave off until their printed Preludes and Interludes might no longer bring that blush to their cheek.

We may close this chapter with a short quotation from the musical historian Ambros.¹⁾ "The innate vital "power of these chants is so great, that even *without any harmonization*, they can be made available for the "most intense expression, and nothing is required outside themselves to bring out their full meaning; whilst "on the other hand, for the richest and most artistic "harmonic treatment, they furnish inexhaustible matter, "and their accumulation through the course of centuries "form a treasure, of which art has now the benefit. Music "has waxed strong from the mighty vitality of Gregorian "Chant; she has been formed on the base of its melodies, "from the first rude attempts of the *Organum*, of *Dia-phony*, and *Faux Bourdons*, down to her highest perfection in the Palestrina style."

¹⁾ Geschichte der Musik. Vol. II. p. 67.

PART III. FURTHER NOTIONS OF PLAIN-CHANT.

I. GENERAL INSTRUCTIONS.

CHAPTER 41st.

TO THE CLERGY AND CLERICAL STUDENTS.

The zeal and industry with which the Clergy in the earlier ages cultivated the Chant, is a matter of history.¹⁾ From the same source we may learn, how the Church, not only adopted the words of Ecclesiasticus, cap. 44, 5 (*"Laudemus viros gloriosos et parentes nostros in generatione sua . . . in peritia sua requirentes modos musicos, et narrantes carmina scripturarum"*), as suitably describing the characteristic virtues of many amongst her Saints; (*In Comm. Conf. Pont.*) but also embellished her entire Ritual, and brightened it up with the songs of holy and enlightened men; and Bishops, Priests and Clerics vied with each other in rendering in a worthy manner the splendid melodies of St. Gregory; and Councils encouraged the conscientious study of the same.²⁾

¹⁾ *Laicus in ecclesiis non debet recitare, nec Alleluja dicere, sed psalmos tantum sine Alleluja. Theod. of Canterbury. (See Gerbert, De Cantu, T. I., p. 243.)*

²⁾ To complete the references already made to the work of National and Provincial Councils in furthering the study of Plain-Chant we annex the following extracts: *In grammatica et superioribus scientiis instruuntur (clerici), non autem in cantu figurato, sed gregoriano (Conc. Neap. 1869). — Invigilant (Episcopi) diligenter ne cantus exponatur contemptui; modo quo executioni mandatur; . . . chorusque a peritis in cantu gregoriano regatur; quod vix obtinendum est, nisi studiosa juventus, præ mundana Ecclesiæ musicam addiscat. Dent igitur operam rectores collegiorum seminariorumque, qui tam admirabili zelo juventuti instituendæ se devovent, ut cantum gregorianum alumni apprime doceantur (Conc. Quebec. 1851). — Doctorum hominum investigationibus aucti excitatiq[ue] Clerici omnes cantum firmum seu planum . . . summo studio excolant, ac canora*

"If then," writes Jamnsen, "we address ourselves to the Clergy first, we do so under the firm persuasion that the study of Plain-Chant and its good execution depend principally upon them But it is, alas! too true, that many amongst them, through carelessness or want of knowledge in this matter, furnish the best possible reasons for its decay and depreciation. We are forced to say with Cardinal Bona *"Ut fatear quod res est, pudet me plerosque ecclesiasticos viros totius vitæ cursu in cantu versari, ipsum vero cantum, quod turpe est, ignorare."* (*De cantu eccl. §. III. No. 1.*)¹⁾ Stein, who in his excellent little book²⁾ extends the duties of the Priest as *Master* in his Church, also to the department of Church Music, mentions, that formerly musical culture was especially to be met with amongst the Clergy, and that the

suavique voce promere sciant. Hujus cantus frequentes lectiones in majoribus et in minoribus nostris seminariis haberi, ac de eo bis in anno examen fieri volumus et mandamus (Coc. Burdigal. 1859). — In Seminariis lectionem cantus omnes frequenter adeant, ut clerici, cum ad sacerdotium fuerint evecti et ad regimen alicujus ecclesiæ vocati, scholas cantorum instituire valeant, ejusque præesse exemplo sancti Gregorii Magni non dedignentur; et ita, vel per se vel per scholares, publicum officium faciant expleri (Conc. Tolos. 1850). — Cantus gregoriani schola in omnibus seminariis (Conc. Episcopi publicis experimentis, præmiis propositis et præesse debet. Hanc Gregorii Magni exemplum imitantes, excitare ac decorare sentia ipsa sua, Gregorii Magni exemplum imitantes, excitare ac decorare curent. Clerici omnes cantus ejusmodi scholam frequentent. Mansionarii, Magistri chori et præcentores hanc cantus ecclesiastici peritiam legitimo comprobent experimento (Conc. Urbinat. 1859). — Curent Episcopi, ut in seminariis scholam cantus (gregorian.) . . . omnes clerici tempestive frequentent, nec ex facili ad sacros ordines admittant, quos, nulla excusante legitima causa, eam neglexisse vel non satis profecisse compererit (Conc. Ravenn. 1855). The National Synod of Thurles in the Chap. de Eucharistia, can. 38, says: "Nullus cantus nisi gravis, et ecclesiasticus, in Ecclesiis adhibeatur. Rectores Seminariorum curent, præpositis etiam præmiis, ut alumni in Cantu gravi et ecclesiastico bene instituuntur." See the Preface for the Synod of Maynooth. The Council of Laodicea (in the 4th century) decreed: "Non oportet nisi canonicos cantores qui suggestum ascendunt, et ex diphthera seu membrana canunt, alium quemlibet in Ecclesia psallere."

¹⁾ *Méthode (les vrais principes) du Chant Grégorien. H. Dessain, Malines.*

²⁾ *Die katholische Kirchenmusik nach ihrer Bestimmung und ihrer dermaligen Beschaffenheit. Köln, Bachem.*

greater and better portion were only turned away from it when the degenerate style of Church-Music was first introduced, but with unpardonable carelessness they remained inactive. "But for this indifference the ignorance we have now to deplore would never have become so great or so universal."¹⁾

He therefore counsels scientific instruction in singing, at as early an age as possible; and if at all feasible, in the Pianoforte and Organ, for those who aspire to the Sacred Ministry. "If in early life the education of the future Priest does not embrace the science of music and its practical application, later on, when he enters the Ecclesiastical Seminary, and is engrossed by other and more important studies, this instruction can no longer be efficiently imparted. Here it will be too late to begin the musical education of a young man; too late even to direct him in the proper rendering of the simple liturgical Chants of the Altar." Proksch:²⁾ "The Priest himself in his Church, must be a *Singer*, even if he only have to sing at the Altar: for he has the supervision of the Church Music, of the popular chants, and of the

¹⁾ May we venture to hope, that by reason of the greater interest awakened amongst the Clergy, and their deep penetration, the words of Fr. Bollens in his *deutsche Choralgesang in der katholischen Kirche*, p. 180, may have lost their force. "Instruction in Gregorian Chant is mostly entrusted to men, who are utterly ignorant of its principles, and who fail to command the attention of their pupils, whereby the Singing Lesson becomes an hour's recreation and amusement. The Teacher is satisfied if his pupils can sing the Collects and the Preface tolerably, or intone the *Gloria* or *Ite Missa est*; a feat however which he can get few to accomplish." "*Sunt etiam plerique Clerici vel Monachi, qui artem Musicæ jucundissimæ neque sciunt, neque scire volunt, et, quod gravius est, scientes refutant et abhorrent, et quod si aliquis musicus eos de cantu, quem vel non rite, vel incomposite proferunt, compellat, impudenter irati obstrepunt, nec veritati adquiescere volunt, suumque errorem suo conamine defendunt.*" Guido of Arezzo, see GERBERT, *Scriptores*, T. II. p. 51. One would think these words were written in the 19th century instead of the 11th so well do they describe the present condition of affairs.

²⁾ *Aphorismen über katholische Kirchenmusik*. Prag, Bellmann.

Organ-playing . . ." Antony:¹⁾ "If however many persons seek to excuse themselves on the ground, that in the matter of musical capabilities nature has treated them after the manner of a step-mother, and consequently they do not know their errors in singing, nor how to correct them; they are bound nevertheless to avail themselves of external aid, in order to work out, what they, left to themselves, are not in a position to do; for it is written: (James iv. 17) *Scienti igitur bonum facere, et non facienti, peccatum est illi.*" Amberger:²⁾ "Whoever enters the domain of Liturgy, is as much bound to learn *Gregorian Chant* and to sing, according to the mind of the Church, as he is to be a *faithful observer of the Rubrics*." "Even though every one may not be able to produce or to appreciate that wonderful unison of Tone, and those most tender movements of the heart of the Church, yet it is the duty of every one, with holy joy, to set value on the songs of the Church, and not to put them aside with indifference; to try and understand their truth, their beauty and their power, and not through neglect of necessary practice, or through clumsy rendering of them, deprive them of all feeling. *Every one should try and feel more and more the beauty of Plain-Chant, in order that he may sing it with devotion.*" "Let no man say: — the people understand very little about it —; you sing in the name of the Church, to the honour of her eternal Spouse;

¹⁾ *Archäolog. liturg. Lehrbuch des gregorianischen Kirchengesanges*. Münster, Copenrath.

²⁾ *Pastoraltheologie*, II. vol. From page 216 to 234 the writer enumerates various motives to encourage the study of Liturgical Song. The pastoral letter of the Bishop of Ratisbon, on the question of Church-Music, must also be mentioned here. C. Sev. Meister writes in his valuable work "*das katholische deutsche Kirchenlied*": "The Chant of the Church is an essential part of public worship; its history is a portion of Church history; the knowledge of it, from an historical and liturgical point of view, is part of theological science." See also Durandus, *Rationale divinorum officiorum*, Lib. II. De cantore, de psalmista etc.

but you must also be persuaded that through this elevating chant, the hearts of the faithful are effectually reached."

