Saint Jean de Lalande, pray for us!

ELIAS QUIDEM VENTURUS EST, ET RESTITUET OMNIA.

Lalande Library of Rare Books

COGNOVERUNT EUM, SED FECERUNT IN EO QUÆCUMQUE VOLUERUNT.

DICO VOBIS, QUIA ELIAS JAM VENIT, ET NON

CORPUS CHRISTI
WATERSHED

http://lalandelibrary.org

If you appreciate this book, please consider making a tax-deductible donation to Corpus Christi Watershed, a 501(c)3 Catholic Artist Institute.

For more information, please visit:

http://ccwatershed.org

CORPUS CHRISTI WATERSHED

Lalande Library of Rare Books

ELIAS QUIDEM VENTURUS EST, ET RESTITUET OMNIA.

DICO VOBIS, QUIA ELIAS JAM VENIT, ET NON

CORPUS CHRISTI WATERSHED

: : 1906 : :

MANUAL OF PLAIN CHANT

: : Dom Sisbert Burkard : :

FISCHER'S EDITION
No. 2892

Manual
of
Plain Chant

A Text-Book
for
The Singer and Organist

By
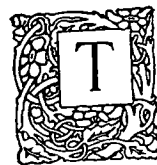Rev. Sisbert Burkard, Ph.D.
Benedictine of Conception Abbey, Mo., U.S.A.

J. FISCHER & BRO., NEW YORK

THE VINCENT MUSIC CO., Ltd., LONDON.

53403

U. J. O. G. D.

Cum Permissu Superiorum.

PREFACE.

THE aim of this guide to Plain Chant is to provide those singers that have not had the advantage of a thorough musical training with a text-book that is at once *practical* and *easily intelligible*. With this end in view it has been our constant endeavor to avoid, as far as possible, all purely theoretical questions and to draw into the sphere of our considerations such topics only as are of importance for the actual rendition of the Chant. For this reason we have omitted the historical development of the melodies excepting some few remarks on the history of the neums. In treating the neums we had, on the one hand, to speak more in detail about their elementary forms since, in their antique appearance, they are, for the greater number of singers, unexplored territory. On the other hand, however, we did not deem it feasible to acquaint the singer with the names of all the different combinations, because in practice it is quite enough to be able to reduce them to their fundamental forms, and hence a long catalogue of names (Climacus resupinus, Pes subbipunctis, etc.) would be unnecessary ballast. Nor did the modes enter into our consideration, because their theoretical knowledge is of very little practical consequence for the *singer,* the Chant-books giving sufficient information whenever it is necessary to know what mode must be chosen. An organist should, indeed, be thoroughly acquainted with the modes. If, nevertheless, we forbore considering them, it was because Plain Chant literature already possesses many treatises upon this subject, more complete and more detailed than could be given in a small text-book.

Furthermore, we did not stop to examine the late scientific theories concerning rhythm, because, for the common singer, they are too difficult to have great practical value. We believe that a *simple* theory from which practical rules can readily and easily be deduced should, notwithstanding, or rather because of, its simplicity, be preferred to any other, though this latter should be based on the most careful scientific investigations.

It remains for us to acknowledge our indebtedness to Dom Mocquéreau and Rev. Fr. Coelestine Vivell, O.S.B., whose valuable treatises on Plain Chant have given us much assistance and encouragement in preparing this book. We, likewise, express our special obligations to Rev. Fr. Gregory Huegle, O.S.B., the author of the Appendix on Plain Chant Accompaniment.

INTRODUCTION.

IN every work of art we distinguish between its outward appearance and the thought which it should express. The exterior *form* is the embodiment of what had first an *ideal* existence in the soul of the artist. The different arts have different ways of effecting such a sensible expression. The composer has recourse to music: he speaks to our soul by means of artistically combined sounds. In songs, however, there are two factors which concur in producing the desired effect. The idea, *i. e.*, what the composer wishes to express, is first laid down in the notation, which, together with the text, constitutes the *visible* form. But what is hidden here beneath the inanimate shape of staff, clefs and notes, unfolds itself to fertile life on the vocal organ of the singer: his delivery is the *audible* expression (form) of the idea.

In singing, therefore, we have three principal elements: 1. **the visible form,** 2. **the audible form,** 3. **the idea.** From these points of view we shall, in the sequel, consider Plain Chant, and shall try to touch all the questions which are of some importance for its successful rendition. But as there can be no question of good singing without the fulfillment of certain external conditions, we shall premise some few remarks in order to show which *external factors* influence in a special manner the delivery of Gregorian Chant. In conclusion we shall say a few words about some *special kinds* of Chant melodies.

The following sections, then, shall treat of

1. Exterior conditions necessary for good delivery;
2. The visible form of Plain Chant (notation);
3. Its audible form (tone, melody);
4. Its idea;
5. Some special kinds of Chant melodies.

Index.

Manual of Plain Chant.

FIRST PART.

External Conditions for a Good Delivery of Plain Chant.

IT cannot be our duty to enumerate here those external conditions which must obtain in *any* kind of singing as much as in Plain Chant. There are, however, a few factors that have a special bearing on the subject in question, and deserve, therefore, our close attention. They are: the organization of the choir, breathing, and the pronunciation of Latin.

CHAPTER I.

The Choir.

FREEDOM is always accompanied by many dangers. This is more particularly true when it follows a period of strict subordination. The path, therefore, that leads the singer from the controlling influence of measured time and direction into the liberty of the Gregorian melodies, is beset by many dangers. In modern music, the caprice of the singer is restrained by numerous fixed indications; the melodious movement is caught and confined by the precise laws of the respective measured rhythm. In Plain Chant, on the contrary, free play is given to the individuality of each singer, since the laws governing its rhythm are not indicated by sensible characters. For this reason there is danger that the singers give a different interpretation to a melody. Thus the rendition becomes uneven, unless all observe the same movement and stress. How, then, is this unity, which is so essential to rendition, to be obtained?

First of all, the singers must be convinced that in a choir a leading principle is of paramount importance. There must be a central point from which all the singers receive their direction. What would become of the most beautiful chant if every one were to interpret and sing it according to his own taste? The rendition would turn out to be a caricature; instead of soul inspiring harmony we would have a meaningless chaos.

To avoid this, two or more of the better singers are appointed to be leaders of the chant, *precentors* so-called. What the director, the beat, and the various musical characters convey to the eye of the experienced singer of measured rhythm, this and more the precentors of choral should practically stand for and express: they should be the mainstay of the chant, giving it the necessary life and proper movement. The body of singers should ever be ready to relinquish their individual interpretation the moment they notice that it is not in consonance with that of the precentors.

Even where the precentors, as may be the case in the beginning, do not adhere to the prescribed method of execution, the deficiency will be more than compensated for by the unity thus secured. In course of time the singers will become so accustomed to a uniform rendition that individual leadership can be dispensed with.

True, this spirit of subordination cannot be cultivated without sacrifices on part of the individual singer; self-restraint and self-denial are the chief props of uniformity in chant. But abundant reward cannot fail to attend unity of delivery. We do not need detail the advantages thus gained from the standpoint of æsthetics: they are too evident. The believing singer will find compensation enough in the consciousness that his singing is an oblation pleasing to the Almighty, since it is offered up at the expense of his own, and perhaps better judgment.

The precentors are also the soloists of the choir. It is true, there are no strictly obliging laws as to what must be sung by them and what by the choir. But some change should be observed. For common parochial choirs it will be well to distribute the parts of precentors and choir in the following manner:

Introit: The precentors sing the intonation, the first half of the following verse and the *Gloria;* they also recite the Introit if it is not sung the second time. It is a general rule in Gregorian Chant, that no melody be taken up without a previous intonation by the precentors; but whenever

the same melody is repeated, it is done without such an intonation, *i. e.,* the whole choir sings it from the beginning.

Gradual: The choir sings the first verse; the precentors the second; but toward the end, at the sign *, the whole choir joins.

Alleluja: The precentors alone sing the *Alleluja* once without the *Jubilus;* all repeat it with the *Jubilus,* after which the precentors sing the verse. Towards the end the whole choir resumes the melody and repeats the complete *Alleluja.* This last *Alleluja,* however, is omitted before a Sequence. During Easter time there are two *Alleluja* verses. The first *Alleluja* is not repeated after the first verse, but in its place the second is sung; after the second verse all resume once more the second *Alleluja.*

Tract: The verses are sung by choir and precentors alternately, so, however, that the last verse belongs to the precentors who are joined by all at *.

Offertory and **Communion** are sung by all.

Kyrie: If every second *Kyrie* or *Christe* resp. is to be recited, the precentors intone the first which is then taken up by the choir. All recitations belong to the precentors. If nothing is recited, then the passages are sung alternately by precentors and choir, the last by all.

Gloria: The verses are sung alternately, the last verse and the *Amen* by all.

Credo: *Et incarnatus est,* the last verse and the *Amen* is sung by all. The first verse after the *Et incarnatus est* belongs to the choir. The rest as in the *Gloria. Credo, Gloria* and all similar chants (hymns, psalms, sequences) can also be sung by two choirs.

Sanctus: The precentors sing the first *Sanctus,* and *Pleni sunt* as far as *Hosanna.*

Benedictus: The precentors sing as far as *Hosanna.*

Agnus Dei: Everything is sung by the choir except the three intonations.

Vespers: Psalms, Hymns, *Magnificat* are sung alternately. The Antiphons may be sung by all.

CHAPTER II.

Breathing.

IT is remarkable, yet true, that most of the failures in Plain Chant can ultimately be traced back to want of correct breathing. The choral melodies, though well drawn out, have but few, and these, very brief pauses. Hence the necessity of breathing both deep and fast—deep, so as to accumulate an air-supply sufficient to carry the singer conveniently to the next pause;—fast, so as not to retard the rhythmic movement of the melody. This valuable accomplishment would, however, be useless to the singer, if he did not know how to retain the air thus inhaled, and use it sparingly.

The process of breathing is controlled by the diaphragm, a muscular partition separating chest and abdomen. In breathing, chest, ribs, and abdomen alone may be enlarged and expanded, but any tendency to raise the shoulders or to move the head must be suppressed. In producing a tone, the air must be kept from rushing out unevenly and too quickly, especially at the beginning.

The following exercises will help greatly to acquire ease and correctness in breathing. They are best performed by a whole class together, the instructor counting *slowly* as many beats as are indicated, for instance, in the first exercise, twice three, etc. They must be repeated frequently, because only by and by the organism gets used to this tedious drill-work. The uneasy feeling which will not fail to accompany the first attempts, will soon disappear.

1. For deep breathing.

Inhalation.						Exhalation.					
1	2	3				1	2	3			
1	2	3	4			1	2	3	4		
1	2	3	4	5		1	2	3	4	5	
1	2	3	4	5	6	1	2	3	4	5	6

2. For quick breathing.

Inhalation.						Exhalation.					
1	2	3				1	2	3			
1	2	3				1	2	3	4		
1	2					1	2	3	4		
1	2					1	2	3	4	5	
1						1	2	3	4	5	
1						1	2	3	4	5	6

3. For retaining the breath.

Inhalation.					Holding.					Exhalation.					
1	2	3	4		1	2				1	2	3	4		
1	2	3	4		1	2	3			1	2	3	4		
1	2	3	4		1	2	3	4		1	2	3	4		
1	2	3	4		1	2	3	4	5	1	2	3	4	5	
1	2	3			1	2	3	4	5	1	2	3	4	5	6

CHAPTER III.

Pronunciation of Latin.

