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1951 : : *Gregorian Chant Analyzed and Studied* : Marie Pierik

GREGORIAN CHANT

ANALYZED AND STUDIED

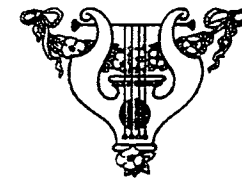
by

Marie Pierik

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The Spirit of Gregorian Chant

The Song of the Church



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Preface

The purpose of this study is not to compete with already existing treatises of Gregorian Chant or even to introduce an added *method* to the teaching of the chant, although this presentation does, in some respects, differ from those of certain other current studies on the subject.

All Gregorian Chant teachers and students are striving for the same goal: an *appropriately* artistic and scientific rendition of this sung prayer of the Church. A rendition such as this, by its very meaning, implies that it be liturgical.

Quite frequently one hears it said that Gregorian Chant should be "simplified" in its presentation if it is to be understood by the people of various degrees of mentality and talent who are rightfully chosen by the pontiffs to sing it at the liturgical services. We subscribe whole-heartedly to this thought. Certainly the presentation of an art destined to be interpreted by the congregation, or even by children alone, should not assume theoretical airs of a complicated and intricate nature. Nevertheless, this does not imply that knowledge of the *real nature* of Gregorian Chant in its component parts of word, melody and rhythm is something of such *simple* character that a certain amount of academic study is unnecessary for its adequate understanding. This idea would be a false concept, for in the same manner that we should fail fully to esteem the essential beauty of medieval painting, sculpture and architecture were we completely unversed in the nature of these arts in relation to their epoch, so would it be impossible for us deeply to appreciate liturgical chant were we equally unversed in the nature of this early medieval music during the epoch of its

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full development. Therefore, it is requisite that every serious student of Gregorian Chant apply himself with diligence to study of the *nature* of the chant if he desires to arrive at lasting results of a scientific, artistic and liturgical character.

Accordingly, the purpose of the following study is to introduce the various factors which enter into knowledge and presentation of Gregorian Chant as liturgical art and science in as lucid a manner as we are able, avoiding anything of an intricate nature, while at the same time posing the subject matter on the fundamentals which underlie the entire structure of this sacred music. It is a presentation based upon *principles* rather than upon *method*. These principles are found in broad lines in the Preface of the Vatican Gradual published in 1907.

In undertaking the difficult task of endeavoring to put into written form academic study of Gregorian Chant, we have employed the same presentation which has served our class work during the past three decades to students of various ages from eight to eighty, to persons of different creeds and walks of life in our own and other countries and, most significant, we feel, to students of vastly dissimilar mental endowment and natural talent. This unique experience has been of immeasurable service to the writer, because it is in teaching that one learns to teach—we owe much to our pupils.

While stressing the importance of academic study we must also bear in mind that comprehensive knowledge of Gregorian Chant cannot be acquired by study of a treatise on the subject alone. One would not consider himself as possessing knowledge of Giotto's art only through study of the great painter's technical procedures of work. He would also have to view carefully this early artist's masterpieces. Likewise, academic study of early Christian monody should be accompanied by active participation in a choir of liturgical plainchant, or at least by the opportunity of hearing Gregorian Chant satisfactorily rendered by others. An eminent musical liturgist expressed it in these terms: "One is formed to the 'Gregorian temperament' through assiduous intercourse with the sacred cantilena."

Preface

In a recent audience with Catholic artists Pope Pius expressed to them the function of art in words which apply not only to art in general but to Gregorian Chant in particular. On this occasion the Holy Father spoke the following words: "Art is the most living, the most comprehensible expression of human thought and sentiment, the one that most profoundly penetrates the intelligence and sensibilities. There are two conditions for art to fulfil its task: first, it must have a truly expressive value and it must have the ability to assist the senses to rise above material smallness to the true and the good and the beautiful, to the only true Good God. The second condition for art is that it fulfil its mission of understanding, of concord and of peace, in that through its means, instead of the senses weighing down and pinning the soul to earth, art will serve to give it wings, to raise it above petty things and fleeting troubles towards the eternal, towards the only true Good, towards the only Center where union and unity are realized, towards God."

That, in fact, is the supreme goal of the most chosen of the divinely inspired music of the Catholic Church—Gregorian Chant.

