

## INTRODUCTION.

This new English Edition of the *Liber Usualis* gives a brief summary of the Rules for the proper execution and interpretation of the Vatican Edition of the Roman Chant, according to the Solesmes Method.

The Vatican Edition contains the Official Musical Text. *To ensure uniformity in the rendering* of the Chant of the Church, ecclesiastical legislation provides that this musical text may be used "with the addition of the Solesmes Rhythmic signs", as an aid.

The use of these signs is officially authorised by the Congregation of Rites. Musicians, generally, have long since experienced the wisdom and even the necessity of this official sanction to the Solesmes Method as the sure means to secure a desired and uniform system of interpretation.

As in all Art-forms, so in Plainsong, rules are the outcome of a wide practical experience, insight and research. The Rules presented here have been worked out and co-ordinated by the Benedictine monks of the Solesmes Congregation. Based as they are on the ancient Manuscript Records, which have been thoroughly examined in their application to the Vatican text, those Rules have for some fifty years proved their efficacy as a convincing guide to the proper unified execution of the Gregorian melodies in the daily carrying out of the Liturgy by the monks of Solesmes themselves.

Our Holy Father, Pope PIUS XI, in an autograph letter to His Eminence Cardinal Dubois, on the occasion of the Founding of the Gregorian Institute, at Paris, in 1924, writes: "*We commend you no less warmly for having secured the services of these same Solesmes monks to teach in the Paris Institute; since, on account of their perfect mastery of the subject, they interpret Gregorian music with a finished perfection which leaves nothing to be desired*".

With this quotation of an august commendation, the present Edition is now offered by the Solesmes monks, that the Roman Chant may be a profitable instrument "*capable of raising the mind to God, and better fitted than any other to foster the piety of the Nations*".

This Edition with complete musical notation includes the following:

1. The Kyrieale with *Cantus ad libitum*.
2. The Mass of the Sundays and Feasts including those of double rank throughout the year, with Vespers and Compline for the same.
3. Prime, Terce, Sext, None, for Sundays and Feasts of the First and Second Class.
4. Matins of Christmas, Easter, Pentecost, Corpus Christi; Lauds for Feasts of the First Class.
5. The Litanies: the Mass of Rogation Days, Ember Days, Easter and Whitsun weeks; the Vigils of Christmas, Epiphany and Whitsun.
6. The services of Ash Wednesday, the Triduum of Holy Week and Easter Day.
7. The principal Votive Masses and the Offices for the Dead.

In the beginning of the book will be found the Common Tones of the Mass and Office. Chants for special occasions, e. g. the Blessing of the Holy Oils, Ordinations, etc, are included in the Appendix.

A practical feature of this work should be noticed and will, it is hoped, be much appreciated: all the Vesper Psalms are set out with the various Tones to which they are sung (see pp. 128-218). The Intonation, Flex and Cadences are clearly marked for each Psalm. This has not been done for Lauds and the Hours, since these are generally sung by more experienced Choirs.

A small number of Chants for Benediction has been added; the scope of this manual does not allow of a larger number than those in current use. Where greater variety is needed, recourse may be had to special publications and Benediction Manuals already in existence.

The sources of this Compendium are the Missal, the Ritual, the Gradual and the Antiphonary. Recent decisions of the Congregation of Rites have been taken into account. Pieces which have not yet appeared in the Vatican Edition are taken from the approved publications of the Benedictines of Solesmes.

Voce vita non discordet;  
Cum vox vita non remordet,  
Dulce est symphonia. (Adam of St Victor)

Feast of St Gregory 1934.

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# PREFACE TO THE VATICAN EDITION

## OF THE ROMAN CHANT.

*The place of honour in this Solesmes Edition of the Vatican Official text is given to the Vatican Preface. Its wise counsels and general Principles of interpretation are embodied, elucidated and enlarged upon in the Rules given further on.*

Holy Mother the Church has received from God the charge of training the souls of the faithful in all holiness, and for this noble end has ever made a happy use of the help of the sacred Liturgy. Wherein — in order that men's minds may not be sundered by differences, but that, on the contrary, the unity which gives vigour and beauty to the mystical body of Christ might flourish unimpaired — she has been zealous to keep the traditions of our forefathers, ever trying diligently to discover and boldly to restore any which might have been forgotten in the course of the ages.

Now among those things which most nearly touch the sacred Liturgy, being as it were interwoven therein and giving it splendour and impressiveness, the first place must be assigned to the Sacred Chant. We have, indeed, all learnt from experience that it gives a certain breadth to divine worship and uplifts the mind in wondrous wise to heavenly things. Wherefore the Church has never ceased to recommend the use of the Chant, and has striven with the greatest assiduity and diligence to prevent its decline from its pristine dignity.

To this end liturgical music must possess those characteristics which make it preeminently sacred and adapted to the good of souls. It must surely emphasise above all else the dignity of divine worship, and at the same time be able to express pleasantly and truly the sentiments of the christian soul. It must also be catholic, answering to the needs of every people, country and age, and combine simplicity with artistic perfection.

All these characteristics, however, are nowhere to be found in a higher degree than in Gregorian Chant — *the special Chant of the Roman Church, who has received it alone by inheritance from the Fathers, has kept it carefully throughout the ages in her records, and commends it to the faithful as her own, ordering its exclusive use in certain parts of the Liturgy.* (Motu Proprio. Nov. 22. 1903. n. 3.)

Certainly in the course of time the Gregorian Chant incurred no small loss of purity. This was chiefly because the special rules of the Chant, as traditionally received from the Fathers, were either negligently overlooked or allowed to be altogether forgotten. Hence arose an evident decline in the spirit which is spoken of as "liturgical", and the "spirit of prayer", while at the same time the beauty and grace of the sacred melodies, if they did not wholly disappear, were certainly affected for the worse.

But the Sovereign Pontiff, Pius X. — may his enterprise be crowned with good fortune and success! — emulating herein the zealous endeavours of his predecessors, determined and took measures to prevent any further decadence in the Gregorian Chant. Wherefore, in his Motu Proprio, issued on November 22nd, 1903, he accurately and clearly laid down the principles (surely the first step of reform) whereon the ecclesiastical Chant is based and whereby it is controlled; he gathered together at the same time the principal regulations of the Church against the various abuses which had crept into the Chant in the

## x. Preface to the Vatican Edition of the Roman Chant.

course of time. And then appeared the Decree of the Congregation of Sacred Rites, issued on January 8th, 1904, wherein clearer directions were give for the restoration of the Gregorian Chant.

Nevertheless it remained for the Roman Church and the other Churches which follow her Rite, to provide themselves with books containing the true melodies of the Gregorian Chant. His Holiness, Pius X. had this in view when, in his *Motu Proprio*, promulgated on April 25th, 1904, he declared: the Gregorian melodies were to be restored in their integrity and identity, after the authority of the earliest manuscripts, taking account of the legitimate tradition of past ages, as well as of the actual use of the Liturgy of to-day.

Guided by these rules and standards, those who had taken the task in hand at the bidding of the Pope set to work to revise the books then in use. The first thing they had to do was to undertake a thorough and well considered examination of the primitive manuscripts. This procedure was clearly a wise one; for documents of this kind are not merely to be esteemed on account of their antiquity, which unites them so closely to the beginnings of the Gregorian Chant, but chiefly because they were written in the very ages in which the Chant was most flourishing. For although the more remote the origin of the melodies and the longer they have been in use amongst the ancients, the more worthy they might be of finding a place in the new edition which was in hand, nevertheless, what gives them the right of being included is their religious and artistic flavour, and their power of giving suitable expression to liturgical prayer.

Therefore, in studying the manuscripts, this was the primary object which was kept in view: not indeed to admit off-hand, on the sole ground of antiquity, whatever happened to be most ancient, but, since the restoration of the ecclesiastical Chant had to depend not only on paleographical considerations, but also was to draw upon history, musical and Gregorian art, and even upon experience and upon the rules of the sacred liturgy, it was necessary to have regard to all of these things at the same time; lest a piece, composed perhaps with the learning of antiquity, should fall short in some of the other conditions, and do injury to Catholic tradition by depriving many centuries of the right of contributing something good, or even better than itself, to the patrimony of the Church. For it is by no means to be admitted that what we call the Gregorian tradition may be confined within the space of a few years; but it embraces all those centuries which cultivated the art of the Gregorian Chant with more or less zeal and proficiency. *The Church*, says the Holy Father in the *Motu Proprio* already mentioned, *has cultivated and fostered the progress of the arts unceasingly, allowing for the use of religion all things good and beautiful discovered by man in the course of the ages, provided that liturgical rules be observed.*




























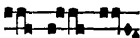






The work of the present edition has been carried out in accordance with these wise directions delivered by Our Most Holy Lord Pope Pius X.

The Church certainly gives freedom to all the learned to settle the age and condition of the Gregorian melodies, and to pass judgment upon their artistic skill. She only reserves to herself one right, to wit, that of supplying and prescribing to the Bishops and the faithful such a text of the sacred Chant as may contribute to the fitting splendour of divine worship and to the edification of souls, after being restored according to the traditional records.