THE correct pronunciation of vowels is, generally speaking, of greater consequence for the singer than that of the consonants; for, the vowels are the real support of the sound, whereas the consonants merely figure as demarcation lines between them. In singing, therefore, the vowels must receive very special attention. But the consonants, too, must be enunciated in a sharp and pointed manner. Double consonants, whether they be a duplication of the same letter, or whether two different consonant sounds meet, must be given more exactly and distinctly in Plain Chant than is done in the English language. The Gregorian melodies frequently employ special notes for the very purpose of making a precise reproduction of such letters possible; thus, *e. g.*, for the double *n* in *Hosanna* (I. *Sanctus, i. e., Sanctus* of the first mass in the Vatican Edition); see also II. *Sanctus: et terra;* III. *Agnus Dei: qui tollis.* In instances, also, where two different consonants meet, the small note is frequently used: I. *Gloria: in excelsis, in terra, propter magnam, gloriam tuam.* These small notes were formerly sung shorter than common notes, because their prime purpose was to facilitate the pronunciation of the first consonant; now, however, they have the same value as other notes.

In the following table we give the pronunciation 1. of consonants and 2. of vowels.

c before a, o, u and consonants is pronounced like the English c in cabin, only somewhat softer, inclining rather to g in give

c before e, i, æ, œ and y as ch in church.

g before a, o, u and consonants, as g in give.

g before e, i and y as g in gem.

gn has the sound ny as heard in the word companion.

h is always silent; between two vowels it may also be pronounced like g in give.

j is a semi-vowel; it is pronounced as y in yet.

ng and *nc* are nasal sounds as ng in ring, and nk in ink. In singing, these nasal sounds should not affect the preceding vowel, which must remain clear and pure.

s is generally sharp (in singing).

sc before a, o, u, æ and consonants is pronounced as sc in scold.

sc before e and i as sh in shaft.

t before i and another vowel is pronounced ts, except when it is preceded by s, se or t where it has the common sound.

All other consonants are pronounced almost as in our own language.

For the vowels we give the sounds that are best adapted to *singing*.

a has always the sound of a in father, arm.

e should receive an intermediate sound between a in tale and e in end.

i is not like our i in little, but rather like ee in feel.

o as o in obey, not as in total.

u as u in rule.

y as the Latin i.

æ and *œ* as the Latin e.

In all other diphthongs the vowels are pronounced separately, at least if the diphthongs have more than one note.
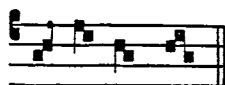
Lau - dá - mus te.

In such instances the last note belongs to the second vowel, but the syllables must nevertheless be closer united than in words where we have no diphthong, as, *e. g.*, in the words *De-us, me-i, Bo-oz, Kyri-e ele-ison.*

Special care should be taken to pronounce well the initial and final letters of a word. Very frequently we hear : mbonus for *bonus*, ngloria for *gloria*, etc. Such mispronunciation can easily be avoided, if the singer does not begin the word until the vocal organs are in the proper position to form the initial sound. Often, also, words ending in a consonant lose their final sound, wholly or in part, because the careless singer ceases singing before the vocal organs are ready to form the proper termination ; thus we have facid for *facit*, sanctu for *sanctus,* etc.

SECOND PART.

## The Visible Form of Plain Chant (Notation).

CHAPTER I.

Preliminary Remarks.

THE language of the ancient Greeks and Romans had more affinity to singing than our manner of speech. They did not look upon the accent as signifying intensity or duration of syllables, but rather difference in pitch. It can, therefore, be easily understood why, at a time when our present system of musical notation was as yet unknown, the Latin accents were used to designate the tone.

True, even in those days they had other means to express difference of tone, *e. g.*, the alphabetical notation in which each letter represented a definite tone. Thus the Greeks were able to express the different intervals with great accuracy, while the accents alone, as they were used in the first centuries of Plain Chant, could only indicate that a tone was higher or lower than the preceding one, but not whether this distance was a third or fifth or only a half tone. If, nevertheless, this latter way of writing down the melodies was chosen by the writers of the Chant manuscripts, it must not be ascribed to ignorance, or their incapability to appraise the intrinsic value of the two kinds of notation then existing, but to the mighty influence of external circumstances. In the first place, parchment was very expensive at that time, and it was, therefore, necessary to be as economical as possible in its use. Hence the accentual notation was the most convenient, as it could be written above the syllables without requiring special space. Another and, probably, more important reason was the circumstance that for many centuries the melodies passed down through the generations by oral tradition and that, through the frequent repetition of the songs, the people were enabled to sing

them from memory. Indeed, they always had their manuscripts for reference, but the notation served merely as a cue whence the accents were appropriately called *neums* (hints).

The *acute accent* of the Latins (|) was employed to indicate a tone in a higher pitch than those which preceded or followed it. In the course of time it passed through several metamorphoses. When, at length, the accents (notes) were written between lines, the sign had to be thickened at the spot where the note properly belonged ◆ which sign gradually took the form of our present *Virga* (▮).

The *grave accent* (\ ) represented a lower note. At first it was written obliquely, then horizontally, later it was shortened and finally took the shape of our "*Punctum*" (▪ or ◆).

The accents, as already remarked, were not suitable signs for representing intervals. But in the course of time, improvements were also introduced in this respect, in as far as the accents were no longer written on a level but were made to show the different intervals by their varied position. By this course, however, uncertainty was not entirely obviated, and, to remove this difficulty, lines were introduced, between and on which the accents (or letters) were written. The letters soon fell into disuse, and in our present notation occur only at the beginning of the lines as clefs.

CHAPTER II.

Staff, Clefs, Accidentals.

THE staff of Plain Chant is distinguished from that of modern music by having one line less. Ledger lines, however, may be used. The lines and spaces do not denote an absolute pitch of tone, so that, *e. g.*, if we have ▬ any pitch may be assumed. Even supposing the clef to be added and the tone thus to receive a name, it does not necessitate a determined pitch. The lines and spaces merely denote the interval between two notes, and this by means of the clefs.

In Plain Chant we have two clefs: the C (Do) clef ▤ and the F (Fa) clef ▤ They serve a double purpose. First they give the note on the respective line its name.
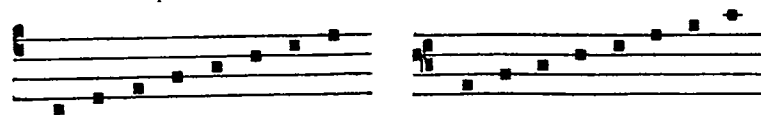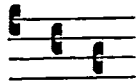
Thus, in the first of these examples, the note on the fourth line is c because at the beginning of that line we have the C clef. Given the key-note or its octave (the lowest note in the example) we can determine the name of every other note in the usual way, c, d, e, etc., or do, re, mi, fa, sol, la, si, do. Whereas the C clef shows the position of c, the F clef shows that of f; hence, in the second example, f is to be found on the third line.

The clefs, however, do not only give us the names of the notes, but, what is of greater importance, they tell us where to sing whole or half tones.

The scale of Plain Chant knows but whole tones, excepting the intervals immediately below the notes c and f and their octaves, which are half tones. If, therefore, the singer once knows the position of c and f, he will, without difficulty, locate the half steps. In the scales given above, they are between the third and fourth, and seventh and eight notes.

But the clefs do not always remain on the same line, thus the C clef has the following positions:

The position of the clef is changed, because without this transposition the notes must be written either too high or too low. Often the clef changes its position in the course of a Gradual or *Kyrie*; *v. g.*, the VI. *Kyrie* of the *Cantus ad libitum* (Vatican Edition).

e - lé - ison   Ký - ri - e

In such instances a small note, which is not sung, indicates the interval between the last note of the first part and the first note of the following, as it would be written if the position of

the clef remained the same. This small note, called *Guide,* is also found at the end of every line where it indicates the first note in the next line. In our example the first note of the following *eleison* will be d.

The intervals above and below b are often increased or diminished respectively, by means of a flat ♭.
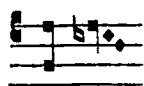
Here the second c - b has been increased, while the interval b - a has become smaller. The flat retains its effect for the respective word only ; however, when a melody is broken by a bar, the ♭ is generally repeated when the change of interval should continue. Some Plain Chant editions make use of the natural ♮ to indicate that the flat is no longer in effect.

Chri - ste

CHAPTER III.

Notes.

THE *Punctum,* in its *square* and *diamond* shape (■ ♦) and the *Virga* (¶) are the elementary forms of Plain Chant notation, from which all the neums take their origin. We would here remark that the word neum, though applicable to any note, denotes in a special manner *combinations* of simple notes. In this latter sense we shall continually use the words *neum* and *neumatic.*

Neums are divided into combinations of 2 and 3 notes, each of which admits of further extension. Frequently, they are simply joined together without any external connection. Here we shall but enumerate them, together with their amplifications, without entering into the details of their delivery since this shall be treated in the next part. Our present aim is to insure a correct analysis of the Chant.

a.   Neums of Two Notes.

The *Bistropha* (also called *Distropha*) : ■■. It consists of two Puncta which have the same pitch. This neum was formerly sung with a kind of *tremolo;* but, as it is rendered now, the second note simply doubles the value of the first.
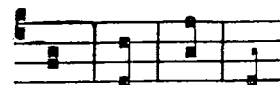
The *Podatus :*   extended :

Of the two notes the lower one must be sung first. The last of the four neums in the first example is a so-called ornamental neum. Originally the smaller note was meant to facilitate the pronunciation of double consonants and diphthongs, as remarked above. But nowadays, there is, practically speaking, no difference between this and other notes. The same holds good also for the small notes which occur in other neums. The Podatus is extended by the addition of two or more Diamonds as shown in the second illustration.
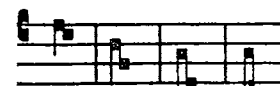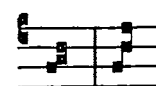
The *Clivis:*   It is a descending combination,

the higher note of which is sung first.

b.   Neums of Three Notes.

The *Tristropha:* ■■■ consisting of three Puncta on the same level, is sung as the Bistropha, but, in duration, is equal to three Puncta. Tristropha and Bistropha have also the common name *Strophicus.*

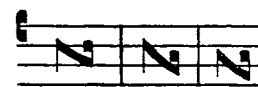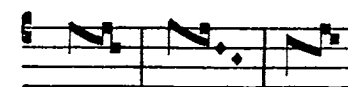The *Scandicus :*   extended :

The *Quilisma* ▨ generally in the following combination ▟. This neum is easily recognized by its indented second note. It is now customary to prolong slightly the first note in singing. The object of this lengthening is to substitute in a measure the effect that was formerly obtained by a *tremolo* or *vibrato.*

The *Porrectus :*   extended :

This neum always has, in the simple form, the second note lower than the first and third ; in the extended Porrectus, the fourth is also lower than the

third. It is formed from two acute accents that are connected by a grave accent. This latter, being written by a downward stroke of the pen, quite naturally became somewhat heavier. The beginning and the end of this heavy line represent the first and second note. In the first neum given above the first note is *a*, the second *g*.

The *Torculus :*   extended :

Here the second and fourth notes are higher than those which immediately precede them. There are also extended Torculi under the following or similar forms :
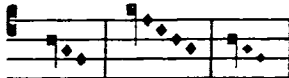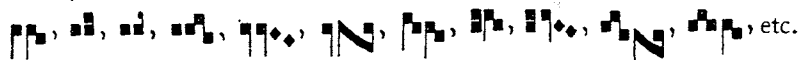
The *Climacus :*   The last neum in the

illustration is the ornamental form.

c. Combinations of Neums.

The *Pressus :* it is formed when, on the same syllable, a note or a neum meets another neum in the same pitch, *e.g.*

, etc.

The only *exception* from the rule given above is the Strophicus which never helps form a Pressus. A thorough knowledge of the Pressus combinations is of special importance, as it has considerable influence on rhythm.

The *Oriscus :* a figure formed by a Punctum and the last note of a preceding neum. It is sung like the Bistropha.

Examples :   , , , etc.