The Author

Prologue

Jesus has been called "the first Christian cantor." He must frequently have chanted the Jewish liturgy as soloist. The Gospels furnish us with certain examples. St. Luke recounts the occasion when Our Lord read aloud in the synagogue the text from the prophet Isaias: "The Spirit of the Lord is upon me. . . ." (IV, 18) Jesus was chosen from the congregation by the hazzan (cantor) to fulfill this rite. The reading, on which He next preached, was actually a modulation wherein He conformed to the custom of His time in observing the musical accents and punctuation markings of the phrases, as was the case with all Israelites who were invited to read passages from the Law and the Prophets. When Jesus sang at the Last Supper (Matt. XXV, 30) He acted as cantor in the responsorial chant of the Hallel (psalms 112-117) with His apostles.

The coming of the Holy Ghost left in its wake Christian life with liturgical prayers at fixed hours: "Peter and John went up to the Temple at the ninth hour of prayer." (Acts, III, 1) As soon as the Church was detached from Jerusalem and radiated in the world, the people continued with public prayer analogous to that in the Temple. The new-born Church, as St. Jerome points out, avoided innovations among her Jewish converts which might have scandalized the first faithful. Like a benevolent mother she retained certain liturgical practices which were in no way contrary to, but rather in keeping with, the spirit of the Church.

PART I

Gregorian Chant

GREGORIAN CHANT

Gregorian Chant, the official music of the Church, is a sacred musical language whose origin stems from the beginning of the Church itself. St. Gregory the Great (d. 604), from whom the chant takes its name, inherited an already existing and developed liturgical music. The title "plainchant" (*cantus planus*) was employed for this musical art in the twelfth century, at the time when proportional notation (*ars mensurabilis*) and harmony (the concordant superposition of melodies) had come into existence, in order to distinguish Gregorian Chant, which is monodic in character (a one-voiced melody) and of equal notes, from many-voiced music of proportional notation.

St. Gregory's particular contribution to the chant which bears his name lies principally in the power of his direction of the reform which brought to perfection the chants already in use and the addition of certain pieces adapted to liturgical changes which Pope Gregory himself made.

Gregorian Chant has been termed "a doctrinal music in that it is by destination a radiation of truth, of which the Church is depositor." Through various causes this beautiful traditional music was for many centuries either disfigured or lost to the Church completely and it was not until our own epoch that it was "rediscovered."

After many valiant attempts on the part of liturgical musicians to restore Gregorian Chant to its pristine purity, these efforts were finally crowned by the discoveries of two Bene-

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dictine monks of Solesmes, France, Dom Paul Jausions (d. 1870) and Dom Joseph Pothier (d. 1923), as a result of intensive study and archeological research labors.

The ultimate restoration of Gregorian Chant to the universal Church is due primarily to the initiative of Pope Pius X, who, in the *Motu proprio* of November 22, 1903, imposed the obligation upon all—clergy as well as laity—that “this chant proper to the Roman Church, the only chant that she has inherited from the ancient Fathers, which she directly proposes to the faithful as her own, and which she has jealously guarded for centuries in her liturgical codices, which she prescribes exclusively for some parts of the liturgy” be restored to the Church. “And,” the Holy Father adds, “special efforts are to be made to restore Gregorian Chant to the *people*, so that the faithful may again take a more active part in the ecclesiastical offices as was the case in ancient times.” (Sec. 2)¹ It was because of this cherished desire on the part of Pope Pius X—return to congregational singing—that the Vatican edition of the *Kyriale* was brought out two years before (1905) the *Gradual* (1907).

Succeeding Popes have reinforced the obligations stressed in the *Motu proprio* of 1903: “So that the faithful may take a more active part in divine worship, let Gregorian Chant be restored to popular use in the parts proper to the people. Indeed it is very necessary that the faithful attend the sacred ceremonies not as if they were outsiders or mute onlookers, but let them fully appreciate the beauty of the Liturgy and take part in the sacred ceremonies, alternating their voice with the priest and the choir, according to the prescribed norms. If, please God, this is done, it will not happen that the congregation hardly ever or only in a low murmur answer the prayers in Latin or in the vernacular.” (Pope Pius XI, *Divini cultus*, IX)²

“As regards music, let the clear and guiding norms of the Apostolic See be scrupulously observed. Gregorian Chant,

¹ Catholic Education Press, Washington, D. C.

² *The White List*, The Society of St. Gregory of America, Philadelphia.