Enough has already been said above to show how solidly based was the work so wisely undertaken of restoring the ancient and legitimate melodies of the Church to their integrity. But for the convenience of those who will be using the choir books edited in accordance with what has already been laid down, it is well to add here a few remarks about the proper notes and figures of the Gregorian Chant as well as about the right way of interpreting them.

For the proper execution of the Chant, the manner of forming the notes and of linking them together, established by our forefathers and in constant and universal use in the Middle Ages, is of great importance and is recommended still

as the norm for modern Editors. The following tables give the principal forms of these notes or neums along with their names :

			
Punctum	Virga	Bivirga	Punctum inclinatum (Diamond)
			
Podatus or Pes	Clivis or Flexa	Epiphonus	Cephalicus
			
Scandicus	Salicus	Climacus	Ancus
			
Torculus	Porrectus	Torculus resupinus	Porrectus flexus
			
Pes subpunctis	Scandicus subpunctis	Scandicus flexus	Climacus resupinus
			
Strophicus	Pes strophicus	Clivis strophica or Clivis with an Oriscus	Torculus strophicus or Torculus with an Oriscus
			
Pressus	Other Pressus or apposed neums		Trigon
			
Quilisma			
		Longer or compound Neums	

To avoid all error and doubt in the interpretation of the above notation, the following observations are to be noted :

1. Of the two notes of the *Podatus*, the lower one must be sung before the upper note immediately above it.



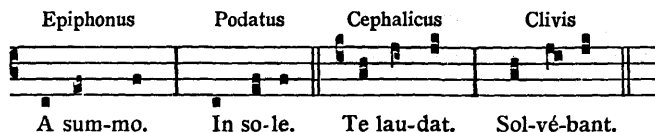
## xij. Preface to the Vatican Edition of the Roman Chant.

2. The heavy slanting line of the *Porrectus* stands for the two notes which it links together, so that the first note is given at the top of the line and the lower note at the lower end of the line :



3. The half-note, which terminates the *Cephalicus* and the *Epiphonus*, only occurs at the end of a syllable when the next syllable leads on to the combination of two vowels like a diphthong. as e. g... *AUTem, Eus, alleluia* : or to the juxtaposition of several consonants, e. g. *OMnis, sanctus*. For in such cases the nature of the syllables obliges the voice, in passing from one to the other, to flow or become "liquescent", so that, being confined in the mouth, it does not seem to end, but to lose half its force rather than its duration. (Cf. Guido. *Microl.* Cf. XV.)

When, however, the nature of the syllables requires a sound which is not liquescent but emitted in full, the *Epiphonus* becomes a *Podatus*, the *Cephalicus* a *Clivis* :



It sometimes happens that two notes follow another higher note or *Virga* in the manner of a *Climacus*; they may then be liquescent, at any rate the last of them. In this case they are represented by two diamond shaped notes of smaller size ♢, ♢, or they are changed into a *Cephalicus* following below the *Virga* ♢. This kind of neum, which is akin to the *Climacus*, is called an *Ancus*.

4. When several simple notes as in the *Strophicus* or the *Pressus* or the like are in apposition, that is to say, so written on the same line as to be near one another, they must be sustained for a length of time in proportion to their number. There is, however, this difference between the *Strophicus* and the *Pressus*, that the latter should be sung with more intensity, or even, if it be preferred, *tremolo*; the former more softly, unless the tonic accent of the corresponding syllable require a stronger impulse.

5. There is another kind of *tremolo* note, i. e., the *Quilisma*, which appears in the chant like a "melodic blossom". It is called "*nota volubilis*" and "*gradata*", a note with a trill and gradually ascending. If one has not learnt how to execute these *tremolo* or shaken notes, or, knowing how to render them, has nevertheless to sing with others, he should merely strike the preceding note with a sharper impulse so as to refine the sound of the *Quilisma* rather than quicken it.

6. The tailed note which marks the top of the *Climacus*, *Clivis* and *Porrectus*, is a distinguishing characteristic of these neumatic forms as they have been handed down by our forefathers. This particular note often receives a stronger impulse, not because it is tailed, but because it is not joined to any preceding note, and therefore it gets a direct vocal impulse. The little line which

is sometimes drawn from one note to the next merely serves to bind the two together.

7. In themselves the descending diamond notes, which in certain neums follow the culminating note, have no *special* time-value ♩. Their peculiar form and their slanting arrangement show their subordination to the culminating note, and must therefore be rendered by connecting the notes together.

Single neums, however their constituent parts may be combined in the writing, are to be sung as a single whole, in such wise that the notes which follow the first may appear to spring from it, making all the notes rise and flow from a single vocal impulse.

The reason which demands the joining together of the notes of the same neum, both in the musical text and in the singing of it, also requires that the neums should be marked off from one another alike for the eye and for the ear : and this is done in various ways according to various contexts.

1. When several neums correspond with several syllables, and the syllables are separately articulated, the neums are thereby divided. Then the neum adapted to each syllable changes its quality and strength by receiving a stronger accent if the syllable to which it belongs is strongly accented, but it is weaker if the nature of the corresponding syllable needs less emphasis.

2. When several neums are adapted to the same syllable, then the whole series is so divided into parts that some flow on almost, or altogether, linked to one another (see A below) : whereas others are separated by a wider interval (B), or by a dividing line (C), and are sustained by a slight *ritenuto* of the voice (*mora vocis*) at the final syllable, a slight breathing being permitted if required :

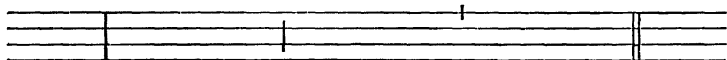


Observe that a tailed note, (D), immediately followed by a neum which it commands does not indicate a breathing but a rather longer pause.

According to the "golden rule", there must be no pause at the end of any neum followed immediately by a new syllable of the same word ; by no means must there be a lengthening of sound still less a silent beat, for this would break up and spoil the diction.

In every piece of chant such divisions must be observed as the words or melodies require or allow. To assist singers various signs of musical punctuation are already in use in Chant books, according to the kind or extent of the various divisions or pauses : v. g.

1. Major division.    2. Minor division.    3. Small division.    4. Final division.



1. A major division or pause, also called a dividing pause, is made by giving a greater prolongation to the last notes and by taking a full breath.

2. A minor pause, or subdivisive pause, requires a lesser prolongation, and gives time for a short breath.

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3. A brief pause or small division indicates a short sustaining of the voice, and permits, if necessary, the taking of a very short breath. Should the singer require to take breath at more frequent intervals, he may snatch one wherever the words or music allow an interstice, but he must never make any break in the words or neums themselves.

4. A double line closes either a piece of the Chant or one of its principal parts.

In books of Chant another rôle is also assigned to this double line : for it is used in addition to mark the place where, after the beginning, the whole choir takes up the singing, or where the chanting alternates and changes sides. But since this sort of sign incorporated in the midst of the musical text often does injury to the coherence of the Chant, it has been thought more fitting to replace it with an asterisk \*, as may be seen in the above example of the *Kyrie eleison*.

There, and in similar places, a single asterisk will be found, to show that one side of the choir is to be followed by the other side singing alone; but a double asterisk \*\* will be seen where the full choir ought to take up the Chant, so as to end, as is right, with the combined voices of the whole choir.

It is to be noted that B-flat, when it occurs, only holds good as far as the next natural (♮), or dividing line, or new word.

When these points have been thoroughly understood, those who take part in divine worship should also learn all the rules of the Chant and be diligent in their observance, but in such a way that their mind is ever in accord with their voice.

First of all, care should be taken that the words to be sung are clearly and thoroughly understood. (Benedict XIV). For the Chant ought not to weaken but to improve the sense of the words. (St Bernard. *Ep.* 312).

In all texts, whether of lessons, psalmody or chants, the accent and rhythm of the word are to be observed as far as possible, for thus it is, that the meaning of the text is best brought out. (*Instituta Patrum.*)

Moreover, great care must be taken not to spoil the sacred melodies by unevenness in the singing. No neum or note should ever be unduly shortened or prolonged. The singing must be uniform, and the singers should listen to one another, making their pauses well together. When the musical movement is slower, the pause must be lengthened. In order that all the voices may be one, which is most essential, each singer should attempt in all modesty to allow his own voice to become merged in the volume of sound of the choir as a whole. Neither are those to be imitated who hurry the Chant thoughtlessly or who drag out the syllables heavily. But every melody, whether it be sung slowly or quickly, must be executed with fluency, roundness and in a melodious manner. (Hucbald. Nicetas. *Instit. Patrum.*)

The above rules have been drawn from the holy Fathers, some of whom learnt this way of singing from the Angels, while others received it from the teaching of the Holy Spirit speaking to their hearts in contemplation. If we set ourselves to practice these principles with diligence, we too shall appreciate the subtle charm of the Chant, singing to God in our heart and spirit and mind. (*Instituta Patrum.*)

Moreover, those whose duty it is to sing in the Church of God must also be well instructed in the rubrics of their office. Wherefore the principal rules with reference to the Gradual are given below.

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## RUBRICS FOR THE CHANT OF THE MASS.