Besides these smaller combinations, there are numerous larger ones. But their analysis will cause no difficulty if once the fundamental forms are known. We give a few examples.
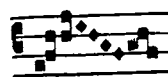
This group consists of a Punctum, a simple Podatus which with an extended Podatus forms a Pressus on *c*, and, finally, an extended Quilisma.
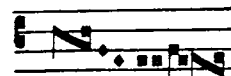
Here we have an extended Porrectus, a Bistropha, a Pressus on *g* formed by a Clivis and a Porrectus.

This large combination consists of a Tristropha, a Pressus on *a* including a Climacus and a Clivis, and another Pressus on *g*, formed by an extended Podatus and a Torculus.

The neums and their combinations have a manifold purpose. First of all, they are a firm support for the eye. They show also what must be sung in one breath. In singing the groups, care must be taken that the shading of the vowel sound remains the same. Lips and tongue should not change their position while the voice passes from one tone to another. Nor should the succession of tones be broken, much less, as is often done, an *h* be sounded before each new tone, else, instead of the pure vowel sound, an unbecoming hu-hu-hu or hi-hi-hi will be heard.

Of what paramount importance the neums are for rhythmizing, we shall see in the third part.

Exercises :

1. Select any melody out of the Gradual or Kyriale and let the pupil give the names of the notes and neums.

2. The pupil *recites* the intervals of the respective melody.

3. He *sings* the intervals without the text, using instead the names of the notes.

4. He must frequently practice *legato* singing, beginning with small intervals, until he is able to sing a descending fifth without any break between the two sounds.

A - gnus   De - i

THIRD PART.

The Audible Form *of* Plain Chant.

CHAPTER I.

The Single Tone.

HERE we are primarily concerned with the question: What does a single note represent in Plain Chant? How is it to be sung?

In order to give a precise and complete answer to this question, we distinguish two qualities in a tone: its duration and its intensity.

1. Duration of the Single Tone.

"Sing the words with the notes as you would speak them without notes," is a rule frequently advanced in Plain Chant books. Applying this to note-duration we would have: The syllable, that is, its note, has the same duration in singing as in speaking. This rule is applicable only to such syllables as have but one note, *i. e.*, to syllabic chants only. But even so, it is liable to cause serious misunderstandings, because we must distinguish between different ways of speaking.

Oratorical delivery is entirely different from ordinary conversation. The orator pays particular attention to short and unaccented syllables. He lengthens them and brings them into prominence that nothing may be lost to his audience. The same is also required by the very *nature* of oratory, which, because of its inherent sublimity, elevates and ennobles both the idea and its expression. Now, in singing, the power of expression reaches its climax; here speech must find its greatest dignity and strength. Hence all the characteristic requisites of oratorical delivery belong to chant in the highest degree. Thus it happens that in Plain Chant all syllables, whether accented or unaccented, are of *almost equal duration;* in other words, the different tones are to be sung equally long. This holds good whether the note stands alone on a text-syllable or whether two or more are united to a group, for the square note as well as for the Diamond or the Virga. The only exceptions are conditioned by rhythm, as we shall see in the next chapter.

But what duration should be given to the tone? A general standard of valuation can not be assigned. It depends whether the melody is to be sung slowly or rapidly, just as in modern music a quaver has not always the same value, but varies according to the *tempo*. Very practical, also for Plain Chant, are the *metronomical* indications. If, *e. g.*, we have at the beginning of a *Kyrie* M. M. ■ = 132, it means, as in modern music, that about 132 notes must be sung in a minute. However, these indications obtain in as far only as the notes of a melody have, relatively, the same value; they cannot be applied to the above-mentioned exceptions, just as the metronome does not affect the *ritardando* movement in modern music.

The question might still arise whether in general the tone must be short or long. There can be no doubt that the long tone proper can not be employed in Plain Chant, as the tempo best adapted to it varies between 110 and 160. But simply to call the tones short entails many dangers. If, notwithstanding all brevity, a full round tone is still possible, no objection can be made against the short sound. It would, however, be out of place to sing the notes *staccato* or *martellato*. Old writers never weary of inculcating the round, full tone *(vox rotunda, tonus rotundus)*, because it is, indeed, best suited to the nature of Plain Chant. Brevity insures lightness and fluency, whilst fulness of tone guards the characteristic solemnity and dignity of the sacred Chant.

Instructors can hardly be too strict in enforcing these precepts, especially since in our language there is a decided tendency to consider all unaccented syllables as secondary and to treat them as such in delivery. It is also a peculiarity of Teutonic languages to allow the vowel sounds to give way to the consonants in preciseness of expression, whereas in singing the vowels are and must be the main features. From this twofold tendency originate such mispronunciations as *filio*, spoken filyo instead of fil-i-o; *Dóminus*, where the strong emphasis on the accented syllable results in almost the total loss of the i; *levavi animam*, pronounced levavyanimam instead of levavi - animam; semp'r instead of *semper*, etc.

Still we do not approve of an abrupt separation of the syllables, as this would impair the unity of the word and give the several syllables the appearance of separate words : the syllables of the same word must be spoken *legato*. Much less can we favor the practice of giving all the notes exactly the same duration. Evidently we must make a distinction : In neumatic songs, where the melody is quite independent of the text, there can be no objection to giving the notes the same length. But in syllabic chants where the text still has great influence, it will be well to yield somewhat to the present, though, perhaps, vitiated taste by discarding strict equality of tone-duration. In words such as *dóminus, spiritus,* etc., we may sing the note on the second last syllable a little shorter than a common note.

2. Intensity of Tone.

Though the tones are of equal duration, they cannot have the same intensity, because this would render a melody wearisome and monotonous. Just as a vast plain devoid of all elevations and depressions tires the eye, thus a melody in which no tones are brought into prominence by *accents* will ever fail to gratify our æsthetic taste. For it lacks *rhythm,* the most essential quality of artistic delivery.

As the nature of the melodic accent coincides, in many regards, with that of the text-accent, we shall first point out the chief characteristics of the latter.

Letters and syllables as such (or their sounds in speech) do not constitute a word. To form a word, the several consonants and vowels (resp. syllables) must be united for the purpose of expressing an idea. A unifying principle, therefore, is necessary ; and this principle is the accent, a certain emphasis put on a syllable which is strong enough to attract and group around itself all the other syllables of the word.

Now if we consider the notes instead of the text, we have also a series of syllables, musical syllables, which are as much in need of accents as the text, if they should have a definite meaning in the musical sentence. Which one of these syllables can or must receive an accent, we shall see later on. For the present we are concerned only with the general nature of the rhythmic accent. Its object is to unite two or more notes or tones into a whole or group, called *rhythm.* It must, therefore,

be strong enougn to gather around itself the respective number of tones; just as in the correct pronunciation of the word *ómnia* the syllable *om* receives an emphasis that suffices to form one word of the three syllables ; thus, if we have three notes either distributed on three text syllables ■ ■ ■, or as a neum on one syllable ▟■, we must emphasize one of them. In rhythmizing the pupil should accustom himself to pay more attention to the melodical structure, *i. e.,* the notes and groups, than to the text syllables. If more than one note is found on a text syllable, this shows that the structure of the musical sentence does not agree with the text, since where we have but one text syllable, 2, 3 or perhaps 30 notes are to be sung, which form complete phrases, sections and periods. In such cases the musical accent does generally *not* coincide with the text accent.

There are accents, called *logic* accents, that affect several words. In the sentence : "The teacher's boy renders the song well," the emphasis may be on any of the important words, according as it is the answer to one of the following questions : Who ? Whose ? What ? How ? Such an important word, *i. e.,* its accented syllable, must naturally receive greater stress than a syllable with a common word accent, since it is the centre, not only of a word, but of a whole sentence. In Plain Chant we also have some kind of logic accent ; it is generally the highest accent in a phrase or group of which it forms the centre. As such it must receive more stress than a note which carries but a common accent affecting but two or three tones.

In the following group the 1st, 3rd, 5th and 8th tone receive an accent, as we shall explain later on ; the strongest of them is on the 3rd note.
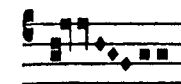
In the application of the musical accent three things must be avoided: 1. The accent should not be too intensive. 2. The accented syllable (tone) should not be lengthened, and 3. It should not be hastily and abruptly broken off. Intensity is the only feature that distinguishes the accented tone from the others ; in duration there is no difference.

CHAPTER II.

Combinations of Tones.

1. Rhythmical Divisions.

a. General Remarks.

THE essence of *rhythm* consists in the orderly arrangement of any movement. In singing, we have the melodic movement; hence if the delivery should be rhythmic it must express the arrangement of the melody.

Plain Chant melodies are built up on a constructive idea. The whole composition is divided into sections, which are interwoven with one another and the whole according to perfect æsthetic laws. A gem in this respect is the Antiphon *Beatus ille servus.*
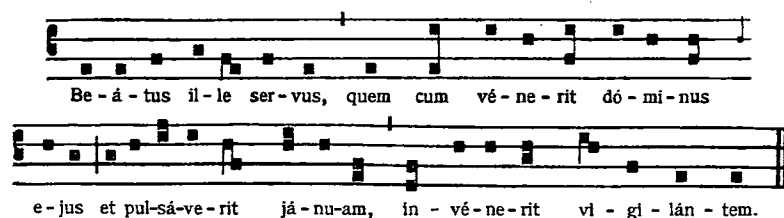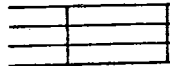
The whole antiphon comprises 44 musical syllables, and is divided into two nearly symmetrical sections of 21 and 23 notes. The first section is subdivided according to the famous proportions of the *Sectio Aurea* (Golden Rule). The Golden Rule is the division of a whole into two unequal parts, the smaller of which is in the same proportion to the greater as this is to the whole, in this case 8:13=13:21. In the second half of our antiphon we have another symmetrical division of 23 into 12 and 11. The same and other proportions can be found in most Gregorian melodies.

Nature herself teaches us how we can express these rhythmical divisions and their relative importance in delivery. If we read aloud attentively, we prolong quite involuntarily the last syllables of the words. This prolonging of the last syllable becomes a haltingplace for the mind from which it takes a comprehensive view of the word as a perfect unit.

But far more important for the rhythmical movement is the circumstance that this final pause or prolongation, however slight it may happen to be, stands for division, such as is required by the æsthetic laws for every kind of rhythm. Of course, lengthening alone will neither announce the approaching end nor express division: to accomplish this, it must be accompanied by a *decrescendo,* and, in larger divisions, followed by *rests* of various length.

The singer must follow a similar course in order to set forth the rhythmic arrangement of a melodic period. The *ritardando* and *decrescendo* movement grows in extension as the divisions become larger and more important. In the latest Plain Chant books the members are indicated partly by bars of different length partly by a larger space between the neums. We distinguish *main* and *partial* conclusions.

b. Main Conclusions.

They are indicated by a *double* bar, and at the end of the *Sanctus* also by a single bar. They terminate: (1) the Introit, the verses of the Gradual and Tract, the *Alleluja* and its verse, Offertory, Communion, the last *Kyrie*, *Amen* in *Gloria* and *Credo*, the *Hosanna* in *Sanctus* and *Benedictus*, and all antiphons; (2) all the psalm verses, the stanzas of hymns, every *Kyrie* and *Christe*, the verses in *Gloria* and *Credo*, the members before the *Hosanna* in *Sanctus* and *Benedictus,* every *Agnus Dei,* etc.

The following rules obtain for main conclusions:

I. As in all conclusions, thus also here, the lengthening (=*ritardando*) of notes must be accompanied by a *decrescendo.*

II. The *ritardando* and *decrescendo* do not begin before the accented syllable of the last word. Excepted are syllabic* conclusions, when they end with a monosyllabic word which has but one note; in such a case the *ritardando* is begun already on the last syllable of the preceding word, *e. g.*,

* Syllabic, *i. e.*; each text syllable has but one note.