On the other hand the following remarks are worthy of the Cleric's attention: "*The Singer should be a man of prayer.*" St. Bernard:¹⁾ *Sunt quidam voce dissoluti, qui vocis suæ modulatione gloriantur, nec tantum gaudent de dono gratiæ, sed etiam alios spernunt. Tumentes elatione aliud cantant, quam libri habeant, tanta est levitas vocis, forsitan et mentis. Cantant ut placeant populo magis quam Deo. Si sic cantas, ut ab aliis laudem quæras, vocem tuam vendis, et facis eam non tuam, sed suam. Viros decet virili voce cantare, et non more fœmineo tinnulis vel falsis vocibus velut histrionicam imitari lasciviam.* The expression "*castigatio vocis*" when the Amict is given in the ordination of a Sub-deacon may also be understood in this sense. In the book known as *Instituta Patrum* we read: *Nec volubilitate nimia confundenda quæ dicimus, qua et distinctio perit et affectus . . . cui contrarium est vitium nimie tarditatis.* — Jerome of Moravia²⁾ adds: *Nunquam cantus nimis basse incipiat, quod est ululare, nec nimis alte, quod est clamare; sed mediate, quod est cantare.* — And finally Cardinal Bona: *Receptum a majoribus cantum integrum oportet, et illibatum custodire, ne si semel aberrare cœperimus a semitis antiquis, quas posuerunt Patres nostri, paulatim inconsultis emutationibus religionis integritas destruat.*

Denique damnati sunt illi, qui parcentes vocibus suis rapinam faciunt in holocaustis, qui vitulos scilicet labiorum suorum Domino reddere negligentes, vel dolorem capitis vel stomachi debilitatem, vel exilitatem vocis prætendunt ad excusandas excusationes in peccatis: cum revera totum in eis sibi vindicent mentis evagatio, distractio cordis, car-

¹⁾ See BONA, *Div. Psalmodia*, cap. XVII, de cantu Eccles. §. V.

²⁾ In COUSSEMACKER, *Scriptores*.

nis inertia, et propriæ salutis incuria. Non enim considerant, quod, qui a communi labore se subtrahunt, communi etiam retributione carebunt, et qui Ecclesiam servitute, proximum ædificatione, Angelos lætitia, sanctos gloria, Deum cultu defraudant, ipsi quoque Dei gratia, sanctorum suffragiis, Angelorum custodia, proximi adjutorio, Ecclesiæ beneficiis se reddunt indignos. Eis enim, qui legitime canunt, et sapienter psallant (inquit Rupertus Abbas) remuneratio vel præmium erit carmen æternum.

CHAPTER 42^a.

TO CHOIR-MASTERS.

The Choir-Master or Conductor is the very soul of the Choir, animating and governing it. On him devolves the duty of teaching his Choristers Gregorian Chant, and securing by every means within his reach, that its simple but heavenly melodies be rendered in a becoming and edifying manner. This pre-supposes a thorough knowledge, theoretical and practical, of the Ancient Modes and Melodies, for the soul must have a body; but no knowledge howsoever extensive, if unaccompanied by a just esteem of the Chant itself, and of the honourable position it occupies in the Church's Liturgy, will ensure its being worthily rendered, for the body without the spirit is dead. Here however we encounter the first great obstacle to the proper teaching and rendering of Plain-Chant; for, most Catholic Choir-Masters, whilst thoroughly well grounded in the principles of modern music, and conversant with the manifold and marvellous adaptabilities of the major and minor mode; — (which date only from the latter half of the 17th century;) — carry their researches no farther back, and when you speak to them of Gregorian Chant, they turn away from you with a contemptuous shrug of the shoulders, as if

you broached a subject utterly out of joint with all correct notions of music or things musical. We therefore venture to enumerate what may be regarded as the necessary qualifications of a Catholic Choir-Master.

1) He should have a knowledge of the Latin tongue, as the Liturgical text is all written in that language.¹⁾ Without a fair knowledge of Latin, he cannot understand the sentiments conveyed in the words, and therefore cannot give the just expression to these words, or to the melody in which they are clothed; for it should be ever remembered, that in Ecclesiastical Chant "the text is the master, the notes the slaves." If however any Conductor be not acquainted with Latin, a translation will be of some assistance, although it may not give the precise meaning of every word. It is also desirable, as we have remarked in a previous chapter, that he should understand and know how to use the Ecclesiastical Calendar, or *Directorium (Ordo)*; in order that he may find the Chants prescribed for the day or season, and regulate their performance in accordance with the requirements of the rubric. The conscientious Choir-Master would moreover be careful to teach his singers the meaning of the words they are called upon to sing, and explain the mutual relations of Word and Tone.

2) The Liturgy is so beautiful in itself, and conveys so clearly the mind of the Church in her various solemnities throughout the year, that no Catholic who observes it closely and strives to understand it, can fail to be influenced by that peculiar spirit which animates the Church herself, and gives force and meaning to the several functions of her public worship. Now the Catholic Choir-Master who seeks to discharge his duty faithfully, must

¹⁾ We specially recommend "The Catholic's Latin Instructor" by Rev. E. CASWALL. London. Burns & Oates.

allow this spirit to take possession of him; he must as it were live with the Church, and enter into her feelings; — weep with her in her sorrow and exult in her joy; — otherwise he can never realize for himself or those under him, the meaning of the occasion which she solemnizes, or of the words which she employs. No matter how great his musical talents otherwise may be, the Choir-Master who cannot identify his way of thinking with that of the Church, as expressed in her Liturgy, and who fancies that he adequately discharges his duty by merely *making music* whilst a religious function is being gone through, is deficient in one of the most important qualifications for his position.

3) The particular occasion or Festival,¹⁾ also serves to determine the style of Intonation, the rhythmic movement, and the more or less solemn delivery of the Chant. On High Festivals, even the singing of the Psalms should approximate in its movement to the melodic Chants of the *Graduale* or *Antiphonarium*, while on less solemn Feasts and Ferias, it should have throughout the character of mere recitation, be sung quicker and on a lower tone. Even the melodic chant may be sung quicker on these occasions. In *Requiem* Masses, the voice should be subdued, yet clear, pitched in a quiet tone, but not comfortless.

4) The *Tone* of each piece, its compass and peculiarities, should be carefully explained, in order that the special character of each of the *modi* may be clearly understood and conveyed; and the Singers should be

¹⁾ The *Inst. Patr.* distinguishes three classes of Festivals. On great occasions one should sing with his whole heart, and soul, and voice; on Sundays and Feasts of Saints more quietly; on ordinary days, the manner of chanting should be so regulated, that all may sing carefully and devotionally, without straining of the voice, with feeling and without fault (*cum affectu absque defectu*).

trained to strike unwonted intervals with accuracy and without hesitation, and to master fully the melodic or rhythmical difficulties which may occur in a piece.

5) A clear understanding should exist between the Organist and Choir-Master, as regards the pitch of each piece. As high and low voices unite to sing Plain-Chant, the pitch should be so regulated, i. e. *transposed*, as that the entire piece can be sung by all with equal power and without any extraordinary effort.¹⁾ The division of the choir into two sections, such as Chanters and full Choir, or Boys and Men, or upper (Soprano and Tenor) voices and under (Alto and Bass) voices, so that the several periods of the melody may be sung alternately, and occasional emphatic passages be delivered by all united, varies the Chant and renders it easy and animated, whilst it obviates many difficulties which in the continuous chant of a piece by the full choir are unavoidable. Different chants following one another alternately should be so transposed as to have *approximately* the same pitch and character.

6) The Choir-Master should be thoroughly acquainted with the power and capabilities of his Singers, and only allow those to sing, who are sufficiently instructed in the Principles and Practice of Plain-Chant, and are possessed of sound tuneful voices, and a good distinct pronunciation. The flippant saying: "for Plain-Chant any voice is good enough," betrays not only gross ignorance and contempt of art, but also unpardonable irreverence towards the consecrated Chant of the Catholic Church. Young fresh voices when singing up the scale, and especially when the higher notes are touched are in danger of going out of tune; this should not be allowed, and it is the duty

¹⁾ See quotation from Jerome of Moravia page 222.

of the Master, quietly and without delay (by a stronger or quicker delivery of the voice) to bring them back to the normal tone.

7) The *quantity* (i. e. length or brevity) of the syllables must be specially attended to, for the varying rhythm of speech, and absolute freedom in delivery, unfettered by any bar-measurement, form the grand features of Gregorian Chant. The long and short notes should never be subjected to any law of a mechanical metronome. We recommend Chapters 8th and 9th of this Manual to the careful perusal of Choir-Masters.¹⁾ Steady and marked motions of the hand should direct the Singers to bind together the several note-groupings, the Words and Phrases in alternate slower and quicker enunciation and with stronger or weaker accent into one perfect whole.²⁾

8) The subdivision too of the piece into Phrases, Periods and Sections depends in a great measure on the Conductor. The breathing places are indicated by the words and the perpendicular lines or bars drawn across the stave, while for Pauses the signs of punctuation mark the natural place. The Syllables of the same word should never be separated. If however such a number of notes

¹⁾ Rev. F. X. HABERL in the *Magister choralis* states it as the result of his own experience, that a choir of from 15 to 20 mixed voices can sing with greater ease, swing, and unity, from *one* copy of the *Folio* edition of the *Graduale Romanum* than from *ten* copies of the octavo edition; and then adds; "our forefathers made no blunder, when after the discovery of printing they had the Choral Books published in *Folio*."

²⁾ [A writer in the "Tablet" of Sept. 9th 1876 giving a reason for the excellence of the Plain-Chant singing in Ratisbon Cathedral says that "every note is led by the conductor's bâton, and thus expression is gained by emphasis being placed upon certain notes and passages. No comparative value as to time is given to the notes themselves, but the length of time they are sustained, and the force with which they are sung, are made entirely subservient to the meaning of the words, as interpreted by the conductor of the choir." W. H. BREWER.]

must be sung to one syllable as to necessitate a rest for breathing, then the Choir-Master should before hand mark a suitable place in the *neuma*, where the entire choir may take a short, almost imperceptible breath. A wise discretion in regulating the speed of the movement, is another desirable qualification in a Choir-Master. Where there is a small number of choristers he should be on the alert to prevent too great haste, and where a large number, too great a tendency to drawl. Where these two faults are not guarded against, the clear distinct pronunciation of the words and the pure just intonation of the notes suffer; and when such elements are wanting, Gregorian Chant becomes contemptible, indeed ridiculous. As a rule the style of singing Plain-Chant, should be lively, crisp, fresh, at times very animated, always with an easy rhythmic swing throughout, and not that wretched habit of slow, lumbering, tedious drawling, which has already earned such a bad name for Liturgical Music, and in which the voices are certain, as the piece advances, to sing out of tune.

9) The Conductor should also determine the degree of strength or softness of the note and the increasing or decreasing of the voice in the several members or phrases. The effects of *piano*, *forte* and *crescendo* are not to be overlooked or neglected in Plain-Chant, although no uniform rule can be established, and still less should written marks of expression be in the Choral Books, because adventitious effects and phrasing are more of a hindrance than a help, and quickly lose their charm.