I. When the priest goes towards the altar, the cantors begin the Introit. On *Ferias* and *Simples* the Intonation is to be sung by one cantor as far as the sign \* : on other *Feasts* and *Sundays*, there should be two cantors : but on *Solemn Feasts* there should be four, if as many as four are available. The choir continues until the Psalm. The first part of the Verse of the Psalm as far as the asterisk, and the *Ÿ. Gloria Patri*, are sung by the cantors, the full choir taking up the rest of the verse. Afterwards, the Introit as far as the Psalm is repeated by the full choir.

If the priest and ministers have some way to go in the church before reaching the altar, there is no reason why several Verses of the Introit Psalm should not be sung after the Antiphon and Verse. In that case the Antiphon may be repeated after every Verse or two Verses. When the priest reaches the altar, the Psalm is if necessary interrupted at the end of a Verse, *Gloria Patri* is sung, and finally the Antiphon.

II. When the Antiphon is over, the choir sings the *Kyrie eleison* thrice, the *Christe eleison* thrice, and again the *Kyrie eleison* thrice, alternately with the cantors, or with the other half of the choir. But the last *Kyrie eleison* is divided into two or three parts, marked by a single or double asterisk. If there be only two parts, and hence only a single asterisk, the first part is sung by the cantors or by the first half of the choir, the second part by the full choir. If there are three parts, the first being marked by the simple asterisk, and the second by the double one, then, the first part is sung by the same side as in the former case : but the second part, which repeats the melody of the first part, is sung by the other half of the choir : and the third part is by both sides together. Sometimes there are even five parts : then the manner of dividing the alternations in the chanting is marked by the single or double dividing sign being several times inserted ; what has been said above sufficiently explains the execution.

III. The priest alone in a clear voice gives the Intonation of the *Gloria in excelsis Deo*, and then *Et in terra pax hominibus*, etc., is continued by the choir divided into two parts, which answer each other, or else the full choir sings in alternation with the precentors. Then follows the response of the choir to the *Dominus vobiscum*.

IV. After the Epistle or Lesson one or two cantors give the Intonation of the Responsory, which is called the Gradual, as far as the sign \*, and all, or at any rate the cantors chosen, conclude the chant with due care. Two sing the Verse of the Gradual, and, after the final asterisk, the full choir finishes it ; or else, if the responsorial method is preferred, the full choir repeats the first part of the Responsory after the Verse is finished by the cantors or cantor.

If *Alleluia*, *Alleluia* is to be said with the Verse, the first *Alleluia* is sung by one or two voices as far as the asterisk \* : and then the choir repeats the *Alleluia*, continuing with the neum or jubilus which prolongs the syllable *a*. The cantors next sing the Verse, which is finished by the full choir, as before, beginning at the asterisk. When the Verse is finished, the cantor or cantors repeat the *Alleluia*, and the full choir sings only the closing neum.

After Septuagesima, the *Alleluia* and the following Verse are left out, and the Tract is sung, its Versicles being chanted alternately by the two sides of the choir answering each other, or else by the cantors and the full choir.

In Paschal Time, the Gradual is omitted and in its place the *Alleluia*, *Alleluia* is sung with its Verse as above. Then one *Alleluia* immediately follows, which

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must be begun by one or two cantors until the neum is reached, when it is not repeated, but finished by the full choir. The Verse and one *Alleluia* are sung at the end, in the manner above described.

The Sequences are sung alternately, either by the cantors and the choir, and or else by the alternate sides of the choir.

V. When the Gospel is finished, the priest gives the Intonation of the *Credo* (if it is to be sung), the choir continuing with the *Patrem omnipotentem*, the rest, according to custom, being sung either in full choir or alternately.

VI. The Offertory is begun by one, two or four cantors, in the same way as the Introit, and is finished by the full choir.

After the Offertory Antiphon the choir may sing to the ancient Gregorian chants those Verses which it was once customary to sing at this place.

If the Offertory Antiphon is taken from a Psalm, other Verses of the same Psalm may be sung. In that case the Antiphon may be repeated after every Verse or two Verses. When the Offertory is over, the Psalm ends with *Gloria Patri*, and the Antiphon is repeated.

If the Antiphon is not taken from a Psalm, some Psalm suitable to the feast may be chosen. After the Offertory Antiphon some other Latin piece may be sung suitable for this part of the Mass; which, however, must not be prolonged after the Secret.

VII. When the Preface is finished, the choir goes on with *Sanctus* and *Benedictus*. If these are sung to Gregorian chant they must be given without a break; if not, *Benedictus* may follow the Consecration. During the Consecration all singing must cease, and (even if there is a custom to the contrary) the organ or other instrument is silent. It is preferable that there should be silence from the Consecration until *Pater noster*.

VIII. After the Response at the *Pax Domini*, the *Agnus Dei* is sung thrice: either by the full choir, the Intonation being given by one, two or four cantors each time: or alternately, but in such a way as to have the *Dona nobis pacem*, or the word *sempiternam* in the Mass of the Dead, sung by the full choir.

After the Communion, the full choir sings the Antiphon which is thus named, the Intonation being sung by one, two or four cantors as in the case of the Introit.

The Communion Antiphon is sung while the priest is consuming the Blessed Sacrament. When there are other communicants, the Antiphon is begun when the priest distributes Communion. If the Antiphon is taken from a Psalm, other Verses of the same Psalm may be sung. In that case the Antiphon may be repeated after every Verse or two Verses; and when the Communion is ended *Gloria Patri* followed by the Antiphon is sung.

If the Antiphon is not taken from a Psalm, some Psalm suitable to the feast and to this part of the Mass may be chosen.

After the Communion Antiphon, especially if the Communion takes a long time, some other Latin piece suitable to the occasion may be sung.

IX. The priest or the deacon sings the *Ite Missa est*, or the *Benedicamus Domino*, and the choir answers with the *Deo gratias* in the same tone.

In the Mass of the Dead, the choir answers *Amen* to the *Requiescant in pace*.

X. It is possible that for a good reason some piece assigned to cantors or choir cannot be sung as noted in the liturgical books; for instance, the singers are too few, or not sufficiently skilful, or the chant or the rite is too long. In that case the only alternative allowed is that the whole piece should be recited *recto tono* (on one note), or sung to a Psalm tone; this may be accompanied by the organ.

## RULES FOR INTERPRETATION.

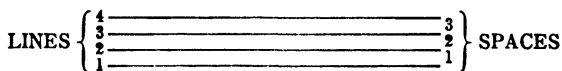
There are two notations in actual use in Plainsong: the square traditional notation and its modern transcription on the five-line stave; we put them side by side.

Musical notation, to be practical, must represent both melody and rhythm. Melodic signs or notes represent the relative pitch of sounds; rhythmic signs, the length of sounds and the rhythmic movement of the melody. The only notes used in Plainsong are those of the Diatonic Scale of Doh with the sole addition of the flat.

### I. — The Stave, the Clef, the Guide, the Flat.

#### The Stave.

In the traditional notation the Stave is of four lines only; lines and spaces are counted upwards thus:

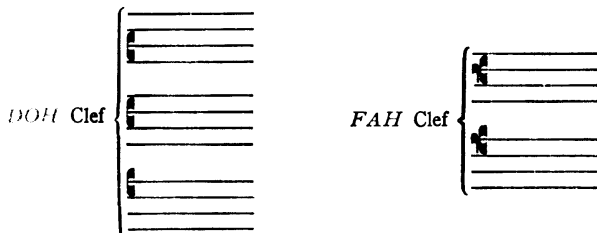


When, as in figured music, the notes go beyond the stave, small lines (leger lines) are added, but never more than one, above or below the stave.

#### The Clef.

The Clef written at the beginning of the stave gives the name and place of the notes on the stave. There are two clefs in use: the *Doh* Clef: marking the place of the *Doh*; the *Fah* Clef: marking the place of the *Fah*.

These are simply the archaic forms of C and F. The *Doh* clef is placed sometimes on the second line, often on the third line and very often on the fourth line. The *Fah* Clef is placed, as a rule, on the third line, rarely on the fourth line (e. g.: offert. *Veritas*, p. 1203).



This shifting of the Clef is merely to enable melodies of different range to be written on the stave. Once the note indicated by the Clef is known, the reading of the other notes is only a matter of practice. For the fluent reading of Plainsong and the transposition of the melody at sight, the Tonic Sol-fa system is invaluable — almost indispensable — for the ordinary reader.

### The Guide.

At the end of each stave line is a sign called the Guide indicating in advance the first note on the following stave. This sign is also used in the course of the same line when the extended range of the melody requires for its writing on the stave a change in the place of the Clef. Here the guide shows, in relation to the previous notation, the actual pitch of the first note after the change.



In this example the *Doh* following the change is sung at the same pitch as the *Doh* of the Guide; there is a change of Clef only, not a change of pitch. See *Antiph. Cum appropinquaret*, p. 584, in which a change in the position of the Clef follows three times.

### The Flat.

In the Vatican Edition the Flat holds good : *a*) for a whole word ; *b*) as far as the first bar line — even quarter-bar — which occurs after it. The *Ta* returns to its natural state with a new word, after any bar-line and, of course, whenever a natural ( $\natural$ ) is placed before it. In a few pieces the Flat is placed near the Clef on each section of the stave ; it then makes flat every *Te* or *B* in the piece unless contradicted by a natural.