If, however, the monosyllabic word has more than one note then we simply apply the II. Rule.

Ad - o - rámus te
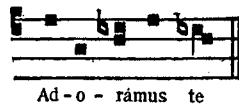
III. The number of notes affected by the *ritardando* differs according to the length and importance of the member it concludes. In general, we may say that the conclusions enumerated under (1) require 3 to 5 notes, whilst for those under (2) 1 to 3 are sufficient.

IV. Only the last note is doubled; the second last is also considerably lengthened, but generally not quite doubled. In syllabic chants the second last note receives a greater lengthening only when it belongs to an accented text syllable; *e. g.*,

se - cún - dum Scri - ptú - ras.

In such cases, the composer himself often provides for the prolongation of the second last note; *e. g.*,

mi - se - ré - re no - bis.

If, however, the second last note is on an unaccented text syllable, it is lengthened but slightly or not at all; *e. g.*,

ven - tú - ri saé - cu - li

V. It may happen that in a main conclusion the last syllable has but one note, whereas the accented syllable, or even the unaccented second last, has quite a number of them. In such cases we apply Rule III. quite regardless of the text. A similar course must be followed when neums occur on the last syllable.

VI. A melodic member following a main conclusion must be separated from it by a pause. The length of the pauses again varies with the importance of the two members. The pause between the Gradual verses should generally be not less than the value of three Puncta. The organist may also play a short interlude, which will give him an occasion to change the pitch if the following verse should be

rather high for the singer. It will suffice to separate the parts of the *Kyrie, Agnus Dei,* etc., for the length of two Puncta. In the *Gloria, Credo,* and the Psalms the pauses should be very short especially when there are short sentences, as *e. g.* in the *Gloria* of the XV. Mass.

c. Partial Conclusions.

The partial conclusions terminate the subdivisions in a musical period. They are indicated by bars, half bars, small bars on the fourth line and wider space between the neums.

Rules:

I. In partial conclusions only the last note is lengthened except when they end in a Podatus or Clivis, whose first notes are also retarded. An example of the Podatus we have in the *Asperges* Psalm on the last syllable of *Deus*; of the Clivis in the *Vidi aquam* on the last syllable of *dextro, alleluia, ista* and *dicent.*

II. All conclusions before a bar double the last note, and are followed by a pause which hardly ever should be longer than two Puncta. What determines the length of the pauses is not so much the meaning of the text as the more or less intimate connection between the musical phrases. Very often the melodic-rhythmic arrangement goes against the textual division, especially in hymns.

III. The last note before a half bar is also doubled, but the following pause is smaller than before a bar. In a concluding Podatus or Clivis both notes are prolonged, but none of them is doubled.

IV. Conclusions before a bar on the fourth line do not quite double their last note. The pause must be very brief; there are even instances where a pause proper is better not introduced because either text or melody speak against it.

V. The last note of a neum or group of neums is also lengthened as in the preceding case when it is separated by a larger space from a neum following on the same text syllable. It takes, however, a practised eye to discover such places, as the difference between these and common spaces is rather small in the Vatican Edition. We have an example in the *Kyrie* of the III. Mass.

Ky - ri - e

On the last syllable there are 12 notes; between the first and second, and after the sixth there is a wider space than, *e. g.*, between the seventh and eighth, which indicates that in these places a rhythmic member comes to a close. To express this in delivery, we lengthen the note immediately preceding the space. The prolongation is the same as that mentioned in IV.; the only difference being that in the present instance there is no rest whatsoever, but the last note of the preceding member is joined to the first note of the following by a strict legato.

VI. An experienced singer may introduce into syllabic and mixed chants other lengthenings besides those already mentioned. But he must be very careful not to mutilate the melody. Take as an example the passage: *visibilium omnium, et invisibilium* from the *II. Credo* of the Vatican Edition. It is quite proper to prolong here, without, however, making a pause, the last note on *omnium,* since thus the phrase is divided into two symmetrical members. If once the singer is accustomed to Plain Chant rhythm he will quite involuntarily vary his delivery with such prolongations.

2. Rhythmical Accentuation.

a. General Rules.

Rhythm does not consist in the mere division of a melody into larger members, but it requires that also these members should be divided into still smaller rhythms, *i. e.*, groups of notes. And just as the text syllables are united into words by the text accent, thus the musical syllables (notes, tones) are made to form groups or melodic words by the melodic accent, an emphasis put on certain tones.

But how many unaccented syllables should be brought under one accent? According to what rules must the distribution of accents take place?

In speech, we use two kinds of accents, *e. g.*, in the word cháracteristic we have a primary accent on the penult and a secondary accent on the first syllable. A very striking illustration of the use of accents will be found in the two sentences: "He cómes from hóme," and "Hé is cóming fróm his hóme." In the first sentence, we employ two primary accents, whilst in the second we have, in addition to these, two unaccented syllables of the first sentence with secondary stress. The reason for employing these accents in speech is a very simple one. Without them we would have an accumulation of unaccented syllables, but quite instinctively we avoid this by giving an accent to one of those syllables, and seek never to have more than two unaccented syllables in succession. The same holds good with regard to the Latin language; with even a moderately exact pronunciation, we cannot but emphasize one of three unaccented syllables, *e. g.*, *Dóminus cælórum, intónuit de cælo.*

In speech we apply another rhythmic law. Let us compare the accentuation of the following sentences: "He lost his father," and, "He lost father and mother." In the first sentence the word *lost* has a strong accent; in the second, however, it is hurried over and its stress seems to pass to the following word, so that the sentence apparently begins with two unaccented syllables. Here the change has not taken place in order to avoid an accumulation of unaccented syllables, but, on the contrary, to prevent the succession of two accented ones. Though this is not always observed in common speech, nevertheless, two accented syllables should never meet where there is question of injuring rhythmic beauty.

From what has been said, we may formulate the two following general rules for rhythmic accentuation:

I. *An accented note cannot precede or follow immediately another accented note.*

II. *An accented note should not be followed or preceded by more than two unaccented notes.*

These laws Plain Chant rhythm has in common with modern music. Here we have the simple measures of $\frac{2}{2}$, $\frac{3}{2}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{2}{8}$ and $\frac{3}{8}$, and their multiples by 2 and 3, as $\frac{4}{2}$, $\frac{4}{4}$, $\frac{6}{8}$, etc. All the bars are divided, at least, by secondary stress, into binary (two-part) or ternary (three-part) rhythms.* But whereas in Plain Chant binary and ternary rhythms are freely interchanged, a modern melody is bound to the prescribed measure, (*free* rhythm—*measured* rhythm). Plain Chant has free rhythm in so far also as it does not measure, but count, its syllables (or notes).

III. The prolongation of any tone, if it doubles, or nearly doubles its length, is a binary rhythm, i. e., it is equivalent to two musical syllables, the first of which is accented. This is quite natural. For, Plain Chant does not measure its syllables. A note which is to be held twice as long as a common note, is simply written twice, and, therefore, in appearance and in reality equal to two syllables. Thus we might write two notes instead of one whenever such rhythmic prolongations occur. We have then two syllables, the first of which we can give an accent. All other prolongations are considered as one musical syllable.

b. Neumatic Chants.

In neumatic chants we have instances as the following:

Hó - di - e   tém - po - re   pér - hi - bet
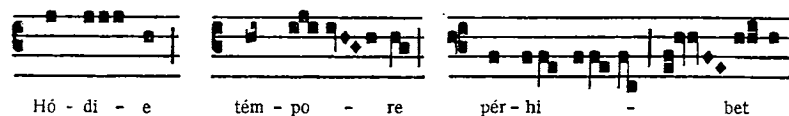
Such examples prove beyond the shadow of a doubt that neumatic melodies ignore the text accent, and that, therefore, we can disregard text rhythm in rhythmising them. At times, indeed, the accents of the two rhythms coincide, but not necessarily, since it would be unnatural, if, notwithstanding its larger number of syllables, the melodic movements were governed by the text. We have, therefore, the rule:

* The expressions "binary rhythm" and "ternary rhythm," as they are used in the following paragraphs, do not claim a strictly scientific signification. They mean nothing more than a rhythm consisting of two, respectively three notes.

IV. The text accent is not the determinative factor in rhythmising chants with *neums.*

Accentuation means a gathering of force. This gathering is best effected on the first note of neums. Thus the ascending neums have a solid basis in the accented lowest note, whilst descending combinations flow forth, as it were, from the accented highest syllable. Therefore we have as fifth rule:

V. All *simple* neums receive an accent on the first note.

et   non con - fun - dé - bar
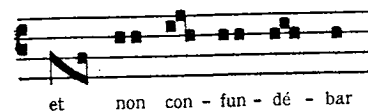
Here we put an accent on the first note of every neum, that is, on 1, 4, 6, 9, and 11, according to Rule V. The last note receives an accent according to Rule III. In singing Porrectus and Torculus, care should be taken, so that all notes have the same duration, and especially that the lower ones are not neglected. Between the Bistropha and the last note in the example there is practically no difference, as both include two melodic syllables, *i. e.,* form a binary rhythm.

VI. If a neum forms the conclusion of a larger rhythmical division (see Chapt. II, 1, of this part), it receives two accents: one on the first note, according to Rule V, and one on the last, according to Rule III. Exceptions are Bistropha and Tristropha, whose last note is never lengthened.

De - us
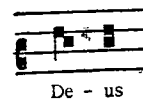
In this conclusion the last note of the Podatus is doubled and accented (Rule III); the first note of the same neum also receives an accent (Rule V). Consequently the Podatus would read ■▪■, with accents on the first and second notes. But since two accented notes cannot follow one another immediately (Rule I), we must lengthen also the first note, so that we have ■■▪■, with accents on the first and third notes. The first accent is the stronger, and there is a continued *decrescendo* down to the end, in such a way, however, that the third note is somewhat emphasized.

Ad - o - rá - mus te.

Here the conclusion is a Torculus. Accented are its first and last notes (Rules V and III). If we write out the doubled note, the Torculus reads ▪▪▪, and since this accentuation does not violate any of the chief rules, we need not lengthen any other note.

VII. Combinations of simple neums are divided into binary and ternary rhythms; the first notes of the neums receive an accent (Rule V) unless they meet in the formation of a Pressus or Oriscus. In the Pressus the first of the two notes, which have the same pitch, receives an accent considerably stronger than the common neumatic accent, since, in reality, it is a syncopation in so far as the accent, which properly belongs to the first note of the second neum, is placed on the preceding note ▰▰. The first and third note should also be accented, according to V; but since this would be contrary to the general Rule I, these accents must cede. Thus also in ▰▰, ▰▰, ▰▰; but not in a Pressus whose first neum has three notes, e. g., ▰▰▰. Here the third note receives an accent; hence the fourth note loses its emphasis (Rule I), but not the first, because here we can apply Rule V without violating any of the general rules.

▰▰♦♦ The second note is accented as Pressus. Clivis and Climacus lose their initial accents (Rule I), but thus we get three unaccented syllables after the accent. According to Rule II, one of them must be emphasized, namely 4, which, together with the following note, is a binary rhythm. 5 cannot have an accent, because it does not form the conclusion of a larger rhythmical member, and is not lengthened. ▰▰♦♦ must be rhythmized the same may, whilst ▰▰▰▰ has the accents on 1, 3 and 5, according to the same rules.

▰▰▰ Here we have accents on 1 as Pressus, and 3 according to Rule II. If the last note is lengthened as rhythmic conclusion, the accents are on 1 and 4. The same accentuation obtains in ▰▰, ▰▰♦♦ and ▰▰♦♦.

The Oriscus, too, receives the accent on the first of the two notes which have the same pitch, but this accent is weaker than the Pressus accent. The distribution of accents is the same as in the Pressus.