10) From all that has been said it is evident that conscientious and persevering practice is of paramount importance. Where the Choir-Master does not exercise his Choristers by continual practice, and keep them alive to the sanctity and importance of the duty they discharge, but trusts everything to chance, and to his long ex-

perience and acquaintance with the subject matter, no blessing or good result can be expected from Gregorian Chant rendered by such a choir. More than any other kind of Music, Plain-Chant should be deeply, attentively studied, and again and again rehearsed, if its performance is intended to be effective; for "Gregorian Chant is a matter of no easy acquirement, as the large schools of past centuries and the examples of learned and holy men can testify, but it demands earnest and profound study." ¹⁾ One or two special or general rehearsals will never enable a Choir to prove itself effective in the different pieces to be chanted during the various religious functions. These rehearsals, special and general, must be regular and constantly recurring, and must embrace not only the younger or less instructed members of the Choir, but all the members, and the Chants should be repeated again and again until even those who are accustomed to trust to their neighbours, and thereby become such an unpleasant drag both on Conductor and Choir, are made thoroughly sure of their work. A thorough and continued instruction is the forerunner of a good, natural, easy, certain, worthy and edifying Chant.

CHAPTER 43^d.

FOR ORGANISTS.

The observations of the last chapter are also applicable to Organists, especially when the two functions of Choir-Master and Organist are united in the one person, as is most frequently the case. A glance, moreover, at the remarks made on the Organ and its employment in Plain-Chant, in the Appendix to the 2nd part, will clearly establish the difference that exists, 1st between a *Pianist* and an Organist, 2^{ndly} between a right skilful Organist in

¹⁾ Amberger, l. c. p. 233.

a general sense and one whose duty it is to accompany the Chant. The Organist, in a Plain-Chant Choir, should lead the singers, facilitate the delivery of the Chant for them, and by a clear, steady and correct playing of the Plain-Chant melody, regulate and control its movement.

The employment of the Organ in the several portions of the Liturgy, and at the various seasons of the year, is regulated by formal Decrees of the Church bearing on the subject;¹⁾ and the sacredness of the functions and sublimity of the text which it is called on to accompany, should influence the style of playing to be adopted.

1) The *accentus* of the Celebrant and Sacred Ministers at the Altar should never be accompanied, and

¹⁾ Bened. XIV. Bullar. magn. Conc. Mediol. I.: *Organo tantum in ecclesiis locus sit; tibiæ, cornua, et reliqua musica instrumenta excludantur.* The S. R. C. furnishes the following Decrees on the Organ.

1) *Quoad Organi sonitum strictim servanda est Cæremonialis dispositio non pulsandi Organa in Dominicis sacri Adventus, et Quadragesimæ ad Missas solemnes, et Vesperas, non obstante consuetudine, et abusus est eliminandus. Die 11. Sept. 1847. Taurinen. Gardellini n. 5117 ad 1. Et die 22. Julii 1848. Florentina seu Ordinis Minorum de Observantia. n. 5126 ad 2.*

2) *Organa in Dominicis III. Adventus, et IV. Quadrages. pulsari debent in Missa, et in Vesperis tantum, non vero in aliis horis Canonicis. Die 2. Aprilis 1718. Beneventana. n. 3905 ad 3.*

3) *Organa non silent, quando Ministri Altaris Diaconus scilicet, et Subdiaconus utuntur in Missa Dalmatica, et Tunicella, licet color sit violaceus. Die 2. Sept. 1741. Aquen. n. 4119 ad 9. Et potest servari consuetudo pulsandi Organa in Missa Rogationum et tempore Quadragesimæ, Adventus, et Vigiliarum, in Missis votivis B. M. V., quæ in singulis Sabbatis solemniter celebrantur, et in ejusdem Litaniis, quæ post Vesperas decantantur. Die 14. April. 1753. Coimbricen. Dubiorum. n. 4233 ad 4. Et die 3. Aug. 1839. Piscien. n. 4858 ad 9.*

4) *Si partes divini Officii, vel Missæ omittantur in Choro ob sonitum Organi, tum submissa voce dicenda, quæ omittuntur: quando vero non pulsatur, integre sunt cantanda. Die 22. Julii 1848. Senen. n. 5102 ad 4.*

5) *Servari potest consuetudo pulsandi tantum Organum ad respondendum, dum in Missa cantatur Ite Missa est. Die 11. Sept. 1857. n. 5102 ad 6.*

6) *Sonus Organi toto rigore potest intermisceri cum cantu, quando in Missa solemnè seu Pontificali integer Symbolus in notis, seu in cantu Gregoriano et firmo cantatur in Choro. Die 22. Mart. 1862. Sancti Marci. n. 5318. ad 7.*

during the Elevation the greatest silence and devotion should prevail.¹⁾

2) The use of the Organ is forbidden during *Advent* and *Lent*, (from Ash-Wednesday to the *Gloria* of Holy Saturday) at *Mass*, or at the *Divine Office*, when *de Tempore*. From this rule we must except the 3^d Sunday of *Advent* (called *Gaudete Sunday*),²⁾ and the 4th Sunday (*Letare*) of *Lent*; on which occasions, as also on Festivals celebrated *ritu dupl.* or *semidupl.* during these penitential seasons, at *solemn* votive masses, and at the *Gloria* of Holy Thursday, the Organ should be played.

3) The alternate phrases of the *Kyrie, Gloria, Sanctus* and *Agnus Dei* may be omitted by the singers and only played on the Organ, but then the words omitted should be recited by one of the singers *mediocri voce*. This permission however does not extend to the *Credo*, the entire of which must be sung.³⁾ The *Tract, Sequence, Offertory* and *Communion* may also be recited in the manner described, when the Organ plays; but the *Introit* should be sung entire (*minus* the repetition which may be recited) as also the *Gradual*, or at least a portion of it. In *Vespers* the *Antiphons* need not be sung after the *Psalms*, but only recited; they should always be sung before. The alternate verses of the *Hymn* may be recited in the same manner.

4) With regard to the *Mass* for the Dead, a distinction must be drawn between the *Office* and the *Mass*. At the

¹⁾ The *Cæremoniale Episcoporum* (from the beginning of the 17th century) and several Provincial Councils speak no doubt of a quiet and devotional playing of the Organ during the Elevation, and in Rome, except in the Sixtine, this practice is universal, and therefore may be tolerated.

²⁾ When the Vigil of Christmas falls on Sunday the Organ is played.

³⁾ *Cum dicitur symbolum in Missa non est intermiscendum organum, sed illud per chorum cantu intelligibili proferatur.* (Cæ. Ep. lib. I. N^o. 10.)

Office the Organ should be silent; at the Mass however if *music*, i. e. figured music be employed the Organ may accompany the voices and cease with them. This permission also serves for the Ferias of Advent and Lent.¹⁾

5) Where the custom prevails of substituting the music of the Organ for the Chant of the *Deo gratias* after the *Ite Missa est*, this practice may be continued, according to a decree of the Sacred Congregation of Rites. (11. Sept. 1847, in *Angelopol*, ad 6.) Nevertheless the practice of singing the response is more to be encouraged.

6) The Organist should employ and vary the stops on his instrument according to circumstances, and take special care that the delivery of the Chant may be enriched with all that light and shade, which the text demands, and a well-played instrument can impart. The Office of the Organ, — that of handmaid and guide to the Chant, — precludes that bad taste which would have good Organ-playing consist in a confused noisy jumble of melody and harmony with every stop drawn out; because such a disproportion of sound between the voices and the instrument intended to support them, renders the hearing and understanding of the words utterly impossible. The judicious Organist “clothes the Chant, “sometimes with lightest breathings and the most gentle “lispings, sometimes with grave, majestic tones, that go “on increasing in power and fashion themselves to harmonies, whose united sound grows louder and fuller, “until the chanting of God’s praises becomes like a headlong mountain torrent that carries all before it, and “consoles and lifts up the heart of the devout Christian.”²⁾

¹⁾ By the words of the Decree “*Si musica adhibeatur*”, the Gregorian Chant is excluded and may not be accompanied by the Organ, as by the word *musica* is always understood figured or polyphonic music whether written with or without Organ.

²⁾ SMEDDINK. II. Jahrgang. *Cæcilia*. p. 25.

7) *Just intonation* depends for the most part on the Organist. When the Celebrant at the Altar intones, it is much to be desired that his intonation should accord with that of the choir, so that Priest and People, Pastor and flock may praise God in unison. To this end the Organist should close his Prelude or Interlude on the note on which the Celebrant should commence, or by drawing a very soft stop, he may just touch the required note, and the Priest, if he have a fair musical ear, will have little difficulty in catching it up.

8) It is undeniable indeed that no amount of effort or no mechanical appliance as yet discovered, will enable a piped or keyed instrument, such as the Organ, to give the verbal accent, as the human voice alone can; and many rhythmical melodic progressions, call up strange and unfriendly chords, which to a modern musician seem illegitimate, and have thereby originated those various systems of harmonising Plain-Chant, what we have already spoken of. However these and similar difficulties should not dishearten the young Organist, but rather urge him to greater study and more intimate acquaintance with the nature and characteristics of the Church modes and of mediæval harmony, that he may be enabled on comparison, to see how very different it is from harmony in the modern acceptation of the term. All that is to be desired is, that the worshippers in every Catholic Church may be able to realize the truth of Cardinal Bona’s words:¹⁾ “The harmonious tones of the Organ “rejoice the sorrowing hearts of men, and remind them “of the joys of the heavenly city, they spur on the tepid, “they comfort the fervent, they call the just to love, and “sinners to repentance.” But to attain this desirable end the Catholic Organist must also keep before his eyes

¹⁾ BONA, *div. psalm*. c. 17, §. 2, ad finem.

the warning of the same pious and learned Cardinal: "The playing of the Organ must be earnest and appropriate, so that it may not, by its agreeableness, draw to itself and monopolize the whole attention of the soul, but rather furnish motives and an opportunity, for meditating on the words that are being sung, and thereby promote feelings of true devotion."

9) The Organist should never play in a wanton or profane style, or themes that can have no connexion with the Chants to be accompanied or the Function that is being celebrated. Except the Organ no other musical instrument is allowed in Church service. Should it be desirable on very solemn occasions to employ music scored for Instruments, then the consent of the Bishop must be sought and obtained for each occasion.

CHAPTER 44th. FOR CHORISTERS.