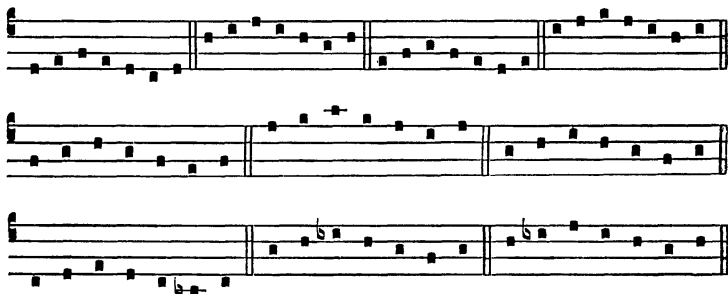
## II. — The Modes, the Choice of Pitch, Bar-Lines.

For the benefit of those accustomed to modern music only, and in order to avoid any misunderstanding in the reading of Plainsong, a few remarks may here be made on the Modes, the choice of Pitch, and Bar-lines.

### The Modes.

In modern music there are only two Modes or Scales in general use : the Major Scale built upon *Doh*, and the Minor Scale built upon *Lah* as the key note. The various keys in which these two Scales can be played or sung, affect only the pitch of the notes ; they remain the same Scales, only at a different pitch. A cursory glance at the Plainsong melodies, whether in the old or in the modern notation, might easily give the impression that they are in the Scale of *Doh*. Indeed they are read and treated as such by the ordinary singer. But this is only an optical or auricular illusion which a further glance at the tonic, or the characteristic intervals would dispel. While it is true to say that the melodies use only the material of the diatonic Scale of *Doh*, (with the important exception of *Bb*), we must not therefore conclude that they are necessarily or even frequently in the Scale or Mode of *Doh*. The numeral placed at the beginning of each piece would tell us otherwise. Apart altogether from the question of transposition, each note in this simple material of the scale of *Doh*, can become in its turn a modal tonic, provisional or final, regardless of where the semitone falls. Hence — if we also mention the difference of range and the modulations — a variety in mode or scale of which even the medieval theory of eight Modes gives an imperfect idea. In this respect the resourcefulness and variety of Plainsong far outstrip modern music. The following example in which each little formula makes us hear a different modal tonic and gives the impression of a different

Mode or Scale, illustrates, with the simple material of the Scale of *Doh*, this richness and variety :



### The Pitch.

It must be clearly understood that in Plainsong the notation is not and was never meant to indicate the absolute but only the relative pitch of the melodic intervals. The two Clefs of *Doh* and *Fah*, and their different positions, have no other aim than to make possible or easier the writing of the melodies on the stave. Often these clefs could be interchanged, their positions could be different, as, in fact, is the case in the Manuscripts of Plainsong. It must, therefore, be well understood that the notes read on the stave are to be sung at the pitch which is within the compass of the singers, according to the size of the building, and the special character of the piece.

### Bar-Lines.

It will be noticed that the bar-lines of modern music do not occur in Plainsong. This does not mean that there is no time or measure, but that there is no time or measure in the modern sense, and that there is no "strong beat" or "accent" occurring at regular intervals. Plainsong is an entirely different idiom. Its time like its rhythm is free — a free interlacing of binary and ternary groups (of course at the discretion not of the singers but of the composer) which, like the prose text which they clothe, glide along freely, in order and variety, forming periods with sections and phrases of unequal length and importance.

## III. — The name, shape and value of notes, and the names of neums or groups.

### A. — SINGLE NOTES. — with or without rhythmic signs.

Two kinds of notes only are used as single notes i. e. notes standing alone :

- |                       | 1 | 2 | 3 | 4 | 5 |
|-----------------------|---|---|---|---|---|
| 1. The square punctum | ■ | ■ | ■ | ■ | ■ |
| 2. The Virga          | ┘ | ┘ | ┘ | ┘ | ┘ |

The Modern transcription of these

**Explanation :**

*Column 1.* In this column, the single notes without rhythmic signs have the value of a quaver in modern music. And as in modern music we usually have two or three quavers to the beat, so likewise in Plainsong, we have two or three single notes forming a compound beat or rhythmic group.

Three rhythmic signs may be added to these single notes; hence in

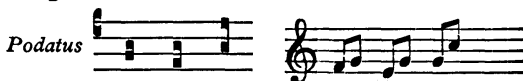
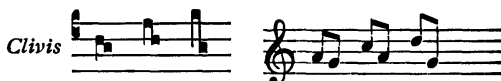
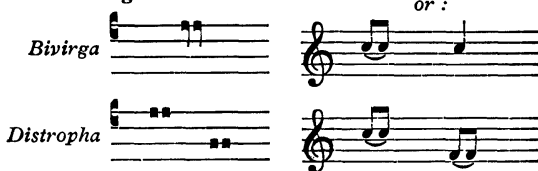
*Column 2.* The vertical episema, (a) which marks the beginning of a compound beat and the rhythmic step of the movement, (see further on § VI).

*Column 3.* The horizontal episema which indicates a slight lengthening of the note. This stroke may also cover a whole group, but in such cases, the lengthening must not be too marked, in order to maintain the rhythmic unity of the group.

As regards the value of the lengthening, a good rule is: the oftener it occurs, the less we must mark it and vice versa. Notice also that, while the note lengthened by the horizontal episema may often be strong from its position in the melody or text, more frequently perhaps it must be weak; intensity is not inherent in any rhythmic sign.

*Column 4.* Here both the vertical and the horizontal episema are attached to the same note, thus indicating at once the beginning of a rhythmic group and a slight lengthening during which the voice dies away in order to mark the conclusion of a small melodic phrase.

*Column 5.* Here the dot doubles the note which precedes it.

**B. — NEUMS OR GROUPS OF TWO NOTES.****1. Ascending :****2. Descending :****3. On the same degree :****C. — NEUMS OR GROUPS OF THREE NOTES.****1. Ascending :**

b) *Salicus* { 1st form : always with a vertical episema under the 2nd note :  
2nd form : with the two first notes on the same degree : (a)

2 Descending :

*Climacus*

3. With the 2nd note of the group higher than the two others :

*Torculus*

Lower than the two others :

*Porrectus*

4. On the same degree :

*Tristrophia*

D. — COMPOUND NEUMS OR GROUPS OF MORE THAN THREE NOTES.

*Pes or Podatus sub-bipunctis*

*Porrectus flexus*

*Torculus resupinus*

*Salicus flexus*

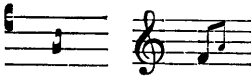
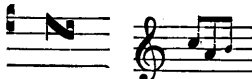

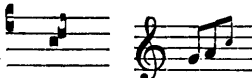
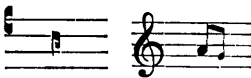

*Scandicus flexus*

*Climacus resupinus*

(a) For practical purposes this second form of *Salicus* will be treated as a *pressus* (see note on this group)

## E. — SPECIAL NEUMS OR GROUPS.

## 1. — Liquescent neums or groups. (a)

<i>Epiphonus or liquescent Podatus</i>		<i>Liquescent Porrectus</i>	
<i>Liquescent Torculus</i>		<i>Liquescent Scandicus</i>	
<i>Cephalicus or liquescent clivis</i>		<i>Ancus or liquescent Climacus</i>	

## 2. — Oriscus.



## 3. — Pressus.



## 4. — Quilisma.



## IV. — Remarks on some of the above notes or groups.

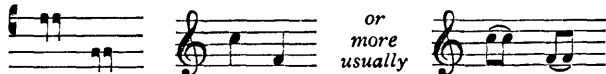
1. Each note in Plainsong, whether isolated or in a group, whatever be its shape, has the same value, the value of a quaver in figured music; followed by a dot, its value is equivalent to a crochet. Evenness and regularity of the notes is the first and essential condition of a good rendering of the chant. In syllabic chant no syllable or note must break this regularity, yet here especially the light,

(a) We mention the strange names of these groups for the sake of completeness; there is nothing otherwise mysterious about them. They are sung in the ordinary way (See further, Liquescent Notes).



uplifted accent of the words must give life, variety and movement to the singing. In neumatic pieces (those with groups) care must be taken to keep the exact relative value of the simple, double and triple notes. Very frequently a single note immediately preceding a long note and, still more, a single note between two long ones, is not given its full value; the same fault occurs in the case of the last note of a group leading to another group.

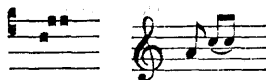
2. The *virga* is sometimes repeated; it is then called a *bivirga* or double virga which is represented in modern notation by a crochet or two tied quavers. For example :



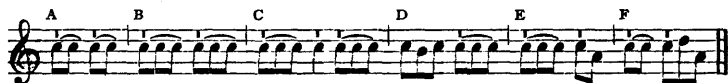
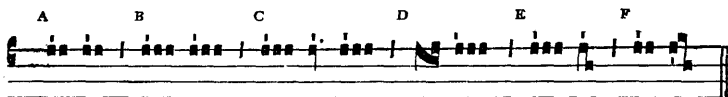
3. The *apostropha* is never used alone; it may occur twice (*distropha*) or thrice (*tristropha*), and these again may be repeated :



The Tristropha is frequently met with in this form :



Formerly each of these two or three notes was characterised by a slight stress or impulse of the voice; in practice, we advise the joining of the notes in one sound. These double or triple notes, especially when repeated, may be sung with a slight crescendo or decrescendo according to their position in the word of the text or in the melodic line. A gentle and delicate repercussion (i. e. a fresh layer of sound) is needed at the beginning of each *distropha* or *tristropha* (cf. next example A. B. C. D.), as well as on the first note of any group which begins on the same degree as the strophicus. (Cf. examples E. F.). In the following examples the place of this repercussion is marked by the vertical episema, but usually the rule will be known.