Sometimes also the Climacus and Clivis lose their initial accent though not forming a Pressus, especially when they follow a Bistropha, without being separated from it by a larger space. In the first of the following examples the regular accentuation takes place, whilst in the second the accent falls on the second note of the Climacus.
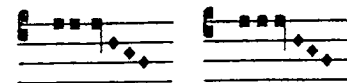

APPLICATION OF RULE VII:

For this and the following rules we give typical examples, the study of which will enable the reader to analyze and rhythmize any Chant melody.
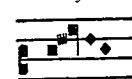
 Here we have an enlarged Quilisma with 5 notes. The first has an accent as the beginning of a neum. The second note remains unaccented (Rule I), but the third may again have an accent. In such and similar examples, it is perhaps best to consider the group as consisting of two neums in the first of which the last note is at the same time the beginning of the second neum. Thus, here we would have a Quilisma and a Climacus, the culminant Virga being both the end of the Quilisma and the beginning of the Climacus. As the beginning of a neum it has an accent.
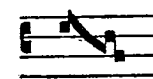
 This combination is an enlarged Torculus, or, according to what we just said, a double Torculus, the third note (b) forming the end of the first and the beginning of the second Torculus. Thus, besides 1, also 3 must receive an accent (Rule V).
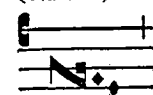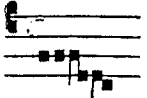
 An extension of the Porrectus, or better, a combination of Porrectus and Climacus. 1 and 3 are accented as beginnings of neums, and 5 as conclusion.
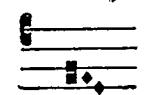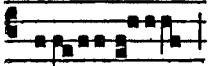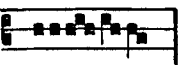
 In this Podatus the highest note cannot receive an accent, because it follows the accented first. The accent must, therefore, be given to 3.

This enlarged Scandicus is formed from a Podatus and a Climacus. Accented are, therefore, 1 and 3 (Rule V) and 5, according to Rule II. If this figure were a rhythmical conclusion, the last accent would be put on 6.

Quilisma and Clivis-Oriscus. The accented notes are 1 (Rule V) and 5 as Oriscus. Between 1 and 5 there remain three unaccented syllables, of which 3 alone can have the accent (Rules I and II).
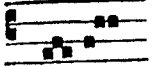
Bistropha and double Clivis forming a Pressus. Accented are: 1 (Rule V) and 4 as Pressus; 3 and 5 have no accents, because the application of Rule V would be contrary to Rule I, which has no exceptions. The two general rules are always to be observed. In our example we have, therefore, two ternary (three-part) rhythms, the first three notes being sung like a Tristropha.
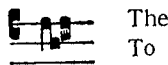
Punctum (Pressus), Clivis, Bistropha, Podatus, Bistropha and Clivis (Conclusion). Accented are: 1 as Pressus, 4, 6 and 8, according to Rule V, and 11 as conclusion. We do not lengthen the first note of the last Clivis, though it belongs to a rhythmical conclusion; thus, always when, on the same syllable, such a note agrees in pitch with the preceding note, as may also be seen in the following example.

Bistropha, Torculus and a double Clivis meeting in a Pressus formation. The accented notes are: 1 and 3, according to Rule V, 7 as Pressus and 9 as conclusion. One of the unaccented notes between 3 and 7 must also have an accent (Rule II), namely 5 (Rule I).

This group has been rhythmized in different ways. Some explain the three notes on the third line as a Tristropha, others a Bistropha and the beginning of the following Climacus. But the most consequent and natural analysis is the following: Double Podatus, a Punctum forming a Pressus with the following Climacus, and another Climacus. The accented notes are: 1, 3 and 10 (Rule V), 5 as Pressus, and 8 according to Rule II.
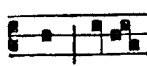
Punctum (Pressus), Climacus, Clivis (Pressus) and another Clivis. Accented are: 1 and 6 as Pressus, 4 according to Rule II, and 8 as conclusion.
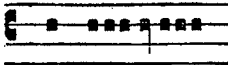
Torculus, Punctum and Bistropha. This group must be divided into three binary rhythms. Besides 1 and 5 (Rule V), also 3 must be accented (Rules I and II).

The indented note of the Quilisma is always without accent. To avoid, in our example, a succession of two accented or three unaccented notes, we give an accent to 1 and 2, and lengthen 1, so that we have a binary and a ternary rhythm, the lengthened note being equal to two Puncta. The same must be done in a Podatus-Quilisma, and in some other instances; hence the rule:

VIII. A note that can not be joined with other notes, is doubled and forms a rhythm of its own.

Examples:

The second note on the word *ad* is accented as the beginning of a Torculus. The Virga cannot form a rhythm with the preceding note, because it is separated from it by a pause; by being doubled, however, it is equal to

ve-ni-et   ad

and forms a binary rhythm. Instead of lengthening the first note on *ad,* we might also rhythmize the whole group according to Rule IX.
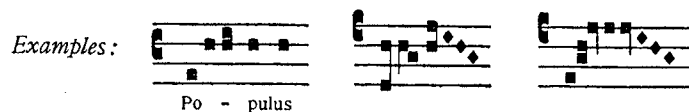
The Virga standing alone between two complete ternary rhythms is doubled and accented. The accents become weaker towards the end of the phrase which is sung *decrescendo.*

Tharsis

In the older editions of Gregorian Chant, we sometimes find combinations which, as it seems, can be rhythmized only by applying Rule VIII. The difficulty, however, is removed in the *Liber Usualis,* where the neums are given more accurately. We give a few examples:
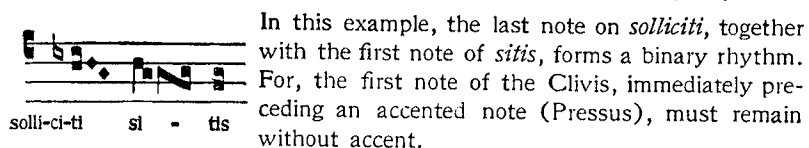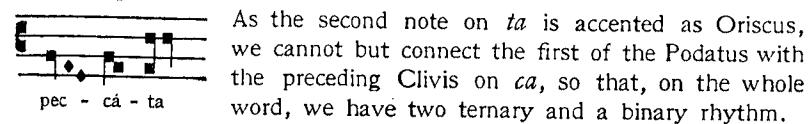
Liber Gradualis:

Liber Usualis:

IX. If such a single note (see VIII) occurs after a pause or at the beginning of a melody, it is to be considered as *Anacrusis* (up-beat). In such cases the preceding pause receives an imaginary accent, and serves (rhythmically) as accented part for the Anacrusis.

Examples:

Po - pulus

X. Frequently rhythms are formed out of notes that belong to neums on two syllables.

Examples:

pec - cá - ta

As the second note on *ta* is accented as Oriscus, we cannot but connect the first of the Podatus with the preceding Clivis on *ca*, so that, on the whole word, we have two ternary and a binary rhythm.

solli-ci-ti   si - tis

In this example, the last note on *solliciti*, together with the first note of *sitis*, forms a binary rhythm. For, the first note of the Clivis, immediately preceding an accented note (Pressus), must remain without accent.
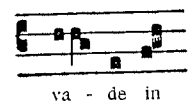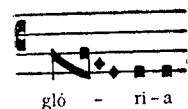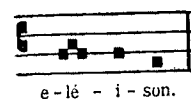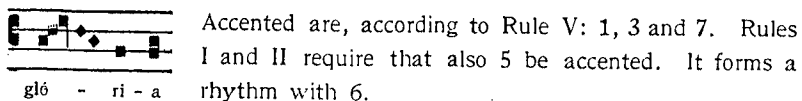
c. Mixed Chants.

By mixed chants we mean such as are partly neumatic and partly syllabic.

XI. When a Punctum or Virga is found alone on a text syllable in partly neumatic chants, it forms a rhythm either together with a note in a neum (a), or with another Punctum (b), or counts as Anacrusis (c).
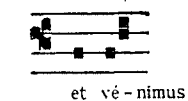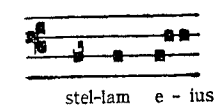
Examples for XI. (a):

gló - ri - a

Accented are, according to Rule V: 1, 3 and 7. Rules I and II require that also 5 be accented. It forms a rhythm with 6.

e - lé - i - son.

5 has an accent as conclusion, and 1 as the beginning of a neum. 3 and 4 form a rhythm with the emphasis on the former (Rule II).

gló - ri - a

The accents are on 1, 3 and 5. This last note, together with 6 and 7, is a ternary rhythm.

va - de in

Accented are 1 (as Pressus), 5 as the beginning of a neum, and 3 according to Rule II; 3 and 4 are a two-part rhythm.

qui tol - lis peccá-ta

The accents are on 1, 4 and 7. The first two rhythms are ternary (1, 2, 3, and 4, 5, 6).

se - des ad déx-te - ram Pa - tris

1, 4, 8 and 11 are accented as beginnings of neums; 14 is a conclusion. Between 4 and 8 an accent must be given to 6 (Rule II).

Thus all the Puncta (except the conclusion) are joined to the preceding neums.

a lá - te-re dex - tro,

Accented are 1, 8 and 11, according to Rule V, 4 as a Pressus, 6 according to Rule II, and the conclusion. All the Puncta are again united with the preceding neums.

Examples for XI. (b):

stel-lam e - ius

The first and fifth note are accented according to Rule V. The two Puncta on *d* must, therefore, form a rhythm of their own, with the accent on 3 (Rules I and II).

et vé - nimus

3 requires an accent as the first note of a neum. The two preceding Puncta are a binary rhythm, with the accent on 1.
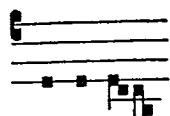
The first three notes are one rhythm; the accents are on 1 and 4.

Ky - ri - e
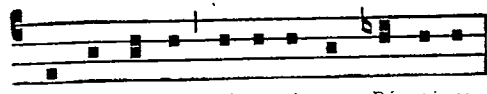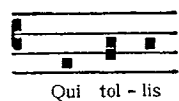
Accented are 1, 3, 5, 6, 8, 10 and 13. Whenever, in mixed chants, a succession of several Puncta is not interrupted by a neum, we may apply to them the rules for syllabic chants (see below).

Cru-cem tu - am ad - o - rá-mus Dó - mi-ne

Examples for XI. (c):

Here we have an Anacrusis on the syllable *qui*. The preceding pause receives an imaginary accent and serves for the ear as heavy beat. In the following example there is an Anacrusis on *et,* and one on the first syllable of *bonae.*

Qui tol - lis
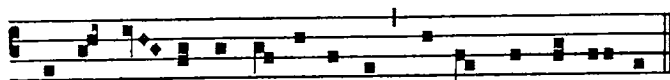
Et in ter - ra pax ho - mi - ni-bus bo - nae vo - lun - tá - tis.

d. Syllabic Chants.

XII. In purely syllabic chants, the text rhythm may be retained, unless it should go against Rules I and II. Very often, unaccented text syllables must be accented by secondary stress (according to Rule II).

The text accentuation is contrary to Rule I whenever in a partial rhythmical conclusion the second last syllable has the word accent. The last is doubled as conclusion and becomes a two-part rhythm, with the accent on the first. Therefore, according to Rule I, the preceding note, though it is on an accented syllable, must lose its accent. This happens very often, but not before a main conclusion, because there, as we said in Rule IV for main conclusions, also the second last note is lengthened whenever it is on an accented text syllable.
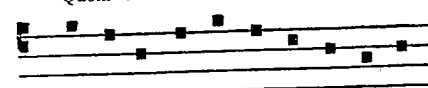
Examples:
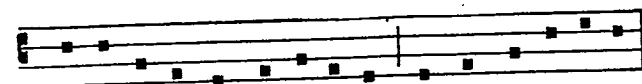
Et in tér-ra páx ho-mi-ni-bús bó-nae vó-lun-tá-tis.

In this example text and melody have the same rhythm, except that the conclusions are lengthened and somewhat emphasized.