The system of musical training to be adopted in a Plain-Chant choir, differs in many respects from that usually followed in the case of harmonized Church-Music. The rhythm of Gregorian Chant, so closely allied as it is with the verbal accent, and the treasure of melody in which it is so rich; — melody however, which to a singer trained only in modern music often seems uncouth and unmanageable; — furnish, for every class of voice, exercises of such difficulty, that even a well-trained chorister, at the first attempt, and without special instruction or close study of the Gregorian Tone-system, will certainly fail to render them effectively. Gregorian Chant requires, besides good distinct pronunciation, a clear understanding of the subject, a quick apprehension of its treatment, and a carefully cultivated voice. Whosoever therefore is called upon to sing Gregorian, should in the first instance

be properly trained by a *competent* teacher, at least in those places where such teachers might be reasonably expected to be found; such as Cathedral Churches and Ecclesiastical seminaries.¹⁾ And he who can sing Plain-Chant well, tunefully, and faultlessly, will be able to sing any Church-Music that may be placed before him in true Church style.²⁾

We will here set forth in one short paragraph the qualification of a good Plain-Chant Chorister. "He must obey implicitly and attentively every hint, word, wish and direction of the Choir-Master or Conductor, *even when they may be in opposition to his own better judgment.*" This blind obedience, easy enough to a true musician, should not spring merely from a love of order, but above all from a deep feeling of humility. "In chanting," says St. Ambrose, "modesty is the first rule, so that with him who gradually begins to sing or speak, the principles of modesty may mark his progress."³⁾ A genuine feeling of reverence for the Lord's house, will never be content with having what is prescribed carefully *sung*; but will strive, both in rehearsals⁴⁾ and performance, to express the meaning, importance, and liturgical *raison d'être* of the Chant itself, and make clear the end and spirit of the Church in each of her solemn functions. "Who can repeat the wonderful song of the Church, and not be moved by it? Hence whosoever undertakes to

¹⁾ The Council of Trent commanded that the *Chant* should be taught in all Ecclesiastical Seminaries. Several National and Provincial Synods (including Thurles and Maynooth) reiterate this command; but in many places these Decrees are allowed to remain a dead letter, for want of *competent* teachers.

²⁾ Rev. F. X. HABERL makes it a rule to *commence* the musical education of his boys with Plain-Chant.

³⁾ Ambrosius de Offic. minist. L. I. c. 18.

⁴⁾ "The first requisite," says an old theoretician, JEROME OF MORAVIA quoted by COUSSEMACKER, "is, that what is to be sung should be clearly understood by all, beforehand."

sing Ecclesiastical Chants, must study to know and understand what are the feelings and sentiments, which on her various Festivals, should come as it were from the very heart of the Church, pass through the heart and mouth of the Chanter into the hearts of all, and enkindle in all a flame of uniform love. It is only thus that Gregorian Chant can produce its legitimate effect." 1)

Essential conditions for an earnest and effective rendering of Plain-Chant is, a heart full of faith, a feeling of joyful hope, 2) a recollected mind, 3) a spirit of devotion, earnest prayer, 4) and the good intention of doing all for the greater honour and glory of God. 5)

"The Church has just reason to complain of those, who with unpardonable levity, putting aside all the rules of the Chant, alter and modify the *Tones* at pleasure, substitute the weakness and agreeableness of the semi-tone for the power and earnestness of the full-tone, who make no distinction between long and short notes, or study not to give their voices a character of devotional tenderness and overlook the intrinsic worth of the Chant itself, dragging it on lazily, as if it were a stone of great

1) AMBERGER, *loc. cit.* p. 231.

2) "Notes are good for nothing that come not from a joyful heart. Melancholy people may have good voices, but they can never sing well." JEROME OF MORAVIA.

3) Whilst singing think of nothing else but what you are engaged at." BERNHARD.

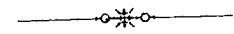
4) In the beginning of an old *Psalterium* (now the property of the *Kreisbibliothek* in Passau) written in the monastery of Seeon A. D. 1434, we find the following prayer for Choristers. *Deus, omnipotens redemptor mundi, qui pro salute humani generis in hunc mundum venisti, peccatores redimere pretioso sanguine tuo: exaudi orationem meam, per quam ego indignus peccator te deprecor, ut psalmi, quos cantabo, digne intercedant apud te pro peccatis meis. Creator mundi, cunctipotens Deus, spes ardentibus, gloria resurgentibus, suppliciter per hos psalmos clementiam tuam imploro, quos pro salute vivorum sive defunctorum decantabo, ut per eos a perpetuis eripias tormentis et præmium æternæ beatitudinis concedas. Per Christum Dominum nostrum. Amen.*

5) "If you seek the edification of your hearers when you sing, the more you shun vanity, the more you will edify them." BONAVENTURA.

weight; now precipitating it in unbecoming haste, and again vulgarising it by painful shouting, or by vitiated or imperfect pronunciation of the vowels, or by the adoption of various other faulty mannerisms." 1)

"Bossuet's funeral orations when declaimed by a good orator terrify and inspire one, but when uttered by an indifferent reader, not only produce no effect, but engender coldness and indifference. *So is it with Plain-Chant.*" 2)

"*Speaking to yourselves in Psalms and Hymns and spiritual canticles, singing and making melody in your hearts to the Lord.*" (Ephesians V. 19.)



II. SPECIAL DIRECTIONS FOR CHANTING.

CHAPTER 45th.

INFLUENCE OF THE TEXT AND PRONUNCIATION ON THE NOTE-FORMS AND TONE.

In Chapter 7th p. 30, when writing of the numerous vicissitudes which the notation of Gregorian Chant has undergone, mention was made of the fixed method of noting the Chant now established in the authentic Choral Books by the Papal Commission. The rendering of the Chant however, as it should be in practice, is only alluded to there in general terms, and must now be more fully explained in this the æsthetic portion of our work.

In modern musical notation we have abundant means at our disposal by way of signs wherewith to express and determine the *acuteness* or *gravity*, the *length* or *brevity*, the *strength* or *delicacy* of a sound, as well as the quicker or slower pace of any movement or of any

1) AMBERGER, *loc. cit.* p. 233.

2) CLOET, *Recueil de Mélodies*, Tom. II., p. 30*.

parts thereof.¹⁾ In Gregorian notation however, since the discovery of Guido's stave, only the fixing of the intervals and the marking of the accented syllables in the new Roman editions seem to furnish any safe guide to the singer. But if we bear in mind the fundamental rule for all Plain-Chant; "*Potius considerandus est sensus quam modulatio*"; — the text commands the tone; — further indications are scarcely necessary. Is it not a well known fact that the living word produces a very different impression on the listener according to the talent and different training of the speaker, even though in each case the expression marks be most rigidly adhered to? As a rule a singer of good mental gifts and refined musical feeling will only find himself embarrassed by the heavy armour of the prescribed lights and shades, and will produce a more certain and better effect with the simple "sling" of a tone connected with the word in an intimate and natural manner.

OBSERVATION. The alphabetical letters of *Romanus*, who taught in S^t Gall fully a century after S^t Gregory were intended to serve as a means of teaching in order that the pupil might the more easily remember all the peculiarities of the Tones and other delicacies of a manner of rendering the Chant that had to be taught orally. But this private method attained no great popularity and was soon outstripped in its fitness for fixing the intervals by Guido's invention of the stave. The old teachers relied for the method of singing the *neumes* principally on oral tradition. They committed very little to writing and that little by no means clear or deter-

¹⁾ These signs [expression marks] however are of comparatively recent origin, and became desirable and even necessary according as Instrumental Music, which of itself is music without words, — a sort of playing with sounds, came into use in the 17th century. Neither PALESTRINA nor the vocal composers before and after him, nor G. FRIEDRICH HÆNDEL nor SEB. BACH, — the latter two at least not to the same extent as was done at a later period, — relied on these signs as a principal means of expressing their ideas.

mined. They all however unanimously proclaim, that, "the note may serve to guide the intelligence, it cannot create it. The mind when it employs words to express its thoughts communicates to them with the breath of the thought itself the desired expression He who does not understand a language will endeavour with more or less success to imitate him who does understand it; but if in order to attain this result, signs of accentuation, punctuation or notation may be found useful, we must still recognise that of themselves they are insufficient and may prove an obstruction. The error consists in expecting from them the whole secret of good pronunciation, and in concentrating the attention on these signs, so that the very precautions taken to ensure a good result, oftentimes become by their exaggeration the cause of ill-success."¹⁾

Through the development and dissemination of measured music in the course of the centuries following the year one Thousand, the notes or note-forms came to be used to signify yet another thing, namely, the duration of the sounds they represented. The *punctum* and *virga* never had been employed in the earlier periods to indicate the duration or time-value of the sounds, but as measured music in its commencements also employed the same note-forms as were used in Plain-Chant, viz., \blacksquare , \square , \blacklozenge , it soon became the custom in Plain-Chant itself to sing all the *Virgæ* and *Puncta*, which then had the forms \blacksquare , and \square , with equal length and ponderousness, and hence came the *canto martellato* style. Against this practice some voices were raised even in the 15th century, advocating the *relative* value of the notes as against the absolute value given them by the mensural theory. I refer to the remark of Peter Talhanderius (see above, page 34) who would only employ the square stemmed note \blacksquare , over accented syllables and in the *clivis*. Guidetti²⁾ sought to fix the varying length of syllables by a new method. He introduced the diamond or lozenge-

¹⁾ D. POTHIER, *Les Mélodies Grégoriennes*, p. 4.

²⁾ He writes in the *Annotationes ad Cantum Passionis, Romæ, apud Alex. Gardanum 1586*: "Quoniam nonnullis quantum ad notas attinet, hic canendi modus fortasse novus videbitur, sciendum, quod hæc nota \blacklozenge hanc vim habet, ut syllabam brevem esse indicet, ac in pronuntiatione celerius excurrendum."

shaped note, ♦ for short syllables, and instead of the *strophicus* he dotted down two or three notes bound by a circumflex or tie, but as to the manner of singing them he added: "*ita proferatur, ac si triplici vocali scriberetur, sed cum decore et gratia, quæ hic doceri non potest;*" i. e. "one must double or triplicate the vowel yet with a certain dignity and grace which cannot be conveyed in any written instruction". He also found, especially in the use of the diamond note many imitators down to our own time, though there is always danger that the syllable immediately preceding the diamond note will be delivered too loudly, and the note itself in a hopping, dancing manner. The *Editio Medicæa* published in 1614 had already laid aside this use.

Now that the official Choral books, which the present Manual follows in reading and form of notation, are fully published in *typical* editions, it seems convenient, partly, in order to avoid misapprehensions about the notation, partly in order to bring about a well-ordered and uniform rendering of the Chant, to formulate and illustrate by examples the following rules based on principles of tradition, of music, æsthetics and language. Their observance presents no particular difficulty in the syllabic and simple chants; for the more elaborate *neumatized* chants they are more important, as only the right grouping of prolonged series of *neumes* makes it possible for the rendering to be effective, and in accordance with the rules of rhythm, melody and language. Finally, it may be hoped that these Rules will solve some of the objections which are still made in certain quarters against the authorised chants, and prove practically that in these abbreviated forms of the melodies the essence of the Gregorian Chant has been preserved.