4. The *podatus*: two notes, the lower of which is sung first; the higher note should be sung gently, and gracefully rounded off. If the *podatus* forms part of the upward movement of the melody and comes on the accented syllable of a word, its first note must receive a marked impulse.

5. *Scandicus and climacus*: these groups may be made up of three, four, five, or more notes. Care must be taken to have regularity in these groups, especially not to slide the descending diamond notes of the Climacus, which, notwithstanding their shape, have exactly the same value as the Virga at the beginning of the group.

6. *The salicus*: this group, as a rule of three notes, may also be made up of four or five notes. Not to be confused with the Scandicus, it can be recognised by the vertical episema placed *under* one of the notes which make up the group. The note thus marked should be emphasised and lengthened, just as in the case of the note which precedes the quilisma. (see 13):



If in an ascending group the vertical episema is placed *over* one of the notes it indicates a rather important ictus which should be brought out in the rendering. In the case of a group giving an interval of a fifth, the upper note whenever marked with the vertical episema should be notably lengthened:



7. *The torculus*: three notes, perfectly equal in length, the top one gently rounded off.

8. *The porrectus*: three notes, the first two of which are placed at the extremities of the thick oblique stroke:



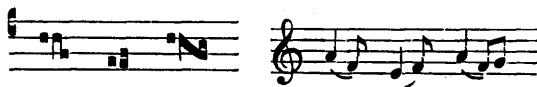
9. *The flexus, resupinus, subbipunctis, subtripunctis*: for practical purposes these need not be studied; they are technical traditional names for compound groups which are rhythmically divided and sung according to the ordinary rules. (see further on § VI).

10. *Liquescent notes*: these are printed in smaller type but this does not affect their duration nor their execution, except in that they must be sung lightly. They occur when two vowels form a diphthong (*autem, euge*), or at the junction of certain consonants (*Hosanna, tollis, mundi*, etc.) or to introduce the semi-consonants *j* or *i* (*ejus, alleluia*).

11. *Oriscus*: a note placed at the end of a group, on the same degree, and very often at the end of a Torculus (see table of Neums); it forms a double note with the preceding one and should be treated lightly.

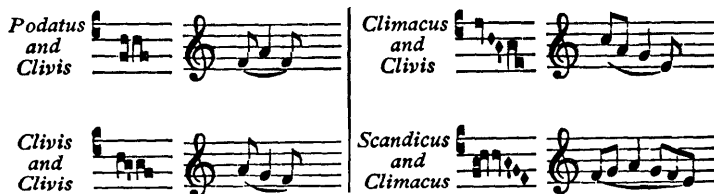
12. *Pressus*: two notes placed side by side on the same degree, the second of which is the first of a group. This may occur in two ways:

a) By a *punctum* being placed just before the first note of a group:



In the MSS some of these groups are not a *Pressus*, but Solesmes treats them as such in view of the notation of the Vatican Edition.

b) By the juxtaposition of two neums, the last note of the first being on the same degree as the first note of the second.



The two notes placed side by side in the Gregorian notation combine when sung to form one note of double length; in the *pressus*, the ictus is placed on the first of these two notes.



13. *The quilisma*: this jagged note ~ is always preceded and followed by one or several notes (see examples in the table of neums); its value is the same as that of other notes, but it must always be rendered lightly. The note immediately before the quilisma should be notably lengthened, and be the most emphasised of the whole group even when preceded by a double note.

## V. — Pauses, Breathing.

A single note has exactly the same value, in intensity and duration, as the syllable to which it is united. The approximate value of a syllable may be reckoned as a quaver.

Like speech, a Plainsong melody may be divided into periods, sections, and phrases, in which the last note or the last two notes of each division are lengthened. And as in speech, so here also, pauses must be in proportion to the importance of the rhythmic divisions. The ending of each division should always be softened; if a division ends with two double notes, the last should be the more notably softened, and no fresh impulse of the voice should be noticed on it.

1. The endings of short unimportant phrases do not, as a rule, allow the taking of breath; these are marked by the two episema attached to a punctum (square ■ or diamond ◆), or more rarely by a dotted note (■. ◆.), sometimes

followed by a quarter  or half bar. .

2. More important groups, forming small sections, are indicated in the same way; these are always followed by a quarter or half bar.

Often however, these quarter or half bars, especially in the shorter antiphons, merely indicate the rhythmic subdivision, and no breath should be taken.

3. The end of a section properly so called, which is made up as a rule of two or more phrases, is indicated by a half bar. Here it is generally necessary to take breath, yet without break in the movement; hence the dotted note before the bar must necessarily be shortened slightly — almost to half its value.

Example :

*Kyrie VII*

Ký-ri- e e- lé- i-son.

Ký-ri- e e- lé- i-son.

which must be rendered in this way :

Ký-ri- e e- lé- i-son.

4. Finally the close of a whole period is marked either by a full bar, or by a double bar at the end of the piece, or at the end of an important division of the piece. Here breath must be taken and a longer pause be made. In the modern notation this pause is indicated by a quaver rest which is placed before or after the bar line, in accordance with the rhythm of the phrase following.

In pieces normally sung by alternating choirs (as in the *Kyrie, Gloria, Credo* etc), the double bar indicates a change of Choir. In such cases the pause will vary according to its importance in the melody and the text.

5. *The Comma* allows only a rapid breath without break in the movement, hence during the value of the preceding note :

6. Though breath need not necessarily be taken at every bar-line, yet, on the other hand, in the more elaborate pieces (graduals, alleluia, offertories) it is sometimes necessary and indeed excellent to breathe between the bars marked in the book. It is impossible to give minute rules for doing this correctly. All that need be said here is that breath must be taken in such cases *a)* without interrupting the rhythmic movement and regularity, or changing the value of the notes, *b)* according to the melodic phrasing, hence at the end of small melodic groups, *c)* at a long note, if possible, in order to allow more time for breathing.

7. The end of the Intonation and the entry of the choir are marked by a star in the verbal text. A dotted note or horizontal episema indicates the rhythmic punctuation suited to each case; sometimes the melodic sense admits of no pause; then all punctuation marks are omitted.

## VI. — Notes on rhythm, the vertical episema, rhythmic step or alighting point.

Rhythm in singing is a movement of the voice wherein it successively rises and falls. It is in the well-ordered succession of such movements that rhythm essentially consists. In its elementary form, the rise or *arsis* is the beginning of

a rhythmic unit or movement; the fall or *thesis* its end. The rhythmic fall or *thesis* will necessarily occur on every second or third note in the course of the melody — like the fall in every second or third syllable of the words which accompany it. Hence the impossibility of two such falls occurring in immediate succession, unless, of course, the first be a note of double value. But notice carefully that these steps or falls form in an ascending movement the arsis part, or rise, of the larger rhythm, just as every step one takes in climbing up a hill goes to the general movement upward. This whole movement upward is known as the arsis part of the larger rhythm. Similarly when the movement is downward, every rhythmic rise or arsis of the voice forms part of the descent of the larger rhythm, just as in walking down a hill the regularly uplifted foot is part of the downward movement. This whole movement downward is known as the thetic part of the larger rhythm.

For the proper execution of Plainsong it is therefore necessary to be able to recognise the place of each rhythmic step, ictus, or alighting point, in order to secure order, regularity, and life. The following rules indicate the notes of the melody which must receive the rhythmic ictus:

RULE. 1. ALL NOTES ISOLATED, OR IN A GROUP, WHICH ARE MARKED WITH THE VERTICAL EPISEMA.

In figured music the compound beats or simply the beats (usually binary or ternary) are made clear in the notation, either by the grouping of the notes, or by the regularity of the time chosen and marked at the beginning of the piece.



Very often both these means are employed at the same time. When, however, we have no indication of time, no time-bars as in Plainsong, and no groups nor long notes, we shall be obliged to mark the beginning of the beat, ictus, rhythmic step, or alighting point, each time the notation does not mark it for us. This is the rôle of the vertical episema. And just as in figured music, certain beats are strong, others weak, others weaker still, so in Plainsong, the ictus or rhythmic step will be strong or weak according to its position in the melody and text.

RULE. 2. ALL SUSTAINED NOTES : *distropha*, *tristropha*, *bivirga*, *pressus*, *oriscus*, dotted notes, and the note before a *quilisma*.

It should be noticed that although a note lengthened by an *horizontal episema* generally receives the ictus or rhythmic step, this need not be always the case. (Example : the word *corda* in the Alleluia : *Veni Sancte*. p. 880).

RULE. 3. ANY NOTE WHICH BEGINS A GROUP.