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which the Church considers her own as handed down from antiquity and kept under her close tutelage, is proposed to the faithful as belonging to them also. In certain parts of the Liturgy the Church definitely prescribes it; it makes the celebration of the Sacred Mysteries not only more dignified and solemn, but helps very much to increase the faith and devotion of the congregation.” (Pope Pius XII, *Mediator Dei*, IV, 2)³

Pope Pius X has termed Gregorian Chant “the sung prayer.” Take notice that the Holy Father did not say that it is “a *song* that is *prayed*” but “a *prayer* that is *sung*.” A Trappist monk of our day (Thomas Merton) has summed it up in the following sacred tribute: “For the magnificent and holy plainchant is the voice of Christ, and the psalms are His songs of love and praise.”⁴

The official rules for the interpretation of Gregorian Chant, those binding upon the universal Church,⁵ are found in the Preface of the Vatican Gradual. Herein are expressed in simple and lucid terms the principles which guide the interpretation of Gregorian Chant from the standpoint of the triple alliance of the word, the melody and rhythm, whose combined elements constitute a *living whole*. The rules of the Vatican Edition make manifest that it is practically impossible to consider any one of these three factors apart from the interdependence of all three in a musical art which, in the last analysis, remains always “the sung prayer.”

In this present short narrative of the early Church we shall discover that not only the pieces of the Ordinary of the Mass, with certain reservations for the Gloria and the Credo, but those of the Proper as well, other than the Tract, were sung, at their origin, by the *congregation*, either in responsorial form, the most ancient manner, wherein the people answered each clause or verse chanted by the reader with some acclamation or ejaculation, or, from the fourth century on, in antipho-

³ Translation, Vatican Library, Rome, 1948.

⁴ *Exile ends in glory*, p. 47.

⁵ Decree of February 18, 1910, Prefect of S. C. R.

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nal manner, alternating chanting of the psalm verses by two choirs.

When later the music of the Church became more florid, the educated voices of the *scholae cantorum* (singing schools) in the various basilicas took over the singing of the Proper, and this has been their function ever since. From about the tenth century on, congregational singing of the Ordinary likewise disappeared. The composers now started to write more difficult music and the people could not arrive at executing it, so the educated voices of the *scholae* appropriated to themselves *all* the songs of the Mass. The advent of polyphony (superimposed melodies sung simultaneously) completed the course already begun. The congregation let itself be swayed by the charm of the new music and gradually abandoned its inherited and traditional right.

Not until the advent of Pope Pius X to the pontifical throne did the Church furnish a pontiff who considered it his sacred duty to restore the lost heritage to the Church. Pope Pius X was especially qualified for drawing up laws pertaining to liturgical music because of his natural talents and experience in the field of Church music. This saintly Vicar of Christ inaugurated not only a new era in the life of Gregorian Chant, but, at the same time, he gave an impetus to the life of the Church which continues to make itself felt throughout the entire Catholic world.

So it is that today serious students of Gregorian Chant seek also a comprehensive knowledge of the history and liturgy of the Church—the Eucharistic Sacrifice and the Divine Office. This is not difficult to procure in our day which has furnished magistral works on the liturgy, to be found in English as well as in foreign languages.

To our knowledge no condensed history of the entire Mass—Proper and Ordinary—which concentrates particularly on participation of the *people* in the early songs of the Church has yet been presented in English. It may then prove of interest to pastors who are striving to fulfill the unanimous desire of recent pontiffs that congregational singing be restored to the

Gregorian Chant

Church, to see for themselves what an integral role the people played in the formation of the musical liturgy of the Church, and we hope that in turn this may serve as a means of encouragement to their own present day efforts.

"... Surely We are aware of the zeal and labor demanded by all these matters [pertaining to the restoration of the musical liturgy of the Church] which We have just ordained. Yet who does not know how many works, and how very artistically accomplished, our ancestors, undeterred by difficulties, have handed down to us because they were imbued with the zeal of piety and the spirit of the musical liturgy? And it is not to be wondered at, for whatever proceeds from the interior life of the Church lives, transcends the most perfect things of this world. Let the difficulties of this most holy undertaking stir and rouse, and in no wise weaken, the spirits of the Bishops of the Church, all of whom by harmoniously and constantly obeying Our wish will accomplish a work for the Supreme Bishop, most worthy of their episcopal office." (Pope Pius XI, *op. cit.*, XI)