All Rules must be based on this first principle: "Sing as you speak".

1) If monosyllables are to be sung to single notes, they are noted thus: ■. Their duration is regulated ex-

actly by the vowel. According to the rules of *Quantity*, all monosyllables ending in a vowel are *long*, also [monosyllabic] substantives ending in a consonant, except *cōr*, *fēl*, *mēl*, *vīr* and *ōs*. Monosyllables which are not substantives ending in a consonant are *short*, as, *ūt*, *nēc*, *ān*, *sēd*, *quōt*, *īn*, *ād*, etc. Except *nōn*, *sīn*, *crās*, *cūr*, *pār* and the adverbs on *ic* and *uc*; — *sīc*, *hīc*, *hūc*, and *hīs*, *quōs*, *quās*, *hōc*, *hāc*.

In singing however it is not the metrical quantity of the syllables but the *accent* which is of importance. The latter is of two kinds, the *long accent* (*circumflexus*) and the *short* or *sharp* accent (*acutus*).¹⁾ Consequently the rule just given must be modified as follows: a) monosyllables having a naturally long vowel take the *circumflex*; as *mōs*, *flōs*, *jūs*, *lūx*, *spēs*; b) monosyllables with a short vowel or having a vowel only by position²⁾ are sung with the *acute* accent; c) prepositions are unaccented when they stand before the words governed by them, for instance *post tē*, *in mē*, etc. From these rules for pronouncing monosyllables it follows that one and the same note-form ■ which stands in the official books indiscriminately over such words as, *de*, *tē*, *sēd*, *pāx*, *spēs*, *lūx*, must be sung with various modifications of accent.

2) In a similar way words of two or more syllables receive an ever-varying amount of emphasis according to their different position and importance in the phrase

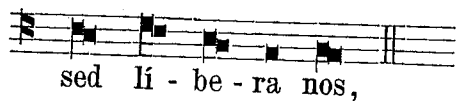
¹⁾ In the examples which follow the natural length of a vowel is indicated by $\bar{\quad}$, the *accentus acutus* by $\acute{\quad}$, the *circumflexus* by $\circ\bar{\quad}$, and the short vowels by $\grave{\quad}$; unaccented syllables bear no mark.

²⁾ Position occurs, 1) when a syllable ends with two or three consonants, as *est*, *mēns*; 2) when the first syllable ends with a consonant and the next begins with one, as *il-le*, *ar-ma*, *pār-tus*; 3) when the first syllable ends with a vowel and the second begins with two consonants, as, *ā-ptus*, etc. When a liquid (*l*, *m*, *n*, *r*) follows a mute [doubtful]; in prose it is usually pronounced short in words of three or more syllables, as, *in-tē-grum*.

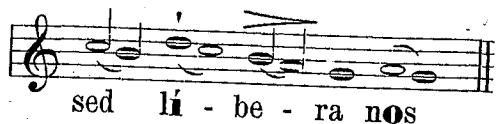
or sentence, although they have in syllabic chant the same note-form ■ for all accented syllables and ■ for other syllables.

It is therefore wrong to give an always uniform emphasis to words like *Dominus* or *meo*, because the *o* or *e* happen to be accented, nor would it be right for instance to sing thus; *ēt in terrā pax hōmīnībūs bōnāe vōlūtātis*; better thus; — *et in terrā pax hōmīnībūs bōnāe voluntātis.*¹⁾

3) When there are two notes to one syllable the combination is either ■ (clivis), or ■ and ■ (podatus) (see chap. 7th, p. 34). *Clivis*, also called *flexa*, is a combination of the *acute* and *grave* accents. In the case of accented syllables the first note is sounded more strongly than the second, while the weight of the whole group changes according to the importance of the corresponding word. On unaccented syllables or words both notes are sung equally light, though distinct. If we had for instance a melody like this;



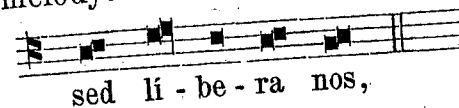
the rendering should be:



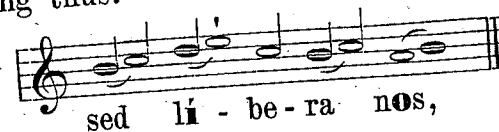
The *podatus* is the *flexa* inverted. In the official books the higher note is printed over accented syllables thus ■. It must not be accented in a stereotyped cast-iron manner but only receive an additional stress of the voice when a larger interval such as a third, fourth or fifth follows. Should the note immediately following be on the same degree or only a tone or semitone lower

¹⁾ The syllables marked with - are to be prolonged and sung as it were *decrecendo*.

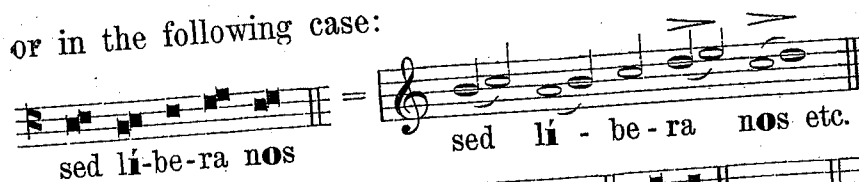
then the stress is equally divided over the two notes of the *podatus*; similarly on unaccented syllables. When the note following is higher, then the emphasis is best placed on the first note. Should we have for instance to sing this melody:



let it be sung thus:



or in the following case:



In these cases therefore the second note is to be considered liquescent, smoothly flowing and not as if accented.

4) A combination of three notes on one syllable is either a) *torculus* (■, ■, ■), where the second note is higher than the first and third; in this case the stress of the voice is equally distributed over the three notes, and the higher note should not be accented or, b) *scan-dicus* (■, ■, ■), where the third note is the highest; the same rules hold for it as for the *podatus*; or c) *por-rectus* (■, ■, ■), where the second note is lower than the first and third; this is to be regarded as a combination of *clivis* and *podatus* and to be rendered accordingly; or d) *climacus* (■, ■, ■), which must be considered as similar to the *flexa*. On accented syllables it gets a light emphasis on the first note, on unaccented and final syllables it is to be sung with a slight *decrecendo*.

5) All more complicated combinations of notes can be reduced to these formulas and are to be rendered according to the rules just given, but always as connectedly as possible, unless where breathing marks or spaces indicate a slight pause. The greatest care must be taken to avoid any postling or blundering.¹⁾

Too much stress on the principal note of the group gives the singing a character of affectation, *too little* accent deprives it of the natural strength and rhythm²⁾ of the language and fatigues the voice by inducing a dragging and monotonous drawling style. Moreover the pace and character of the Chant, and the power of voice at one's disposal are of great importance in determining what amount of impulse should be given to the highest note. Also great care must be taken that by a varied and well-balanced proportion of the principal accents a natural and dignified symmetry of the whole melody be secured. Good accentuation and a certain solemnity and devout unction³⁾ in the singing can replace a good deal of voice power and considerably intensify the effect of the words.

But the most important factor of all is *naturalness* which impresses on the rendering of the liturgical word and tone a character of pious modesty and combines both in expressive unity.

¹⁾ In the Bull "Docta Sanctorum" Pope John XXII complains that the *notarum ascensiones pudice descensionesque temperate* get confused (*offuscantur*); "*currunt enim et non quiescunt*, (get huddled together) *causes inebriant et non medentur*."

²⁾ As to the combinations of *Torculus* with *Porrectus*, *Climacus* or *Scandicus*, we may point to an analogy in the English language. In compound words the accentuation not essentially but considerably differs from what it is in the simple words by themselves, as; field-officer, — field-officer; evening, prayer, — evening-prayer, etc.

³⁾ In connection with that musical judgment innate in man which Cicero describes, as "*aurium quoddam admirabile iudicium, quo indicantur in vocis cantibus varietas sonorum, intervalla, distinctio et vocis genera multa*." It is therefore a bad mannerism to hurry ascending notes, and rush down descending figures and thus cause in the listener a sense of Giddiness.

6) "In order that the text be understood, the ear should be able to distinguish the words from one another, and not only the words, but the phrases and sentences. This effect can only be secured by a correct method of pronouncing the final syllables of words, phrases and sentences. Clearly there must not be too close connection between the final syllable of one word and the opening syllable of the next, and this is a rule observed in declamation where between the different words there is a scarce perceptible pause, the *tempus latens* of Quintilian, which being added to the final syllable makes it long".¹⁾

7) "Attention to a good accentuation of the second or third last syllable must never lead to the suppression of that which follows it. The distinction of the words which we advocate is not a separation. It would be ridiculous to pause after each word in order that they might be easily distinguished. Nor in considering the final syllables of words as long, do we approve of the custom of some singers to enforce it, as if it ever could receive an accent."

8) "As a rule the meaning of the words also indicates the places where the voice may rest when singing.²⁾ In saying that the last note is to be prolonged, it is not implied that the preceding notes may not be prolonged also (and at the same time); it is indeed natural enough to prepare the rest which has to take place on the final note, by a gradual slackening of the pace on those preceding."

¹⁾ These excellent principles (Nos 6 to 9) are taken from DOM POTHIER'S "*Mémoires Grégoriennes*". The Chapters on Duration and Strength of the Sounds, Signs and Execution of the Groups of Notes, Pronunciation of Latin, connecting the syllables of one word in singing, Divisions in Reading and Singing, (Chapters 7—10) of this valuable book afford a great deal of information and instruction for the correct rendering of the authentic Gregorian Chant.

²⁾ "*Moderatores chori, qui choro didasculi vocari solent, constituent pausatōres, qui signo aliquo pausas faciunt, vel indicent, versusque precipitantes cohæbeant.*" BONARTIUS, de horis Canon. L. III. c. XX.

9) "The group of notes connected in the notation must also be connected in the execution. If the groups are separated in the notation by a space, they should also be distinguished in the execution by a *ritardando* of the voice at the end of each group, and if necessary by a respiration. Only at the end of clauses the rest should be complete and an interval of silence becomes necessary. The closing notes must die away softly."

CHAPTER 46th.

PSALMS. CHORAL READING.