Aspér- ges me



A- spér- ges me

If we have to deal with composite neums, it is generally easy to resolve them into the simple groups of two or three notes of which they are composed. Notice only

that, in this case, the Virga should be considered as the beginning of a new group :



Alle- lú- ia.



Al-le- lú- ia.

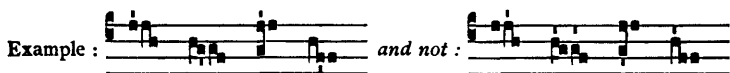
This third rule holds good only when it does not clash with rules 1 or 2.

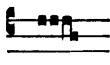
a) Example in which rule 1 takes precedence :




In a salicus of three notes, the note marked with the *vertical episema* must also be lengthened as though it were marked with a *horizontal episema* (Cf. above : Salicus). Were it not for the difficulty of writing it, the latter would have been used instead.

b) Another example in which rule 2 prevails is the case of the *Pressus* or the *Oriscus*. Here the first of the two notes forming the double note is the place of the ictus or rhythmic step. Elsewhere it would be on the first note of the group.



In this connection it should be noticed that the following :  is not

a *Pressus* preceded by a punctum :  but a *Distropha* followed by a *Clivis* : 

As regards this last example it should be remembered that a repercussion (or fresh layer of voice) is required each time a note affected by the ictus is of the same degree as the one immediately preceding it.

Briefly then, the ictus or rhythmic step placed on the beginning of each group is dislodged by a *Pressus*, or *Oriscus*, or by the *vertical episema* already marked in the text.

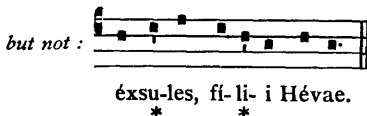
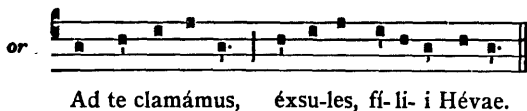
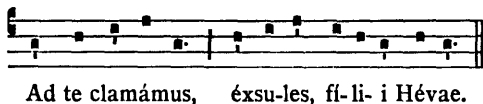
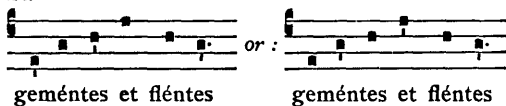
If, in applying the three rules given above, we meet with some passages containing more than three single notes from one ictus to the next, we shall have to put in between, as a stepping stone, an ictus of subdivision. If we have four notes, this of course will give 2+2; if we have five notes we shall divide them either 2+3 or 3+2, according to what seems to be suggested by the melody of the text, and to be the more natural arrangement.

In syllabic passages in which there is no *vertical episema*, and no long note or group appears, we shall decide for ourselves in one or other of the following ways :

1. Either by counting back two by two, starting from the last certain ictus of each section :



2. Or by following the melody, and preferring, first the endings of the words, secondly the accented syllables, while avoiding as much as possible the weak penultimate syllables. This is often the more excellent way for those who are musically alert.



The acceptance of these principles governing the ictus does not necessarily imply agreement with their application in every instance. For the sake of uniformity, however, it is advisable to adhere to the current rhythmic grouping.

**IMPORTANT NOTE.** — As we have already said, the dynamic value or strength of the ictus or rhythmic step varies considerably. Sometimes it is strong, sometimes weak; everything depends on the syllable to which it corresponds and the position it occupies in the melody (a). The fact therefore that this intensity varies is a proof that the ictus belongs not to the dynamic but to the rhythmic order; its being and influence are contributed and felt by elements from the melody and the text. The expression "the ictus is more in the mind than in the voice", has sometimes been misunderstood. The meaning will, perhaps, be clearer if we say that it is felt and intimated by tone of voice rather than expressed by any material emphasis. When in addition to the independence of rhythm and intensity, we consider that the Latin accent is light, lifted up and

(a) It is well known that from the text point of view the syllable or syllables after the accent must be relatively weak, while from the melodic point of view the great rule is: a slight and gentle crescendo in the ascending, and a similar decrescendo in the descending parts. This must always be done without sharp contrasts or exaggeration of any kind.

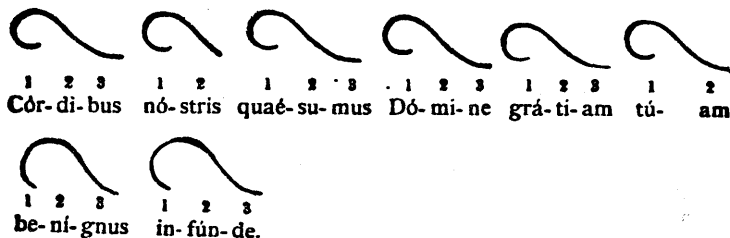
rounded off like an arch, is not heavy or strongly stressed, is arsic and not thetic, we shall not be surprised to meet frequently in Plainsong accented syllables outside and independent of the ictus or rhythmic step. (a) Indeed the Plainsong masterpieces of the golden age clearly assert this independence. And this is perfectly musical, in full accord with the genius of the Latin language and the Roman pronunciation and accentuation so much desired by Pius X. To place the ictus or rhythmic step always and necessarily on the accented syllable, as modern musicians are wont to do in another idiom, would be, we maintain, to spoil the rhythm and melody, accent and words of our venerable melodies.

## VII. — The basis of plainsong rhythm.

We have already defined the rhythm of Plainsong as a movement of the voice wherein it rises and falls in orderly fashion. It is a free interlacing of binary and ternary groups of notes so well balanced as to convey to, and produce in the mind a sense of order in the midst of variety. We constantly meet with this order in variety in all forms of art, indeed in nature itself. It is the mind's delight. Rhythm of every kind moves stepwise, but not necessarily with fixed mechanical regularity. All that is essential to it is proportion, balanced movement and repose, rise and fall, the due correlation and interdependence of parts producing a harmonious whole. Such is free rhythm, the rhythm of Plainsong.

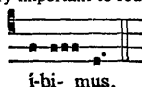
The Plainsong composers — much less the interpreters — did not create this rhythm; they found it in outline, already in existence, in the Latin prose text which their music is intended to clothe and adorn. We must never lose sight of the fact that Plainsong is vocal Latin music, for this is the key to the understanding of its rhythmic and melodic structure. It has been grafted on, and has sprung out of, the natural rhythm and melody of the Latin words, phrases, sections, and periods for which it has been written.

In the Latin word the accented syllable is the vital arsic element; the final and weak penultimate syllables are soft, relatively weak, and thetic. Thus there is movement and repose, rhythm of an elementary kind in every word. Words of two syllables often intermingle with those of three syllables, thereby giving variety and interest to the rhythm of the text. e. g.

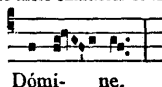


Each word is in itself a small rhythm which ends with the endings of the words. A succession of these small rhythms creates the small measure, the time from one

(a) The light and arsic character so essential to the Latin accent must always be brought out even when it coincides with the rhythmic ictus. When, as often happens, a single note is put on the accented syllable and a number of notes is put on the weak penultimate syllable, it is very important to round off and bring out gently the arsic character of the accent, v. g.



*Introit  
XVIII after Pentecost.*



*Introit Requiem.*



thesis, step or ictus, to the next; the group of notes thus created forms a compound beat. v. g.

Rhythm : 1 2 | 3 1 2 | 3 1 2 | 1 2 | 2 1 | 2 1 2 | 3 1 2 |  
 Grá-ti-as á-gi-mus tí-bi pró-pter má-gnam gló-ri-am tú-am.

Measure : 1 2 | 1 2 3 | 1 2 | 1 2 | 1 2 | 1 2 3 | 1 2 | 1

Just as is 6-8 time e. g. three quavers form a beat, so in Plainsong the individual notes of the small measure — the notes from one ictus to the next — group themselves two by two or three by three and are treated like slurred notes in modern music. On the violin they would be played “in one bow”. These small measures are again stitched into and form part of the larger grouping in the general design which must never be lost sight of :

Taken from  
 Allelúia  
*Iustus*  
*germinábit*

Another example with words, in which we find  $\frac{2}{4}$  time :

Taken from  
 Ant.  
*Nolite*  
*solliciti*  
*esse*

... Scit e- nim Pá- ter vé- ster cae- lé- stis

Hence the fall or thesis of each rhythm is the beginning of each little measure or each compound beat. The interlacing of words of two and three syllables determines the corresponding interlacing of binary and ternary measures or beats. If, as often happens, we have more than three syllables in a word, groups for example of four, five, six or seven syllables, these as in music will naturally be divided into the simple elements of two and three, keeping thereby the stepwise movement of the rhythm. e. g.

Rhythm : 1 2 | 3 4 | 5 1 | 2 1 2 | 3 1 | 2 3 | 4 5 | 6 1 | 2  
 In-ef-fá-bi-lem nó-bis, Dó-mi-ne, mi-se-ri-cór-di-am tú-am

Measure : 1 2 | 1 2 | 1 2 | 1 2 3 | 1 2 | 1 2 | 1 2 | 1 2 | 1

Rhythm : 1 2 | 3 1 2 | 3  
 cle-mén-ter o-stén-de.