The note on the syllable *am* is accented according to Rule II. It forms with *tu* a binary rhythm.
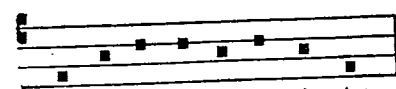
Quóni-ám tu só - lus sán - ctus

As we have but a partial conclusion in this phrase, the second last note is not lengthened and has no accent. It forms a rhythm

Et ré-sur-ré-xit tér - ti - á di - e,

with the accented last note of *tertia.*

Note. Whoever cannot or will not observe this accentuation of syllabic chants, should, at least, pay particular attention to articulation. He will thus, in a short time and quite involuntarily, adopt a delivery corresponding to Rule XII.

e. Rhythmical Phrasing.

The elementary rhythms of which we have spoken in the preceding paragraphs are united into larger rhythmical members. Just as two or three beats form an elementary rhythm, thus two or more small rhythms form a *phrase;* phrases are united into *sections* and sections into *periods.* It is especially the composer's task to bring these divisions into artistic relations to each other and to the whole whose parts they are. This is done by building them up thematically and according to the æsthetic laws of symmetry and proportion. In delivery it is especially the rhythmical conclusion which is of great importance, as we have already explained (see chapter II, 1). We had to treat of this subject before we gave the rules of accentuation, because the lengthening of notes has considerable influence upon rhythmizing. The unity of a rhythmical member, especially if it is a smaller one, may be expressed by giving prominence to one of its accents. By its higher degree of stress this accent is strong enough to gather around itself the divers elements of the member with-

out becoming "a hammer-stroke accent." For, it is of smaller members only that we are speaking.

The following are the rules for rhythmical phrasing:

1. The highest *accented* note has the strongest accent. An unaccented note occurring in the same elementary rhythm is sung with greater stress than any other unaccented note.

2. All other accented notes receive an accent the intensity of which varies according to the pitch of the note. Higher accented notes have the stronger accent.

3. The intensity of unaccented notes varies also according to their pitch. It can, however, never equal that of the heavy beat in the same elementary rhythm, not even when the unaccented note is much higher.

Take as an illustration the beginning of the second *Alleluja* verse of Pentecost.

Ve - ni san - cte Spi - ri - tus, re-
ple tu - ó - rum cor - da fi - dé - li - um.

In the phrase on *Veni,* the principal emphasis is on the fourth note. From a comparatively weak accent on 1, the melody ascends *crescendo* through 2 and 3, and reaches its climax in the highest accented note. From this point a *decrescendo* movement gradually introduces the approaching end, both the accented and unaccented notes continually losing in strength. The last accent on the lengthened last note is the weakest, not so much by virtue of one of the three rules given above, but as a rhythmical conclusion.
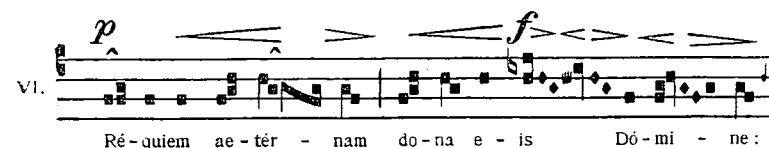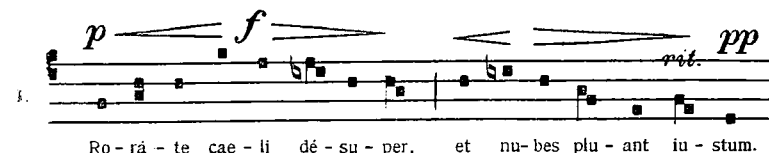
Pressus accents are stronger than common neumatic accents, even if these are on notes in the same pitch. An example is given on the second syllable of *reple*.

If a melody, instead of simply ascending to the highest accented note, winds itself up and down before reaching the climax, we must determine the intensity of the accents by the respective pitch of their notes.

In the second member the highest accent is found on *Spiritus* on the first and third note. This accent is the center not only of *sancte Spiritus,* but for the whole *Veni-Spiritus,* as it is on the highest accented note of the whole section.

Closely connected, and more or less identified with the observation of the preceding rules, is a *crescendo* or *decrescendo* that should accompany every upward (resp. downward) movement of the melody. A rhythmical conclusion, however, is always sung *decrescendo,* even when it contains an ascending group of notes.

Examples:

Ro - rá - te cae - li dé - su - per,   et nu - bes plu - ant iu - stum.

Ré - quiem ae - tér - nam do - na e - is   Dó - mi - ne:

et lux per - pé - tu - a lú - ce - at e - is.

VI.

Ký-ri - e   e - lé - i - son.

IV.

As~pér-ges me,   Dó - mi - ne hys-só - po et mun-dá - bor :

la - vá - bis me,   et   su - per ni - vem de - al - bá - bor.

FOURTH PART.

The Idea *of* Plain Chant and its Influence upon Delivery.

CHAPTER I.

The Idea of Plain Chant.

PLAIN Chant, like all devotional singing, does not primarily aim at the edification of the auditors, and much less at entertaining them. In substance and purport it is prayer, the most excellent kind of vocal prayer. The melodies, being adapted to the meaning of the words, are but the interpreter of the text. Melody and text may celebrate the glorious deeds of Christ and His Saints, they may embody the humble acknowledgment of our sinfulness and nothingness, or they may, finally, be the heartfelt expression of our gratitude—they always are an uplifting of voice and soul to God.

But as a part of liturgical service, Plain Chant is not so much a personal prayer of the singer as of Christ and the Church, whose representative the choir is. Just as in the sacrifice of the altar Christ offers Himself to God through the hands of the priest, so also does He tender an oblation of praise to His heavenly Father through the mouth of the singer.

It is, however, not Christ, the king of glory, in whom the idea of Plain Chant—its text and melody—find their ultimate explanation, but Christ the Sufferer and Redeemer. Throughout all liturgical chants a spirit of almost tragic seriousness manifests itself and gives them their quite singular character. It has its basis in the sacrificial idea which is the center of the whole liturgy, and which brings everything into relation with the sacrifice on Mount Calvary. The Church rejoices, indeed, with

the angels at the triumphal entrance of her holy children into the heavenly Jerusalem, but her joy is tempered by the remembrance of the unspeakable sufferings Christ had to endure in order to merit for them grace and mercy. Was not the very life of God's chosen servants a repetition of Christ's heavy trials? And if, in our prayers, we can hope that our supplications will be heard, is not all our confidence founded on the infinite value of the sacrifice of our Redeemer? Or, if in the consciousness of our guilt we do not lose courage and fall into despair, are we not again indebted to His superabundant satisfaction? The saintly composers of Plain Chant knew how to embody these considerations in their work, and thus it happens that the whole Chant is one great dramatic, or better perhaps, tragic song, whose different scenes, being enacted in the shadow of the Cross, are held together and chastened by the remembrance of Christ's redeeming sacrifice; hence its solemnity and severity.

A striking example, in this regard, is the Introit of Easter Sunday. One not thoroughly acquainted with the spirit of the Chant will picture to himself quite another prelude to the greatest of our festivals: he will expect a triumphal song full of unrestrained rejoicing. How different the idea of the inspired composer! For him, too, Christ is the conqueror over hell and death; he, too, sees the body of his Saviour refulgent in the splendor of its glorification. But the stigmas, which are still visible, remind him of the murderous hands that have inflicted them. Behind the glorious scene of the resurrection rises, like a tenebrous cloud, the memory of the Passion week. What wonder, then, if the joy of Christ, as it manifests itself in His monologue, is quiet and unostentatious! The melody does not exceed a fifth and contains many Tristrophae, which can but increase the air of calmness that pervades the whole Introit. It is, moreover, interrupted by the solemn and awful thought of the Psalm: *Domine probasti me.*

The tragical character is not so palpable in all the songs; but it should, nevertheless, always receive due consideration in delivery.

CHAPTER II.

The Influence of the Idea upon Delivery.

THE idea must be expressed in delivery. To this end, singing must, first of all, become a prayer. The singer should feel what he sings. Let him remember that he is standing in the presence of the Almighty, and addressing the sacred words to Him.

This consciousness will communicate itself to the excecution and enliven it, thereby vesting the singing with its own singularly tender and touching charm.

It is of great advantage if the singer understands the meaning of what he sings. Therefore, choirdirectors should not only explain the text to their singers, but also introduce them into the spirit of the sacred Liturgy. A very good preparation for the rendition of a melody is a meditation on the mysteries of the feast, or still better, the selection of the points for meditation from the text of the melody itself. Wherewith heart and mind are filled, cannot but assert itself in the delivery.

A prayerful execution will not be without its *pathos*. By pathos we mean that quality of execution which is calculated to awaken certain feelings, *e. g.,* joy, sorrow, etc., in the hearts of the auditors. One of the secondary aims of devotional singing is the edification of the faithful, by enkindling in their breasts the fire of devotion. The Plain Chant melodies are, indeed, so imbued with the sanctity of their composers that even a spiritless singing, wherein, however, the rhythmic precepts are observed, will not fail to have a good effect on the hearers. Still, the delivery will not realize its complete effect until it becomes what in reality it should be — a prayer. Then, indeed, it will not disturb the faithful in their devotion, but, on the contrary, lead them to holy desires.

The spirit of prayer also demands that the pathos of Plain Chant be *chaste*. Everything that savors of the theatre and concert-hall is against the sublime idea of the sacred melodies. The rendition should be artistic, but not artificial. Modern artifices, as sudden contrasts in tempo, stress, etc., cannot be tolerated. With regard to stress the

general rule is that the ascending parts of a melody are sung *crescendo*, whilst in the descending parts a *decrescendo* movement takes place.

In giving vent to his feelings, the singer must, moreover, confine himself to very close limits. Not only all extremes, but, generally speaking, also the superlatives should be avoided, or else the pathos will not be in keeping with the severe character of the Chant. Solemnity and dignity are the distinctive features of the execution. The singer cannot help introducing foreign elements into a melody as soon as *free* course is given to pathetic emotions. There are people, especially such as belong to southern nations, who seem to be entirely made up of pathos. For them it will be particularly difficult to communicate to their singing that powerful charm which results from reserve and moderation.

Natural feelings are not excluded from devotional singing, but they must be elevated and spiritualized. Thus it would be quite contrary to the idea of the chant to sing a *Requiem* like a dirge in slow tempo and with a great display of grief. The singer, being the representative of the Church, regards death not as an evil, but as the return of the exile to his heavenly fatherland. It behooves him, therefore, to rejoice rather than to weep. But since, for the greater part of men, the road to the mansions of eternal bliss leads through the purifying flames of purgatory, he trustingly raises his voice to obtain by his prayers a speedy deliverance of his suffering brethren. The fundamental idea of the *Requiem* is hopeful supplication. It should be expressed in a moderately rapid tempo: *Introit* and *Kyrie* M. M. ■ = 132, Gradual 152, *Dies irae* still faster, Offertory and Communion 144.

The chants whose idea is supplication, adoration or astonishment, are sung more slowly, but rarely under 132. Melodies that express importunity, joy and gratitude, and the syllabic chants have a more rapid tempo, 144 to 152, sometimes even 160.

FIFTH PART.

Some Special Kinds *of* Plain Chant Melodies.

CHAPTER I.

Recitation.

THE Church prescribes that the liturgical chants, which, for some reason or the other, cannot be sung, should be supplied by simple recitation, *i. e.*, rendered on one and the same tone. On the highest feasts hardly anything should be recited. On common Sundays, however, and on more ordinary feasts, recitation may take the place of the melody in the Gradual and *Alleluia* (Tractus) verses. In many churches they also recite the repetition of the Introit and the 2, 4, 6 and 8 petition of the *Kyrie*. Recitation should always take the place of singing whenever a chant cannot be rendered with becoming dignity.