I. The Poetry of the Psalms is most simple yet most sublime; the loftiest sentiments are conveyed in concise forms of words, but every word is pregnant with meaning and capable of receiving the most varied expression. It would not be easy to find more suitable melodies wherewith to invest those words, than the eight Gregorian Tones with their various endings prescribed by the Church. Sometimes indeed when we hear Vespers sung, we realize the truth of Mendelssohn's words: "*You cannot conceive how tiresome and monotonous the effect is, and how harshly and mechanically they chant through the Psalms. They sing with the accent of a number of men quarrelling violently, and it sounds as if they were shouting out furiously one against another.*" (Letters from Italy etc. page 169.) But this method of chanting we need hardly say, is against the spirit and the wish of the Church, and should be attributed to inattention, ignorance of the language, carelessness in pronunciation, imperfect training or deplorable indifference and indevotion. "The voice of the Psalmist should not be harsh or untuneful, but clear, sweet and true; Tone and Melody should correspond to the sacredness of the service, and in the modulation of the voice, christian simplicity, and not the art of the

theatre, should prevail." 1) Would that every man, whose duty it is to sing Psalms, repeated to himself with the Royal Psalmist: "*I will sing praise to Thee in the sight of Thy angels,*" 2) and considered as addressed to himself alone, those words, *Psallite sapienter*; then indeed the many eulogiums lavished by the Holy Fathers and the Church on the Psalm-Chants would appear reasonable and just, and the counsel of St. James the Apostle come to be understood: "*Is any one of you sad? let him pray. Is he cheerful in mind? let him sing.*" (James, cap. V. v. 13.)

The *Initium* must always be solemn and slow, the *mediatio* distinct, with the syllables judiciously distributed amongst the several notes of the inflection; in the *Finalis* the *accented* syllable should receive greater power and duration of tone, and all should be careful not to do violence to the text, or unduly prolong the final syllables.

Good chanting is in truth an art in itself, and cannot be acquired all in a moment. Industrious practice, constant attention to the rules of the language, and an earnest spirit of harmonious cooperation on the part of the choristers are indispensable requisites. To chant the Psalms well, preparation is necessary in order to foresee and overcome its difficulties beforehand, and avoid unbecomingness in the House of God. The Recitation should be dignified and easy, neither hurried nor drawling, and with strict attention to the *rules of the language, accentuation* etc. Adam of Fulda remarks "that between the accent of Prose-speech and Psalm-singing it is well known that there is no slight resemblance".

In festis solemnibus et duplicibus two Chanters intone the first verse; *in festis semidupl.* and others of lower rank, only one Chanter. The remaining verses

1) ISIDORE OF SEVILLE, *de eccl. offic.*

2) Psalm 137, v. 1.

of the Psalm are sung by alternate sides of the Choir but without the *Initium*. The words in each verse should be carefully and distinctly enunciated. One side of the choir should not begin a verse until the previous verse has been concluded by the other; and a perceptible pause should be made at the *asterisk* in the middle of the verse, so that all may begin the second portion together. If half of the verse, whether before or after the asterisk, be very long, then it is the duty of the choir-master to indicate one or more breathing places, so that all the words may be sung evenly and together. All the verses of a Psalm may be accompanied by the Organ. The same rules hold for the *Canticles* (*Magnificat* and *Benedictus*); except that in these the words are sung more solemnly and slowly (*tractius*), and the *Initium* is employed with each verse.

II. The manner of chanting the Prayers, Lessons, Gospels &c. according to the Roman Rite, may be classed amongst the most effective arrangements of Gregorian Chant, because of its extreme simplicity, suitability and variety. Old theoreticians styled this manner of chanting *choraliter legere*, or *choral reading*, and in their several treatises give special directions for the correct rhythmical rendering of the same. The notes are so few¹⁾ and the inflections so simple that they do not call for much attention; but it is of the utmost importance that the pronunciation, expression and rhythmical declamation of the text should be carefully practised. The ring of the voice will be different on Festive Days, from what it should be in Masses of the Dead and Days of Penance. In pro-

¹⁾ "De æqualibus quidem vocibus nihil aliud dicendum, nisi quod communis vocis impetu proferantur, in modum soluta oratione legentis." Script. T. I. p. 104. Accentu regulantur quæcumque simplici littera hoc est sine nota, describuntur, ut sunt Lectiones &c. (Martirolog. Usuardi ed. 1490 ad calcem.)

fane music there is an axiom: "Recitative is the real test of a good singer;" in like manner *choral reading*, which so closely resembles recitative, demands great earnestness and distinctness. Heavy cumbersome chanting, unseemly jerking of the words, an affected tone of voice, nasal effects, long drawling of final syllables and little grace notes and unauthorised flourishes, omissions of words or too quick reading of them, resulting in a very faulty and indistinct rendering of the sonorous Latin language, are all evils to be avoided.

Should the Choir have to answer a *Responsorium*, the Organ when allowed should sustain with good sonorous stops, the strong but no shouting voices of the Singers.

In the simple Chant of the Psalms, or of the Text of the *Ordinarium Missæ*, etc. to each syllable there is for the most part but *one* note, seldom more than two or three. For this reason this method of Choral Chant, if we exclude the *accentus* which appertains to the Celebrant or Sacred Ministers, is justly esteemed the specially *popular* chant for the Masses; and in countries where the Latin language is fairly understood, as in Italy and Spain, the Hymns, Psalms, Litanies, Sequences &c. are to the present day sung with wonderful effect by the congregation.¹⁾

CHAPTER 47th. THE METRICAL HYMNS.

1) When the suppliant hears the voice of God through the mouth of the Church, the desire for praise and sacrifice wells up in his heart, and finds expression in the form of a Hymn. Joyfully and hopefully the soul is lifted

¹⁾ *Augustinus Confess. Lib. X.* writes "*Primitiva ecclesia ita psallebat, ut modico flexu vocis faceret resonare psallentem, ita ut pronuntianti vicinior esset quam canenti.*"

up to solemnise and ennoble in holy love the office of the Day." ¹⁾

Through *measured* speech the feelings of the faithful are more easily and more persistently aroused; there is created at one and the same time an agreeable alternation in the variety of the rhythm, and in the regular though peculiar melodic form of the Hymn adapted to the sustained swing of the poetic measure.

2) Remembering what has been already said in this Manual (Chap. 8th), here again we must observe the great difference that exists between *Rhythm* and *Metre*. Even in ordinary conversation there is a raising and lowering of the voice or in other words we speak *rhythmically*; when we bring back to the ear this rise and fall at fixed intervals and at fixed points we speak in *metre*.

The metrical *accent* is quite independent of the *verbal accent*; but in singing we must be careful to bring the accent of the word in unison with the metrical accent; in other words to allow the *metrical accent* to be heard without overpowering the *verbal accent*.

3) Latin words are made up of long and short syllables; the time necessary for pronouncing the latter is styled *mora*, hence a long syllable requires about two *moras*. From the setting together of syllables of fixed length or brevity (*quantity*) arise the two-, four- or five-syllable poetic feet (*pedes*). ²⁾ A foot in versification cannot contain less than four *moras* (*metrum*), eight *moras* (i. e. two *metra*) at least are required to form a *verse*, and at least two verses to constitute a *strophe*.

¹⁾ AMBERGER, *Pastoraltheologie*, Vol. 2, p. 440.

²⁾ The principal two and three syllable poetic feet are called: ~ ~ pyrrhichius, ~ ~ spondeus, ~ ~ iambus, ~ ~ trochæus or choreus, ~ ~ ~ tribrachis, ~ ~ ~ molossus, ~ ~ ~ dactylus, ~ ~ ~ amphibrachis, ~ ~ ~ anapestus, ~ ~ ~ bacchius, ~ ~ ~ amphimaker or creticus, ~ ~ ~ palimbacchius or antibacchius.

The metrical hymns of the Breviary are set principally in the following four metres:

a) *Iambic* in four or poetic feet ¹⁾ or six, ²⁾ each strophe containing four or five verses.

b) *Trochaic* in which each strophe consists of six verses. The 1st, 3^d and 5th verses have four feet, the 2nd, 4th and 6th only three and a half. ³⁾ In the Hymn *Stabat mater* there are two verses with four feet, and one with three and a half; moreover the first and second verses are in rhyme. In the Hymn *Ave maris stella* the strophe consists of four verses each of three trochaic feet.

c) *Sapphic* and *Adonic*, with three verses to eleven syllables, ⁴⁾ to which as a fourth verse the so-called *adonic* verse with five syllables is annexed.

d) *Asclepiadic* and *glyconic* with twelve syllables in three verses; the fourth verse (*glyconic*) of eight syllables being added on. ⁵⁾

OBSERVATION. In the liturgical Text of the *Graduale* and *Antiphonarium* we sometimes meet with *Distichs*, e. g. *Hic vir despiciens*, and *O magnum pietatis opus*, the *V. Virgo Dei Genitrix* with the *R. In tua se clausit*, the *Gloria laus* of Palm-Sunday and the like, where the melodies are set in ordinary Choral rhythm, so that in singing they are treated as Prose. Similarly we meet Texts of pure hexameter, such as the Anthem of the

¹⁾ E. G. "Jam lucis orto sidere", "Nunc sancte nobis Spiritus", "Rector potens verax Deus", "Rerum Deus tenax vigor", "Te lucis ante terminum", "Jam sol recedit igneus", "Jesu corona Virginum", "Æterna Christi munera" etc.

²⁾ E. G. Beate Pastor Petre, clemens accipe or Egregie Doctor Paule, mores instrue or Decora lux æternitatis auream.

³⁾ E. G. *Iustra | sex qui | jam per- | egit | Tempus | implens | corporis etc.*, or *Pange lingua gloriosi*, or *Ira justi Conditoris* etc.

⁴⁾ E. G. *Iste confessor*, *Ut queant laxis*, *Sæpe dum Christe populus. Jam faces lictor ferat etc.*

⁵⁾ E. G. *Te Joseph celebrent, Custodes hominum, Sanctorum meritis.* In the last verse of this Hymn there are but seven instead of eight syllables, and it is therefore called *pherecratian*. A union of three metres (first two verses *asclepiadic*, third verse *pherecratian*, fourth *glyconic*) is found in the Hymns *Regali solio*, *Nullis te genitor*.

B. V. M., *Alma Redemptoris Mater*, the Introit *Salve Sancta Parens*, the Antiphon *Solve jubente Deo*, and to which melodies in no sense metrical are adapted.

4) All Hymns, where the melodies are mostly syllabic, and only in rare instances marked with two or three notes to a syllable, and composed to express the verse-measure, should be sung in a flowing rhythm with due attention to the metrical and verbal accent. Frequently too the manner of singing the melody in the first verse may not be available for the second.