Measure : 2 3 | 1 2 3 | 1

There is yet another element of rhythm. In reading the text, we observe (though they are not given in the MSS) the various punctuation marks and pauses which are necessary not only for the meaning of the text but also for the appreciation of the larger rhythm. The melody which is designed for the text is also divided into periods, sections, and phrases, each with its due pause and with its last note or notes lengthened and softened. These divisions, marked in all modern Editions (but not in the MSS) by the different bar lines, correspond to the

natural phrasing of the text both musical and verbal, and are an indispensable condition of the wider rhythm. Again, in the verbal text there are further rhythmic subdivisions and groupings left unmarked in the text which nevertheless must be felt by the reader and intimated by tone of voice rather than by any material emphasis. Similarly, in the melodic text, there are rhythmic subdivisions and groupings which are more difficult to recognise and define. These again must be felt by the singer and intimated in the voice. In certain cases they are marked by the vertical episema in the Solesmes Editions, but marked or unmarked they must be taken account of by everybody; they are an extension of the principle at work in the introduction of bar lines. They give a foothold, balance and cohesion to the rhythm, and are implied in the natural rhythm of the words, or the rhythm of the melody, or the rhythmic indications of the manuscript.

Thus we see the principle which governs the rhythm of Plainsong. Once found in, and taken from, the Latin text, it has been applied instinctively by the Gregorian composer to the whole Gregorian art. But the composer is an artist, not a mechanic; the verbal text is the take-off of his flight. The melodic order has often suggested or imposed a rhythmic grouping independent of the words taken by themselves. The composer's artistic genius, as we see in the manuscripts, has often stressed certain notes, and in this way suggested such and such a rhythmic grouping. Because of its connection with the melodic element, the verbal rhythm has, at the same time, developed into musical rhythm with its own laws of tonality, modality and beauty, until, in the more ornate pieces, we have musical rhythm only. But this rhythm always keeps its freedom, a freedom determined on each occasion by the natural rhythm of the words, the actual elements of the melody or the indications of the Manuscripts.

### VIII. — Rules for the Chanting of Psalms.

A Psalm-tone consists of the following parts : a) The Intonation. b) The Tenor, Dominant or Reciting note. c) The Cadences, the first of which is in the middle of the verse before the star, and is therefore called the *Mediation*; the second is at the end, and is therefore called the *Final Cadence*.

When the first part of the verse is very long it is subdivided by a *Flex* (marked by a cross †), so called because the voice bends down or drops to a lower note (*flectere*, to bend) which is doubled. Here, if necessary, breath may be taken, yet without break in the movement.

The simple and solemn formulae both for the *Eight Tones* and the *Tonus Peregrinus* are fully set out in this book at the beginning of each Psalm.

The *Intonation* is a formula at the beginning of the Psalm which connects the Antiphon with the Tenor or Dominant. It is made up of two or three notes or groups adapted to the syllables. Intonations of two notes or groups are adapted to the first two syllables of the verse; those of three notes or groups are adapted to the first three syllables. There is no exception to this rule.

In ordinary Psalmody the Intonation is used for the first verse only; the other verses begin directly on the Tenor or Reciting note. Whenever the Intonation has to be repeated for each verse — as in the Magnificat — this is always indicated.

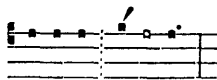
When several Psalms or several divisions of a psalm (with *Gloria Patri* for each division) are chanted under the same Antiphon, the first verse of each should be intoned by the cantor as far as the Mediation. (Cf. Compline p. 264 et seq.).

The *Tenor, Reciting note* or *Dominant* includes all the notes which are sung at the same pitch from the Intonation to the Mediation and from the Mediation to the Final Cadence. Here the rules of good reading and phrasing are important, avoiding dull monotony by the delicate relief given to the accents

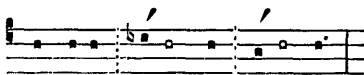
especially in the more important words. There must be no cut or break interrupting the regular flow of the recitation from the beginning to the Mediation and thence to the Final Cadence. There must be life and movement but no hurry; the singing is the "Opus Dei" — God's work.

**Cadences.** In this book the Cadences of each Tone or mode are set out at the beginning of the Psalm. The choice of the Final Cadence, where there are several, is determined by the Antiphon.

Cadences are of two kinds :



- A. Cadences of one accent. e. g. { spondaic ( / . ) Dómi-no mé- o  
dactylic ( / . . ) pú- e-ri Dómi-num



- B. Cadences of two accents. e. g. { in tó-to cór- de mé- o  
pú- e- ri Dómi- num  
có-ram te fé- ci  
co- gno- ví-sti me

It will be noticed that when a word *accented on the third last syllable* occurs, an extra note, (printed hollow thus □), has to be used in the Cadence. Moreover, a great many Cadences have one, two or three syllables preparatory to the accent. In the Psalms of the Office these Cadences are easily recognised because they leave the Reciting note in a descending movement. (a)

		Modes
1.		6
2.		4
3.		Pereg.

The passage from the Reciting Note to the accent is made by one two or three preparatory syllables. e. g.

What has hitherto been said suggests four questions of practical interest; we mention them here with the solutions given with the *Psalms for Vespers* (p. 128. et seq).

1. How determine the choice of Cadences suitable to the words?

Answer: by looking at the Rubric at the beginning of each Psalm.

(a) Two exceptions may be mentioned: the Mediation Cadence of the Solemn 5th Mode, and that of the "Tonus in directum" used at Compline on Holy Saturday.

2. Which syllables are to be fitted to the accented notes in each Cadence? (Accent here includes not only the tonic but the secondary accent as also any syllable taking the place of the accent.)

Answer: those which are printed in heavy type.

3. Which Syllables should be fitted to the notes or groups of notes preparatory to the Accent?

Answer: those printed in Italics.

4. At what pitch should the extra note (printed hollow thus  $\square$ ) be sung?

Answer: its pitch is shown in the first verse of the Psalm.

*An Extra note for the Accent when a Clivis occurs in the Cadence.*

With a word *accented on the second last syllable* e. g. Redemptor, no difficulty arises, for then there is no extra note required and the Clivis is sung on the accented syllable. But with a word *accented on the third last syllable*, the accent is not sung on the Clivis but on an extra note placed immediately before it. This is done to preserve the smoothness of the Cadence.

A. Accent on the *second* last syllable.

Example :

séde a *dextris* mé- is in tó-to córde mé- o

B. Accent on the *third* last syllable.

Example :

órdinem Melchí-se-dech mágna ópe-ra Dómi-ni

But, it may be asked, how are we to recognise such Cadences and know the pitch of the extra note before the Clivis? When necessary, a Rubric forewarns us of their presence in a Psalm. They are also indicated on the stave by a bracket over the extra note and the Clivis (see example above), while in the text, the accent and the syllable sung on the Clivis are printed in heavy type.

### Solemn psalmody.


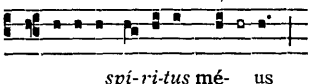
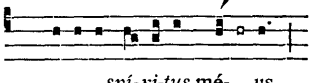
The Solemn formulae for all the Tones are printed with the Magnificat (P. 207-218); they are classified in the same way as the Simple Tones. The Vatican Edition regards a Solemn Cadence of the 1st and 6th Modes as a Cadence with *two accents*. (a)

As we have received permission from Rome to consider it *ad libitum* as a Cadence with *one accent* and three preparatory notes, we have availed ourselves of this; thus all Cadences of the same design (i. e. leaving the Reciting note in a descending movement) can be treated in the same way. (b)

(a) This Cadence is not derived from the Simple Psalmody of the 1st Mode but from a Simple VI Mode Cadence of *one accent* with three preparatory notes.

(b) When we received this permission, which all may use, it was pointed out that our method was in conformity with the Decree of July 1912 on the rendering of monosyllables and Hebrew words in the Lessons, Versicles and Psalms.

Examples of Solemn Psalmody :

		Modes
1.		1, 6.
	<i>spi-ri-tus mé- us</i>	
2.		2, 8.
	<i>spi-ri-tus mé- us</i>	
3.		4
	<i>spi-ri-tus mé- us</i>	

### Tonus peregrinus.

We have also permission to add a G *ad libitum* before B<sup>b</sup> in the mediation of the *Tonus Peregrinus*. By this means the formulae becomes quite regular, leaves the Reciting note in a descending movement, and has one accent with three Preparatory syllables.


Example : 

*sancti- ficá- ti- o é- jus*

## IX. — The reading and pronounciation of liturgical latin.

Plainsong being vocal and Latin music, neither its rhythm nor its melody can be rightly appreciated or sung apart from the meaning of the text, the correct pronounciation of the words, and their proper grouping into phrases. In other words, there must be good diction. No Choir should attempt to sing a melody before reading the text correctly and fluently. Nor is a knowledge of music sufficient; one must somehow understand the Latin text and its liturgical content and cultivate a kindred spirit in order to interpret aright the accompanying melody.