Being, however, not an ordinary reading, it is not so easy as many seem to imagine. It is, more or less, a syllabic chant, the only difference being that it does not include intervals. And since rhythm is not confined to intervals, but can belong to any kind of movement, we can very well apply to recitation the rhythmic laws given for syllabic chants: The syllables should have nearly the same length. In this regard greater liberties may, however, be taken in recitation than in real chants. A pause with a slight prolongation of the conclusion marks the place where, in speaking, the sense of the text would require a halt. Accumulations of unaccented syllables are avoided by the application of secondary stress. The tone of recitation should not be lower than *g* and, generally, not higher than *b*.

Take, for example, the Gradual *Domine praevenisti* of the *Commune Abbatum: Dómine, praevenisti eum in benedictiónibus dulcédinis: posuisti in cápite eius corónam de lápide pretióso. Vitam pétiit a te, et tribuisti ei longitudinem diérum in saeculum saeculi.* Main conclusions are *pretioso* and *saeculi*, partial conclusions: *dulcedinis* and *a te*. Secondary accents are on the syllables *prae* in *praevenisti, be, dic* and *bus* in *benedictionibus, po* in *posuisti, pre* in *pretioso, tri* in *tribuisti, lon* and *nem* in *longitudinem.*

The same rules are also applicable to all other kinds of solemn reading and singing in as far as they are recitations, *i. e.,* sung on the dominants (Chapter, Epistle, Gospel, etc.). For their neumatic parts the rhythmic laws given for neumatic chants must be observed.
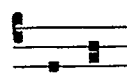
CHAPTER II.

Psalms.

THE rendition of the Psalms should be characterized by *unity, force* and *elegance.* They are, notwithstanding their structural simplicity, capable of really wonderful effect. But it is only by long and tedious practice that a choir arrives at a correct and *uniform* delivery. The chief difficulty does not lie in the melody but in the proper placement of the text. The best means to insure complete success are psalm books, such as *Psalmi in notis*, edited by the Benedictines of Solesmes. The rules given in the sequel are based on this excellent little work.
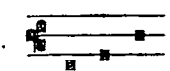
In a Psalm verse we distinguish: 1. the Introduction, 2. the Dominant, 3. the Flexa, 4. the Middle Cadence, and 5. the Final Cadence.
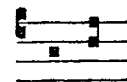
1. The Introduction.

The introduction consists of the initial notes which, in the first verse of each Psalm, introduce the Dominant. In the II., V. and VIII. modes it comprises three text syllables, in the I., III., IV. and VII. only two. These syllables are placed below the notes without taking into consideration whether they are accented or not, or whether they belong to one, two or three words, as may be seen from the following examples.
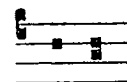
I.
Di - xit
Con-fi - tébor
In éx-itu

II.
Di - xit Dó-minus
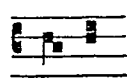Con-fi - té - bor
In éx-i - tu
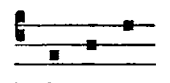
III.
Di - xit
Con-fi - tébor
In éx-i-tu

IV. and VI.
Di - xit
Con-fi - tébor
In éx-itu

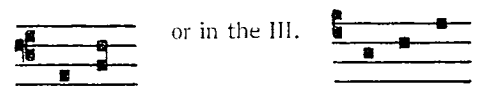V.
Di - xit Dó-minus
Con-fi - té - bor
In éx-i - tu

VII.
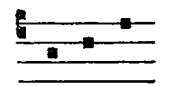Di - xit
Con-fi - tébor
In éx-itu

VIII.
Di - xit Dó-minus
Con-fi - té - bor
In éx - i - tu

The neums occurring in some of these introductions should not be torn asunder in singing, nor should the simple notes be joined so as to form neums. It would, therefore, be wrong to sing in the II. mode

Di - xit   or in the III.   Con - fi - té - bor

The introduction is sung only at the beginning of the first verse in each Psalm. The other verses begin with the Dominant, *i. e.,* with the last note of the Introduction. In the office of the dead the initial notes are always omitted.

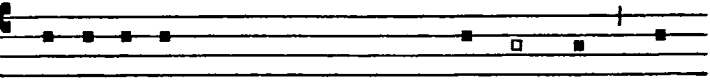### 2. The Dominant.

The Dominant is the tone on which the greater part of the Psalm verse is sung. The rules to be observed are those given for recitation.
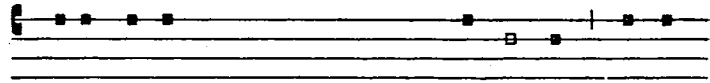
3. The Flexa.

In many churches it is customary to divide the first half of the verse into two parts by a pause at the sign †, whenever it is too long to be recited in one breath. The pause is very short. The last syllable (also the second last, when it has no accent) is sung in a lower pitch. The inflection comprises only a major second in the I., IV., VI. and VII. modes, but a minor third in the II., III., V. and VIII. The last syllable is always somewhat lengthened. A concluding monosyllable is considered as unaccented. In some places it is not inflected, but simply lengthened.

IV.

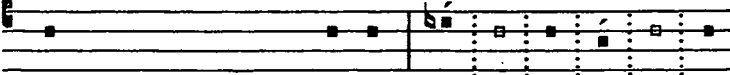| Par- | á- tum cor eius speráre in | Dó- | mi- | no, † etc. |
| Pec- | cá-tor vi- débit et | irascé- | | tur, † |
| Qui- | a té- ne-brae non obscurabúntur | a | | te, † |

III.

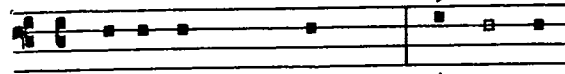| Dispér- | sit de- dit | paupé- | ri- bus, † justitia.... |
| Manus | ha- bent, et non | palpá- | bunt, † pedes..... |
| Heu mi- | hi qui- a incolátus meus prolon- | gá- | tus est, † habitávi... |

4. Middle Cadences.

We first give the middle cadences of the different modes with various texts.
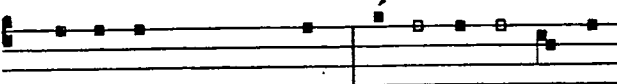
I.

a) Donec ponam	i- ni-	mí-	cos	tú-	os
b) Líbera me a	per-se-	quén-	ti-	bús	me
c) Miséricors et	mi- se-	rá	tor Dó-	mi-	nus
d) Crédidi, propter		quod	lo- cú-	tus	sum
e) Redemptiónem misit Dóminus		pó- pu-	lo sú-		o
f) Voce mea ad	Dó- mi-	núm	cla-	má-	vi

II. and V.

a) Dixit	Dóminus	Dómino	me-	o
b) Dómi-	nus retribuet		pró-	me
c) Bene-	dixit dómui		Is- ra-	el

III.
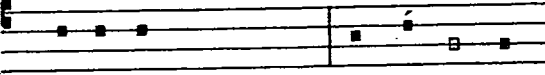
a) Donec ponam	ini-	mi-	cos	tú-	os
b) Miséricors et	mise-	rá-	tor Dó-	mi-	nus
c) Glória		Pá- tri et Fi-	li-		o

IV.
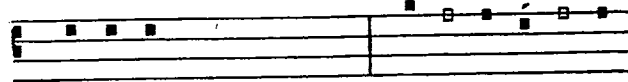
a) Donec ponam	ini-	mí- cos tú-		os
b) Gloria	Pá-	tri et Fi-	li-	o
c) Dixit Dóminus	Dó-	mi- no mé-		o
d) Dóminus	retri-	bu- et pró		me

VI.
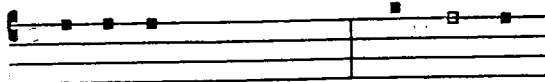
a) Di- xit Dóminus Dómi-	no	mé-	o
b) Angelis suis Deus mandá-	vit	dé-	te
c) Glória Patri	et Fi-	li-	o

VII.

a) Dóminus a	déx-	tris tú-	is
b) Judicábit in natiónibus	im-plé-	bit ru- i-	nas
c) Dóminus	re- trí-	bu- et pró	me
d) Quóniam excélsus Dóminus et	hu-mí-	li- a ré- spi-	cit

VIII.

a) Dóminus a dextris	tu-	is
b) Dóminus retribuet	pro	me
c) Glória Patri et	Fi- li-	o

For middle cadences the following rules may be given:

1. The last accented syllable in the first half of the verse belongs to the second last note; see I—a, e and f, II—a, IV—a, c, etc.

2. Concluding monosyllabic words are accounted unaccented; see I—b, where *me* is joined to the preceding last syllable of *persequéntibus,* which receives a secondary accent; II—b, where the preceding monosyllable receives an accent.

3. If after the last accented syllable not only one, but two unaccented syllables follow, an auxiliary note must be inserted for the first of them. This auxiliary note has the same pitch as the following tone; see I—c and d, II—c, IV—b, etc.

4. An exception is made by the III. mode. Here the last accented syllable receives not only a note, but a neum; see III—a. The inserted note has, moreover, not the pitch of the following note, but agrees with the preceding one. It also takes away the accent from the following neum; see III—b.

5. The syllables before the last text accent are distributed among the initial notes of the cadence without regard to the accent. In most cases, however, the first note will fall on a syllable with primary or secondary stress; see I—a, b, c, d, f, III—a and b. The II., V. and VIII. modes have cadences of only 2 notes.

6. An exception to Rule 5 we have in words like *ómnia, dóminus, compósuit,* and generally in groups of syllables, where the accent is followed by two unaccented syllables as *Pátri et, móta est, laudábunt te.* In these dactylic combinations the second last syllable can never receive the first note of the cadence, except in the IV. mode. In all other modes, an auxiliary note is inserted for that syllable, which has, without exception, the same pitch as the following syllable. See I—e, III—c, IV—b, c, d, VII—b, c, d. The last syllable of such words, however, may begin the cadence; see I—f, VI—a.

Note. The same practical results will be obtained, if Rules 5 and 6 are given in the following manner:

The beginning of the middle cadence coincides with the second last (primary or secondary) accent of the text, except in the IV. and VI. modes, where the accent is not considered. If, in the other modes, the

second last accent is followed by two unaccented syllables, the first of them receives an auxiliary note.

7. The middle cadence is a partial rhythmical conclusion. The last note must be considerably lengthened. The pause is somewhat longer than that after the Flexa.

5. Final Cadences.

We do not give all the final cadences, because the Chant books generally indicate what conclusion must be taken. Thus, *e. g.,* if we read before an Antiphon 8. G, or 3. g, it means that the Psalm is to be sung in the VIII. or III. mode, respectively, with a final cadence concluding in g. And since there are two cadences ending in g, the capital letter was taken for the final of the VIII. mode, whilst g indicates that of the III. The cadences are given in full after the Antiphons, *e. g.,*

for 8. G   for 3. g
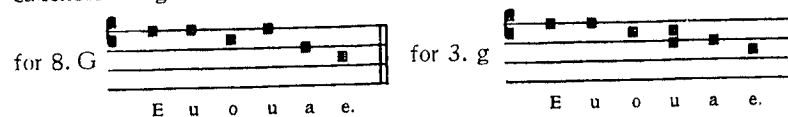
E u o u a e.   E u o u a e.

The letters E u o u a e are the vowels of the two last words in every verse; *sae-(e) culorum. Amen.* But the conclusion proper does not include all these syllables. The II. mode has but three syllables in the cadence; the IV. has five, whilst all the others embrace four. Auxiliary notes are often also employed.

Rules: 1. See Rules 1. and 2. given for middle cadences. The only difference is, that here we often have a neum instead of a single note.