In the earlier editions of the Choral Books, selecting the note forms (■ ■ ◆) regard was had only to the strophe which stood immediately under the notes; but in the more recent editions (manuals and stereotyped) those notes which in the second or third strophe should be sung long or short according to the accent, were printed with a ■, discarding the use of the ◆ and leaving the ■ in those places, where the accent requires it in all the strophes. Thus for example in the Hymn *Deus tribuorum militum* the first strophe would have the following rhythm;

De - us tu - ó - rum mí - li - tum sors, et co - ró - na, etc.

the 2. Hic nempe mun-di gáudi - a et blanda fraudum etc.

the 3. Pœ - nas cu - cùr - rit fôr - ti - ter, et sú - tu - lit etc.

and similarly the remaining strophes. In the most recent typical editions each strophe with its own melody is given in extenso, and according to the variations of the Text the melody repeated with the prescribed note Forms ■ or ■.

5) To remove the *hiatus* (see Chap. 11th) and not break the order of the poetic measure, the closing vowel of one word when the following word begins with a vowel may according to the rules of poetry be *elided*. But in

the singing of the Hymns it is recommended to sing distinctly all the syllables where elision might occur, and to sing them to the note of the preceding syllable; e. g.

In the Hymn
Jesu Redemptor:

sa - cráta ab etc.

In the Hymn
Crudélis Heródes:

unda o - rí - gi - nem etc.

In the Hymn
Veni Creator:

teque u - tri - ús - que etc.

In the Hymn
Decóra lux:

re - isque¹⁾ in a - stra etc.

In the Hymn
O sola:

O so - la ma - gnárum úr - bi - um etc.²⁾

By a skilful and quick delivery no interruption of the metre will be noticeable in these instances; however to avoid confusion the Director should in the rehearsals especially of the newer hymns with frequent elisions frequently exercise the singers beforehand and mark the places where they occur.

¹⁾ Where two notes come on one syllable, as in this example, in the Hymn *Egregie Doctor*, in *universa æternitatis* and the like, the note grouping should not be divided over the two syllables. In the third verse of the sixth strophe of the Hymn *A solis ortus cardine* the scansion should be as follows: *Et la | cte modí | co pa | stus est*; therefore the syllable *di* in *modico* should be thus provided for:

et la - cte mó - di - co pa - stus est.

²⁾ In the typical editions the tie or bind, as *sacrata* ^{ab} is omitted, as it might easily lead to the omission of the syllable or to its being sung with the following syllable.

CHAPTER 48th.

THE UNMETRICAL HYMNS, PREFACES, LITANIES, &c.

I. To the class of unmetrical hymns belong chiefly the *Gloria* and *Te Deum*. The *Gloria* should be sung right through, from the intonation of the Priest¹⁾ to the end, without *prelude* or *interlude*. The several phrases may be sung, a) alternately by two sides of the choir, or, b) by the chanters and the entire choir, or c) in divided choirs for some phrases and all united at some others; the division of the choir being so arranged as to give a Tenor and Bass for Chanters, or Soprano and Alto, or Soprano, Alto, Tenor and Bass as a Quartett, and then the entire choir. Where the point of changing from one side to another occurs, this should be expressly indicated before hand. If, for example, the alternation is between upper and lower voices, this should be maintained all through, until the last phrase is reached at the words *Cum Sancto Spiritu*, when both sides should unite.

"The *Te Deum*," according to Bains "may be sung "in two ways: either alternately by the Chanters and "full choir, or alternately by the Chanters and Congregation, — or choir against choir." The same method in a word, may be adopted as in the case of the *Gloria*. At the words: *Pleni sunt cæli* and *Te ergo quæsumus*, the divided choirs unite and sing the former phrase *fortissimo*; the latter softly, slowly and with great expression. At the closing words: *In te Domine* all unite again, and bring this solemn Hymn of Praise and thanksgiving to an end, as if with one heart and voice. The

¹⁾ "After the ravishing, seraphic, vocal interweaving of a Palestrina *Kyrie*, the simple *Gloria in excelsis Deo*, escapes from the mouth of the Celebrant with a tone of majestic grandeur and jubilation, worthy of proclaiming the glory of the Most High." AMBROS, *Geschichte der Musik*, II. vol. p. 68.

interpolation of four or five part music in every alternate verse of the *Te Deum* is one of the oldest customs in the Church.

II. The solemn intonation of the *Credo* by the Celebrant is followed immediately by the remaining words of this great Act of Faith, which may be sung by all together or alternately; as in the case of the *Gloria* but no word should be omitted nor should the Organ interpose interludes. The melody is peculiarly suitable for a united congregational rendering by all who take part even in the most crowded religious solemnity. If it be sung without accompaniment, then it should be accelerated a little; we prefer a swinging, well-accented, unaccompanied rendering of the *Credo*, to the best and cleverest Organ-accompaniment.

III. The *Preface* is introduced by an antiphonal chant between Priest and Choir.¹⁾ Dr. Dom. Mettenleiter in his Aphorisms on Gregorian Chant,²⁾ says with regard to the *Preface* and *Pater noster*: "The Chants of the *Præfatio* and *Pater noster* are the most sublime that have ever been or can be produced. A thousand times have we both sung them and heard them sung; and if we live to hear them a thousand times more, we will never grow the least tired of them; on the contrary, at each hearing, we catch something previously unheard, we discover a new beauty, the feeling of God's presence strikes us more forcibly, the breathings of the Holy Spirit become more and more distinctly audible . . . and yet but *four* notes are employed to produce all these effects."

The Choir should answer the Priest in just intonation and in a firm united body of tone expressive of both text

¹⁾ Of M. A. MOZART it is authentically related that speaking of this Chant he said, "He would give all his musical reputation to be accounted the originator of this one melody."

²⁾ In *Pastor bonus*, a supplement to a Swiss Art journal. 10. Aug. 1861.

and melody. The Organ may accompany the responses, *but not the Chant of the Priest.*

Equally beautiful if not still richer forms of melody are given to that incomparable song of triumph the *Exsultet jam Angelica* of Holy Saturday; "as joyous yet as dignified a piece of declamatory music, if I may so speak, as is anywhere to be found."¹⁾

IV. The *Litanies* are especially suited for large choirs, or congregational singing. One or more Chanters distinctly and carefully sing the invocations, to *each* of which the Choir or Congregation answer. The Responses in the Mass or during the divine Office follow the same rules of clear united intonation, distinct enunciation and well modulated delivery. All efforts to deliver these rich melodies effectively will be fruitless if the syllabic simple Chant be not perfectly and correctly learned.

CHAPTER 49th.

THE VARIABLE MASS CHANTS, ANTIPHONS, RESPONSORIES &c.

I. "The Introit always expresses an idea which in the solemn Celebration of Mass should for the moment prevail and engage our attention, — it strikes the keynote of the Festival, or exhibits a model after which we should draw. Whence comes it that in earlier times that the Latin Chant of the Introits was so well understood, that the Sundays in Civil Almanacks were always indicated with their initial word: *Gaudete, Invocabit, Oculi, Lætare?* Clearly in those times men took more interest in the Church's prayers and were more closely in touch with them than what they are in our days."²⁾

¹⁾ CARD. WISEMAN "Four Lectures on the Ceremonies of Holy Week" page 70.

²⁾ DR. JOS. SELOST, *der lat. Kirchengesang beim heil. Messopfer.* 2nd edit. pp. 245 & 247.

The melodies of the Introits are simple, somewhat like those of the Antiphons; formerly an entire Psalm with *Gloria Patri* was sung after the Introit, and then like as with an Antiphon, the Introit was repeated. Now but one verse of the Psalm with the *Gloria Patri* is sung. The Ecclesiastical Decree commanding the repetition of the Introit can be complied with by reciting the words on one note, when the use of the Organ is allowed.

The Choral Chants for the *Kyrie, Christe, Kyrie*, are much more elaborate. It lies with the Organist to so transpose either the Introit or the *Kyrie* that without a long interlude both Chants mostly in different modes may be as closely as possible bound together. The Dominants *a flat, a* or *b flat* can bring about this union without much modulating; e. g. the Introit *Judica* on Passion Sunday is in the 4th Mode and closes with *e, g, f, e*, the *Kyrie* for the same Sunday (N^o 12) is in the 6th Mode and begins with *f*; 4th and 6th Modes have *a* for the Dominant, consequently no transposition is necessary. Again in the Introit, *Salve, Sancta Parens (II. Modus)* the melody closes on *d*, the *Kyrie de B. V. M.* is I. and II. Modes; transpose both Introit and *Kyrie* a minor third higher with 3 flats, and *a flat* becomes the common Dominant. The compass of the nine *Kyrie* and *Christe* melodies (from *A* to *d*) demands in all cases alternation between high (1st and 3^d *Christe*, 7th and 9th *Kyrie*) and low voices (2nd and 8th *Kyrie* and 2nd *Christe*) so that only the 1st and 3^d *Kyrie* could be sung by the united choir. The Introit *Loquebar (V. Modus)* preceding the *Kyrie in Duplicibus* must be transposed a minor third down so that *a* will become Dominant instead of *c*; and to *f sharp, e, d, e, e, d* follow immediately *a, g, a, c*, of the first *Kyrie* (I. Mod. with Dominant *a*). If however the repetition is recited, the Organist can in the accom-

in intention, in the affections of the Heart from which the Chant springs, and to the greater honor of God which it promotes."

Also between the *Agnus Dei* and *Communio* there should be a uniformity of tone, which can be attained by a skilful Organ interlude permissible here without danger of loss of time or inconvenience to the Celebrant. In Advent and Lent when the Organ is silent, a longer pause may be made between *Agnus* and *Communio*, wherein the intonation of the latter may be prepared.

V. The Antiphons, which, sometimes without a Psalm to follow, and sometimes as an introduction and close to a Psalm, constitute such a principal feature of the Breviary (*Antiphonarium*), and are frequently to be met with in the *Graduale*, *Rituale*, and *Pontificale Romanum*, range themselves as a kind of preparation for the more copiously noted Choral Chants. In their melodies they hold a kind of *via media* between the syllabic Chants of the Psalms, Prefaces, Lessons, Hymns, *Glorias* and *Credos*, and the more elaborate alternating Chants of the Mass, etc. The office of the Antiphon usually consists in giving the keynote or leading idea which the Church wishes to develop for the Feast occurring from the Psalm which follows, and they give at once the "headings" and the chief point of meditation which should be remembered during the Psalm. Through this alternation of the antiphonal Chants the Office assumes a kind of dramatic character.

A closer union of several consecutive Antiphons in different modes requires a careful preparation on the part of the Organist or Director.