For good diction we must also cultivate a rhythmic sense; verbal rhythm and accent are of first-rate importance. It must always be remembered that while the accented syllable is the vigorous, life-giving, arsic element in a Latin word, the final and weak penultimate syllables are always soft, relatively weak, and thetic. Thus there is movement and repose, rise and fall — rhythm of an elementary kind — in every Latin word.

e. g. : 

Pá- ter nó- ster, Dó-mi-nus, ad te

Ordinarily, in a Latin sentence, words of two syllables freely interlace with those of three syllables, and form a larger rhythm which is the charm of the well-balanced Latin prose of our great classical Collects (see § VII).

e. g. : Dó-mi-ne sán-cte, Pá-ter o-mní-pot-ens, ae-tér-ne Dé-us.

1 2 3 1 2 1 2 1 2 1 2 1 2 1 2

In good Latin diction — listen to a Roman Professor lecturing in Latin — the tonic accent stands out clearly, is lifted up lightly, rounded off and slightly lengthened, yet has the time-value of a single, not of a double note in music. Thus there is no flat, dull monotony which is indeed the *execution* (so gruesome to those listening) of many a venerable Plainsong Recitative. Good diction means good phrasing also, and the intelligent use of the Phraseological Accent. For just as the tonic accent gives cohesion and life to the word, so the phraseological accent draws together the separate words into groups, and gives a tonic prominence and influence to the important word, phrase, and pause. Thus the listeners are made to understand the text; they feel that the reader understands it also.

The correct pronunciation of Latin words, vowels and consonants is a rock of offence to many people. We are not here concerned with the delicate question of pronunciation in the Classical period, but only with the pronunciation of the living liturgical Latin of the Church. Our aim, in compliance with the wishes of his holiness Pius X, is to pronounce and speak Latin in the Roman Style so eminently suitable to Plainsong. For our purposes the vitally important element in this style is the rich, open, warm sounds of the vowels A and U. The other elements will, to be sure, receive our close attention; this one is primary and indispensable. Sing a piece of Plainsong, opening the mouth well, bringing out fully these vowel sounds; the effect is delightful, we realize immediately what a splendid difference they make. We must be careful also to give every syllable its full value, and not to slur over or clip off the weak penultimate syllable in a word. It is a common age-long fault (which has formed many words in French and Italian) to do this, and pronounce e. g. *Domine* as if it were *Domne* and *dextera* as if it were *dextra*. Very often, as if to prevent this, the early composers of Plainsong put a bunch of notes on such weak syllables, to the scandal of some moderns, who will confuse length with stress and accent.

Many have never learned the Roman pronunciation or know it imperfectly. Besides its great importance in Plainsong it makes for that uniformity which inspired the Vatican Edition itself; *Unus Cultus, Unus Cantus*. We therefore give a list of the correct pronunciation of the vowels and consonants to which reference can be made in case of doubt; it is advisable to peruse it from time to time.

### Vowels and Diphthongs.

Each vowel has one sound; a mixture or sequence of sounds would be fatal to good Latin pronunciation; this is far more important than their exact length.

It is of course difficult to find in English the exact equivalent of the Latin vowels. The examples given here will serve as an indication; the real values can best be learned by ear.

A is pronounced as in the word *Father*, never as in the word *can*. We must be careful to get this open, warm sound, especially when A is followed by M or N as in *Sanctus, Nam*, etc.

E is pronounced as in *Red, men, met*; never with the suspicion of a second sound as in *Ray*.

I is pronounced as ee in *Feet*, never as i in *milk* or *tin*.

**O** is pronounced as in *For*, never as in *go*.

**U** is pronounced as *oo* in *Moon*, never as *u* in *custom*.

**Y** is pronounced and treated as the Latin *I*.

The pronunciation given for *i*, *o*, *u*, gives the approximate *quality* of the sounds, which may be long or short; care must be taken to bring out the accent of the word.

e. g. *mártyr* = *márteer*.

As a general rule when two vowels come together each keeps its own sound and constitutes a separate syllable.

e. g. *diéi* is *di-é-i*; *filii* is *fi-li-i*; *eórum* is *e-ó-rum*.

This applies to **OU** and **AI** :

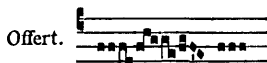
e. g. *prout* is *pro-oot*; *coutúntur* = *co-oo-toón-toor*; *áit* is *áh-eet*.

But notice that **AE** and **OE** are pronounced as one sound, like **E** above,

e. g. *caelum*.

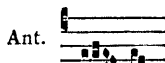
In **Au**, **Eu**, **Ay** the two vowels form one syllable but both vowels must be distinctly heard. The principle emphasis and interest belongs to the first which must be sounded purely. If on such a syllable several notes are sung, the vocalisation is entirely on the first vowel, the second being heard only on the last note at the moment of passing to the following syllable.

Examples : *Lauda*, *Euge*, *Raymundus*.



Láu-                      da

Rendered thus : Lá-                      uda



Eu- ge

Rendered thus : E- uge

**EI** is similarly treated only when it occurs in the interjection :

*Hei* = *Hei*, otherwise *Méi* = *Mé-i*, etc.

**U** preceded by **Q** or **NG** and followed by another vowel as in words like *qui* and *sanguis*, keeps its normal sound and is uttered as one syllable with the vowel which follows : *qui*, *quae*, *quod*, *quam*, *sanguis*. But notice that *cui* forms two syllables, and is pronounced as *koo-ee*. In certain Hymns, on account of the metre, this word has to be treated as one syllable (Cf. *Major Bethlem cui contigit*. Lauds for the Epiphany).

## Consonants.

The consonants must be articulated with a certain crispness; otherwise the reading becomes unintelligible, weak and nerveless.

**C** coming before **e**, **ae**, **oe**, **i**, **y** is pronounced like *ch* in *Church*.

e. g. *caelum* = *che-loom*; *Cecilia* = *che-cheé-lee-a*.

**CC** before the same vowels is pronounced *T-ch*.

e. g. *ecce* = *et-che*; *siccitas* = *seét-chee-tas*.

**SC** before the same vowels is pronounced like *Sh* in *shed*.

e. g. *Descéndit* = *de-shén-deet*.

Except for these cases **C** is always pronounced like the English **K**.

e. g. *cáritas* = *káh-ree-tas*.

**CH** is always like **K** (even before **E** or **I**).

e. g. *Cham* = *Kam*, *máchina* = *má-kee-na*.

**G** before *e*, *ae*, *oe*, *i*, *y*, is soft as in *generous*.

e. g. *mági*, *génitor*, *Regina*.

Otherwise **G** is hard as in *Government*.

e. g. *Gubernátor*, *Vigor*, *Ego*.

**GN** has the softened sound given to these letters in French and Italian.

e. g. *agneau*, *Signor*, *Monsignor*.

The nearest English equivalent would be **N** followed by *y*.

e. g. *Ah-nyoh*, *Regnum* = *Reh-nyoom*; *Magnificat* = *Mah-nyeeé-fee-caht*.

**H** is pronounced **K** in the two words *nihil* (*nee-keel*) and *mihi*, (*mee-kee*) and their compounds. In ancient books these words are often written *nichil* and *michi*. In all other cases **H** is mute.

**J** often written as **I**, is treated as **Y**, forming one sound with the following vowel.

*Jam* = *yam*; *alleluia* = *allelóoya*; *major* = *ma-yor*.

**R**: when with another consonant, care must be taken not to omit this sound. It must be slightly rolled on the tongue v. g. *Carnis*.

Care must be taken not to modify the quality of the vowel in the syllable preceding the **R**:

e. g. *Kýrie*: Do not say *Kear-ee-e* but *Kée-ree-e*

*Sápere*: Do not say *Sah-per-e* but *Sáh-pe-re*

*Diligere*: Do not say *Dee-lee-ger-e* but *Dee-lée-ge-re*

**S** is hard as in the English word *sea* but is slightly softened when coming between two vowels.

e. g. *misericórdia*.

**TI** standing before a vowel and following any letter (except **S**, **X**, **T**.) is pronounced *tsee*.

e. g. *Patíéntia* = *Pa-t-see-én-t-see-a*.

*Grátia* = *Grá-t-see-a*.

*Constitútio* = *Con-stee-tú-t-see-o*.

*Laetítia* = *Lae-tée-t-see-a*.

Otherwise the **T** is like the English *T*.

**TH** always simply **T**. *Thómas*, *cathólicam*.

**X** is pronounced *ks*, slightly softened when coming between two vowels.

e. g. *exercitus*.

**XC** before *e*, *ae*, *oe*, *i*, *y* = **KSH**.

e. g. *Excélsis* = *ek-shél-sees*.

Before others vowels **XC** has the ordinary hard sound of the letters composing it.

e. g. *KSC excussórum* = *eks-coos-só-room*.

**Y** in Latin is reckoned among the vowels and is sounded like **I**.

**Z** is pronounced *dž*. *žizánia*.

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



Double Consonants must be clearly sounded


e. g. *Bello* = *bel-lo*, not the English *bellow*

Examples : *Abbas, Joannem, Innocens, piissime, terra.*

In the pronunciation and singing of a word the "Golden Rule" must always be kept :

"Never take breath just before a fresh syllable of a word".

Example :



ut non intré-tis in ten- ta- ti- ó- nem.

A person who is unable to sing this phrase from the quarter-bar to the end in one breath, must be careful not to breathe just before a fresh syllable (at *a* or *b*). The lesser evil would be to breathe *after* the long note and off its value :



in ten- ta- ti- ó- nem.