2. If after the last accented syllable not only one, but two unaccented syllables follow, an auxiliary note must be inserted for the first of them. It has the same pitch as the following note, except in three conclusions:


3. à   7. a   7. ç

et ju- di- ci- um   et ju- di- ci- um   et ju- di- ci- um
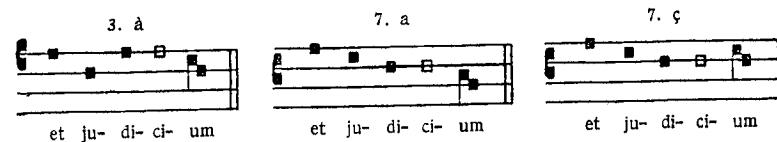
The accent on *a* and the cedille under *c* are used to distinguish these conclusions from others of the same modes, which also end in a or c.

3. The syllables before the last text accent are put under the initial notes of the cadence without any regard to the accent. Exceptions are dactylic words (see Rule 6 for middle cadences), but only in the V. and VII. mode. In these modes the cadence must begin with an accented syllable (primary or secondary stress). The second syllable in those words always receives an auxiliary note, but is never accented, not even by secondary stress.

Examples for all the rules:
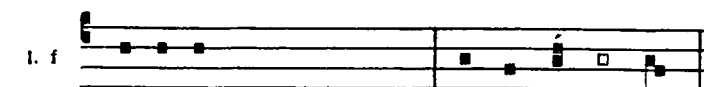
		dex- tris mé-	is
I. f	Sede a	mén- ti- bús	se
	escam dedit ti-	et ju- di- ci-	um
	ópera mánuum ejus véritas	tu- is in	te
	benedixit filiis		
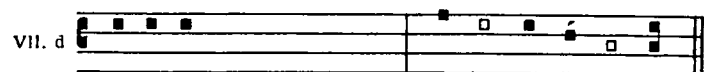
		dex- tris me-	is
VII. d	Sede a	sáe- cu- lum sáe- cu-	li
	et justitia ejus manet in	tu- is in	te
	benedixit filiis	sá- ti- át	te
	et ádipe fruménti		

In singing, the final cadence must be treated like a main conclusion.

6. The Tonus Peregrinus.

The *tonus peregrinus* differs from all other modes by its double Dominant: *a* in the first half of the verse, *g* in the second. The rules for placing the words may easily be deduced from the following example:
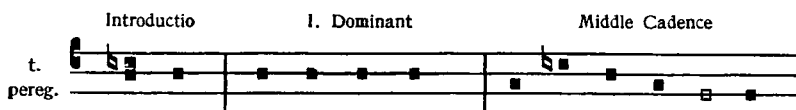
	Introductio	I. Dominant			Middle Cadence				
t. pereg.	1. In éx-	i- tu Is- ra-			el de Ae- gý-			pto
	2.	Montes exultavé-			runt ut a- ri-	e-	tes
	3.	Non no- bis Dó-			mi- ne non nó-			bis
	4.	Benedixit			dó- mu- i Is- ra- el		

| | II. Dominant | Final Cadence. |
1.	domus Jacob de pópu-	lo bár- ba- ro
2.	et colles sicut a-	gni ó- vi- um
3.	sed nómini tuo	da gló- ri- am
4.	benedixit dómu-	i A- a- ron

7. The Magnificat.

The Introduction of the first verse is the same as in the Psalms for the I., III., IV. and V. modes. It is retained throughout the Magnificat.

The II. mode has the following introduction in the first verse
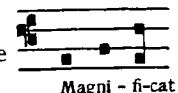
Magni - fi-cat

The other verses of the II. mode, however, have the introduction of the Psalms.

The VI. and VII. modes retain the introduction of the first verse for the whole *Magnificat,* whilst in the VIII. all the following verses are again sung with the introduction of the Psalms, just as in the II. mode.
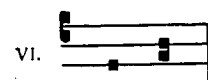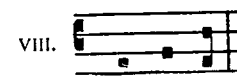
VI. Mag - ni - ficat   VII. Mag - ni - ficat   VIII. Mag - ni - fi - cat

The cadences and the rules for placing the words are the same as in Psalm verses.

The I., II. and VIII. modes have a more *solemn* melody besides the simple one. The introductions in all the verses are the same as in the first verse of the simple form. The middle Cadence, however, is amplified.

I.

Et ex-   sul- tá- vit   spi- ri- tus   me- us
Qui- a   fe- cit mihi   ma- gna qui po- tens est
Gló- ri-   a   Pa- tri et Fi- li- o

**II.
and
VIII.**

Et ex- sul- tá- vit   spi- ri- tus me- us
Qui- a fe- cit mihi   ma- gna qui po- tens est
Gló- ri- a   Pa- tri et Fi- li- o

CHAPTER III.

Hymns.

IN some Plain Chant grammars the rule has been laid down that in hymns the metrical rhythm should be observed. There are, however, several reasons that speak against such a procedure. The melodies would lose much of their natural beauty, especially in syllabic chants, where the metre accents would destroy free rhythm by their regular recurrence. In neumatic and mixed hymns it is, moreover, quite impossible to save the metre, because very often the melodic movement is in evident opposition to the laws governing the distribution of metrical accents, the composers having given two and more notes to unaccented text syllables in cases where the accented syllable has only one.

Excellent results will be achieved in singing metrical text if the laws which we have given above for the different kinds of chants (see Part III) are applied without any regard to the metre and its accents.

The metrical texts sometimes have syllables which the composer has left without notes. For such syllables an auxiliary note must be introduced. It has the same pitch as the following note except in cases where said syllable is in the middle of a word. An auxiliary note must not be inserted when the following syllable has a neum; in this case the superfluous syllable is sung with the first note of the neum.

Examples :

Cum Pá - *tre* et al - mo Spi - ri - tu

Dí - *gi* - tus

Mu - ta - vit un - *da* o - ri - gi - nem

APPENDIX.

Accompaniment of Gregorian Chant.

IT is always difficult to add to a masterpiece, still, organists have to do it; by way of office they constantly weave harmonic textures around master-melodies. The unabridged melodies of old being now restored to their original rights, the problem of harmonizing them has to be confronted by every Catholic organist. The following rules and remarks may prove serviceable towards the solution of the problem.

Rule 1. Every Gregorian Chant melody calls for a *strictly diatonic* treatment; chromatic plainsong is a monster.

Remark: The scales or modes used in plainsong, their harmonic treatment, *i. e.,* necessary modulation in each of them, and from one to the other, should no longer remain "an unknown land" to our organists. Books containing modulations, interludes, etc., in the ancient scales have been ably gotten up by various composers.

Rule 2. Among the harmonies employed preference should be given to the *fundamental triads* and their inversions. Seventh harmonies, being often outlined by the melody itself, are not objectionable when used artistically.

Remark: Even our best organists do well in consulting model-harmonizations; only the best is good enough for the House of God.

Rule 3. Let the parts move in small intervals; every large interval (especially in the bass) tends to make the accompaniment heavy.

Remark: Gregorian melodies, like a beautiful rose in full bloom, will not stand rough handling; the accompanying harmonies should, therefore, move very gradually.

Rule 4. The softest 8 ft. stops of the pipe organ should be selected to accompany the Proper of the Mass, but a little more support be allowed for the Ordinary.

Remark: If the chanters and the "Schola" are sure of their parts, Aeoline, Salicional or Dulciana will give sufficient harmonic background; a Gedakt, or Melodia with Gamba and a mild 4 ft. stop will give ample support and brightness to a good-sized choir.

Rule 5. Bearing in mind that Gregorian song is all melody, conceived without thought of modern harmony, we must restore to that very melody an unquestionable prominence.

Remark: Melody is the mistress; harmony is assumed only as humble handmaid to render convenient services.

Rule 6. Prominence is given to melody, whenever harmony coincides with the melodic accent.

Remark: Harmony has in itself no proper means of increasing or decreasing the intensity of its combinations; it depends, for movement, strength and beauty, upon melody. Melody on her part has a rhythm of her own; her accents may coincide with those of the text, but they may just as well be communicated to any other syllable of the word. From this "melodic license" results the ever-varying freshness and surprising beauty of the traditional melodies. As soon as harmony attaches her chords to text-accent, regardless of melodic stress, the beauty and balance of rhythm are gone.

Illustration of Rule 6. We select the two Antiphons of Epiphany, harmonized by Giulio Bas, as an example to show how the melodic accent is made prominent by the entrance of harmony. The asterisks mark the place where the text-accent stands in opposition to the melodic accent; harmony coinciding always with the latter.

Vé-nit___ lú-men tú-um et ambu-lá-bunt gén-tes___

in lú-mi-ne___ tú-o. Al - le - lú-ia.

Since the melody enters on the thesis, an imaginary pause can be sent ahead in rhythmical editions for singers; organists may strike a melodic arsis, to gain (as it were) sufficient balance. Such a mental process may, however, be omitted just as well; in this case we would call the first note melodic up-beat (Anacrousis), as the following examples, harmonized by Dr. F. X. Mathias, will show.

Fá-ctus est   Spi-ri - tus Dó-mi-ni___

Rule 7. When teaching Gregorian Chant, leave the accompaniment alone, until text and melody are completely mastered.

Remark: The foundation of Gregorian Chant is correct, sonorous, oratorical recitation on a high tone. Practice in faultless reading will be the quickest way to arrive at results.

New Chant Publications

Kyriale. Vatican-Fischer Edition. Gregorian notation...... $0.25

Kyriale. Vatican-Fischer Edition. Modern notation......... .35

Organ Accompaniment to the Kyriale sive Ordinarium Missae. Harmonized by Rev. L. Manzetti..... 2.00

> Testimonial from DOM A. MOCQUEREAU, Prior of the Solesmes Monks and present editor of all Solesmes publications, to Rev. L. Manzetti :
>
> It is with great pleasure that I note your manner of rhythm in the Gregorian melodies and perfect concord between the rhythm and your harmonization. I agree absolutely with you.
>
> In spite of the objections which are raised against the Gregorian rhythm, we hope for the time when they shall be comprehensible to all.
>
> I want others to know of your work and trust you will keep me in touch with all your other publications.
>
> Yours, with most devoted respect,   (signed) ANDRÉ MOCQUEREAU.

Requiem and Libera (Solesmes version), harmonized by Rev. L. Manzetti.................. .50

Requiem and Libera (Solesmes version), with Antiphons, Canticle and Psalm for final absolution. Edited and organ accompaniment arranged by Ignace Müller ...... .60
Vocal part .10

Motets, Hymns for Benediction, Litanies and Antiphons to the B. V. M. Harmonized by Ignace Müller .... .25

Bas, G. Ueber den gregorianischen Gesang..................... .30

Burkard, Rev. Sisbert. Manual of Plain Chant............. .60

Birkle, Rev. Suitbert. "Der Choral." Das Ideal der katholischen Kirchenmusik.................................. 1.25

Holly, Rev. Norman. Elementary Grammar of Gregorian Chant... .25

Send for our complete catalogue of Liturgical Publications.

J. FISCHER & BRO.

7 & 11, Bible House,   NEW YORK

Compositions for Organ

IN THE

CHURCH MODES

BELTJENS, J. Op. 126. Modulations in the Church Modes $1.00

BELTJENS, J. Op. 131. Twenty-four Compositions... 1.80

BELTJENS, J. Op. 133. Forty-two Preludes, Interludes and Postludes.................................. 1.00

BERNARDS, J. Op. 53. Preludes and Postludes......... .90

BOTTAZZO, L. Op. 105. Forty Interludes 1.50

DEIGENDESCH, C. Fifty Modulations...................... .50

GRUBER, J. Practical Manual. Vol. I, containing forty-eight Cadences and one hundred and thirty-six other compositions.................................... 2.25

HALLER, M. Op. 36. Harmonic Modulations 2.25

PIEL, P. Op. 76. Sixty-four Compositions 1.50

PIEL, P. Op. 113. One hundred and twelve short Compositions 1.15

VOLCKMAR, W. Op. 160. Fifty-six Compositions...... .60

J. Fischer & Bro.,   -   -   New York.