Truly the simple speech-melody of the Antiphons bound so naturally to the words and phrases of the Text must be the reason why the various editions of the Choral books for Antiphon Chants exhibit for centuries the most

welcome uniformity. From the earnest cultivation of Antiphon Chants preeminently depends the growing progress and successful advancement of Gregorian Chant. By this means a good tradition worthy of imitation can be established.

VI. The name *Responsorium* is principally given now to those Chants of extensive compass, which are prescribed to be sung after the Lessons in the Office of Matins, similar to the Gradual and Tract verses after the Epistle, or after Lessons in the Missal Liturgy, which anciently were also designated as *Responsoria*.¹⁾

In the Roman official books (*Antiphonarium* in folio) all the Responsories of Matins according to the order of the Breviary are printed in full, for the first time for centuries past. As basis for this work the printed Folio Antiphonary of Trognæus in Antwerp 1611, was mostly used; the complete Responsories given in that edition were abbreviated by the Papal Commission and the distribution of the neumatic formulas over the text, revised.

OBSERVATION. After the Council of Trent a great desire to abbreviate the melodies manifested itself on the part of the S. R. C. and of the Pope. Besides other facts which might be adduced in proof of this assertion we have the utterances and acts of two men who occupy a prominent place in the History of Church Music. Giovanni Pierluigi da Palestrina was commissioned by Gregory XIII "to amend the Gradual", and he wrote²⁾ "that he deemed it the highest honour to be able to purge

¹⁾ "The question, why the original and ancient name was abandoned and the modern name *Gradual* substituted, would appear to find its answer in the desire to distinguish the Responsory in the Mass from those following the lessons in Matins, and give it a special name derived from the position of the precentor" [*ad gradus*]. KÖSSING in article *Graduale* in the "*Kirchenlexikon*".

²⁾ In a letter of Nov. 5th, 1578 to Duke William in Mantua; see K. M. Jahrbuch 1886, p. 39.

thoroughly the *canto fermo* from barbarisms and other cacophonies." The same idea was carried out practically by Felice Anerio, Palestrina's successor in the post of "Pontifical composer." An indisputable example of how he accomplished this, is given us in Codex 3390 of the Vatican Library (Section Ottoboni) bearing the title: "*Responsoria in Commune Sanctorum regulato cantu per R. D. Felicem Anerium, S. D. N. Musices Compositorem,*" which was originally in the Archives of the Chapel of Duke Angelo d'Alltemps. The first Responsory of the Common of Apostles is abbreviated in the following manner:

Ec-ce e-go mit-to vos sic - ut o - ves in mé - di-o

lu-pó - rum dī - cit Dó - mi-nus etc.

If this be compared with the abbreviated form contained in the official Antiphony and also with the Antiphony of 1611 or with Manuscripts, it will be seen that the Pontifical Commission selected a *via media*, thus considerably facilitating the rendering of the Responsories without reducing them to the simple Antiphonal character.

Another method of singing the Responsories, and closely resembling Psalmody, is much favoured in the Roman Basilicas and Collegiate Churches. It originated in S^t John Lateran's, and consists in singing the Responsories according to eight fixed formulas, like the eight Psalm-Tones, which were composed probably about the beginning of the present century. The above quoted Responsory sung according to this method to the formula corresponding to the seventh Tone, would run thus:

Ecce ego mitto vos sicut oves in medio luporum, dicit

Dó - mi - nus: * Estóte ergo prudentes sic-ut ser-pén-tes,

et simplices sic-ut co-lúm-bæ. V. Dum lucem ha-bé - tis,

crédite in lu - cem, ut filii lucis si - tis. Estóte. ut supra.

After the Congress of Arezzo when the "archæological melismas" became known, weighty authorities advocated the addition *ad libitum* of these simple formulas, better suited for modern conditions, to the authentic Choral Books. This however was not done, principally owing to the consideration that all the Responsories of the Breviary should be printed in full, arranged to these formulas, which consequently would greatly increase the bulk of the Antiphony.

These remarks are intended to show that the authority to which we owe the *Breviarium Romanum*, — "the abbreviated Office", — is inclined even at present to carry on the principle of abbreviation, as in the prayers, Lessons, Ceremonies, etc., so also in the Chants.

If a little care be taken, the Responsories can be intoned so as to be in harmony with the preceding Lesson, and in order still further to accommodate the Choir, the V., and repetition may be *recited* on the Dominant.

What has been said about the Antiphons, Responsories, Hymns, etc., of the Gradual and Antiphony, holds good, of course also for the corresponding melodies of the Ritual and Roman Pontifical.

CONCLUSION.

If Priests, Ecclesiastical Students and Lay Choristers sing the Gregorian Chant in its manifold forms at the different sacred functions, with attention to the meaning and connection of the words, modulating their voices accordingly and observing the correct accentuation and emphasis in conformity with the rules given in Chap. 45th, then they will sing according to the mind of the Church and the wishes of the S. R. C. Then they will be complying with the injunctions of Cardinal Bona where he writes: (*De divina Psalmodia*, Cap. XVII., §. V, 5.) "*Nos autem generibus musicæ jugiter exerceamus, in concordia vocum et morum laudes divinas in hoc exsilio decantantes, donec mereamur divinæ musicæ consortes fieri, et ad consummatissimos cum sanctis Angelis Hymnos elevari;*" where namely:

"... Illa sedes cœlitum
Semper resultat laudibus
Deumque Trinum et Unicum
Jugi canore prædicat -
Sedi canentes jungimur
Almæ Sionis æmuli."¹⁾

¹⁾ Third strophe of the Hymn at Lauds in the Dedication of a Church.



APPENDIX.

The following Tables are given partly to illustrate the history of Plain-Chant notation during the centuries which preceded the invention of printing, and partly to display the [graphic] materials from which the Gregorian melodies were collected. According to the epoch and nationality of the transcriber, the manner of writing the *neumes* varied, but once the discovery was made of the staff in the 11th century and that its use rapidly became universal, the fixing of the intervals became clear and unquestionable. We distinguish *Latin* from *Gothic*¹⁾ note-forms, *simple* from *complex* neumes, as well as signs of embellishment.

OBSERVATION. These Tables are selected from the work of P. Jos. Pothier O. S. B. "*Les mélodies Grégoriennes*". For a comprehensive study of these matters, the "friends of Archeology who wish to become acquainted with the development and successive phases of Liturgical Chant" (see Brief of Leo XIII. Ap. 26. 1883) are recommended to consult and compare the Works and Treatises of the following authors: A. W. Ambros; Chaminade; Coussemaeker; Fel. Danjou; F. J. Fetis; Prince-Abbot Gerbert (*Scriptores*, and *de Cantu et musica sacra*); Hermesdorff; Kienle; P. Utto Kornmüller; P. Louis Lambillotte; Theod. Nisard (*nom de plume* of Theod. Normand); Dom Pothier (*Les Mélodies Grégoriennes* and *Liber Gradualis*); Raillard; Dr. Hugo Riemann; P. Anselm Schubiger, but especially the *Paléographie musicale* which since January 1889 is being brought out by the Benedictine Fathers of Solesmes in Facsimile phototype (four numbers yearly). In the general Introduction to this work no less than *seventy* authors are enumerated who treat of the *neume* notation.

¹⁾ P. AMBROS KIENLE, *Choralschule*, p. 14: "From the 11th century the *linear* notation assumed the *square* form in France and thence spread into other countries. In Germany the *neumes* being thickened in the lines and heads drifted into the so-called *Hob-nail* form."

3. Table. Latin writing of Tone-embellishment.

a) *Strophicus.* b) *Epiphonus.* c) *Cephalicus.* d) *Ancus.* e) *Quilisma.* f) *Pressus.*

8. & 9. cent.	, ,, ,,,	u	p	B P	w	r ^o R ^o
10. & 11. cent.	π ππ	υ	p	B P	w	r ^o R ^o
12. & 13. cent.	γ γ γγ	υ	p	B	w	π R ^o
14. & 15. cent.	■ ■ ■ ■ ■	υ υ	p p	B	■	π R ^o

4. Table. Gothic (Hob-nail form) of Tone-embellishment.

a) *Strophicus.* b) *Epiphonus.* c) *Cephalicus.* d) *Ancus.* e) *Quilisma.* f) *Pressus.*

8. & 9. cent.	, ,, ,,,	υ	p	P	w	r ^o R ^o
10. & 11. cent.	π ππ	υ	p	P P	w	r ^o R ^o
12. & 13. cent.	γ γ γγ	υ	p	P B	w	r ^o R ^o
14. & 15. cent.	γ γ γ γ γ	υ	p	B	■	γ R ^o

5. Table.


Chronological Forms of the clefs, b and h signs.

a) In Latin writing.

11. cent.	c	f	G	b	b
12. & 13. cent.	C	f F	G	b	h
14. & 15. cent.	C	f f	G	b	h

b) In Gothic writing.

11. cent.	c	f f f	G	b	b
12. & 13. cent.	C	B	G	b	h
14. & 15. cent.	C	3	G	b	h

1) The Forms of the modern C, F, and G clefs are known; very often the C, was made from the Gothic F clef of the 15th century by a double perpendicular line drawn right and left thus: . In the modern F clef the line between the two dots fixes the position of the F.

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ERRATA CORRIGE.

Page	4,	last line,		for	worschip,	read	worship.
"	27,	line, 18,		"	distributed,	"	distributed.
"	34,	9,		"	horse-shoe,	"	hob-nail.
"	42,	5 th line from foot of page,		"	this	"	these.
"	47,	line, 15,		"	in use,	"	useful.
"	70,	" 14,		"	supperadded,	"	superadded.
"	77,	" 6,		"	fall,	"	full.
"	92,	Foot notes 1 and 2 should be read in inverse order.					
"	100,	line, 11,		for	Anthews,	read	Anthems.
"	119,	" 4,		"	Its,	"	It.
"	171,	" 1,		"	Propre,	"	Proper.
"	"	13,		"	Prim,	"	Prime.
"	197,	" 23,		"	appartains,	"	appertains.
"	221,	" 10,		"	Whosoever,	"	Whosoever.
"	227,	" 1,		"	by,	insert	indicating.
"	233,	" 18,		after	what,	read	that.
"	241,	" 16,		for	a vowel	insert	short.
"	244,	" 6,		after	postling,	read	jostling.
"	248,	" 21,		for	theoreticians	"	theorists.
"	249,	" 13,		"	no,	"	not.
"	"	19,		"	appartains,	"	appertains.
"	251,	" 3,	after Jambic insert either, and after four omit or.				
"	255,	" 24,	for last read least, and in line 29, for te, read to.				