PART II

Proper of the Mass

GRADUAL

St. Justin in his first Apology (c. 155) gives us the following description of the early Eucharistic Sacrifice: "On the day of the Sun all who dwell in the cities or in the country come together in one place. The narratives of the Apostles or the writings of the Prophets are read as long as time will permit. When the reader finishes, the president [the bishop or his representative] verbally instructs and exhorts all to follow the beautiful example just cited. Then all rise and prayers are said ; finally, at the termination of the prayers, bread and wine and water are brought. The president in like manner offers prayers and thanksgiving, according to his ability, and the people respond with the acclamation 'Amen.' Each person receives a part of the Blessed Bread which is distributed and is sent to the absent by the ministers of the deacon." (ch. 67)¹

This account reveals, then, that the primitive Eucharistic Sacrifice started with reading of Holy Scripture, as in the synagogue ritual of the Sabbath and as still exists in the Roman Mass of the Presanctified. The first readers of the Holy Books in the Church were laymen chosen from the congregation just as was the case in the synagogue. They were designated by the bishop or by his representative to serve in this capacity. In the third century these scriptural readings were confided to certain chosen faithful, who, little by little, were considered as clerics. In the fifth century the function of lector marks the first degree of the priesthood, and today the lector is con-

¹ Ante-Nicene Library, 1, 186.

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sidered with the three other orders: the porter, the exorcist, and the acolyte.

The psalms accompanied all the circumstances of the Christian life of the people in the first centuries of the Church. The Apostolic Constitutions (c. 380), in describing the Syrian liturgy derived from Jerusalem, give the first testimony of responsorial psalmody, rendered by a soloist and the people. (Bk. VIII)² It can be supposed, however, from this description that the same manner of rendition had been practiced from the third century, or even before, and was used earlier than antiphonal chant. Responsorial form came from the Mosaic cult. In the synagogue every reading of Holy Scripture was followed by a song.

The Apostolic Constitutions also indicate three groups of readings in the early Church: 1) From the Old Testament. 2) The Acts or the Epistles of St. Paul. 3) The four Gospels. The same document states that the readings were interspersed with chants of the psalms.³ After each couplet of readings from the Old Testament (in these groups of readings it seems they had many couplets) the people sang as far as the acrostic, the pause marked at the middle or end of the psalm verse.

At this epoch one entire psalm was sung and this practice continued until the fifth century. St. Jerome (d. 420) alludes to this custom. (*Brev. in ps.* 145)⁴ St. Augustine (d. 430) speaks of the same: "We have heard the first lesson from the Apostles, then we sang a psalm. After that the lesson of the Gospel showed us the ten lepers healed." (*Serm.* 176)⁵ St. Augustine adds that the psalms were fixed by the bishop for the Mass of the day and the people responded with a refrain which was a constant repetition of the central thought, as in psalm 135: *quoniam in æternum misericordia ejus*.

The Holy Doctor insists, as does St. Paul (Eph. V, 19), that the song must come from the *bottom of the heart* and that the voice should be in full harmony with one's life and works.

² *Ib.*, 7, 486.

³ *Ib.*, 487 ff.

⁴ *Patrologia Latina*, 26, 1249.

⁵ *Ib.*, 38, 950.

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(*Serm.* 198)⁶ He considered it as one of the principal duties of his preaching that the psalms be explained to the people in accordance with their intentions. (Dom A. Dohmes)⁷ The psalms should be an echo of that which was taught by the readings, and they often had a close relation to them. That is why the Fathers attached the greatest importance to the fact that the Christian people *understand* what they sing.

Eventually participation of the people in the chant of the psalms after the reading disappeared. From the second half of the fifth century the *schola* of educated voices in the Church took over the singing of the refrain and it in turn became quite as elaborate as the soloist's verses. The rendition now proved so beautiful and of such inspirational value that the bishop and his assistants did not proceed with the liturgical ceremonies but listened to the singing. By the middle of the sixth century the music of the *responsorium* was so elaborate that only one psalm verse was sung after the introductory passage (refrain) was repeated. At the close of the psalm verse the refrain was sung once again. The immediate repetition of the refrain was not rigorously maintained after Gregory I, during which time the length of the Mass was shortened. Permission for this repetition is now given, if so desired. (Vatican Gradual, *De ritibus servandis in cantu Missae*, IV)

The first Roman Ordo (c. 770, but founded on a similar document of the sixth century) employs the name *responsorium* for this early chant of the Mass, but some time in the Middle Ages the title Gradual (from *gradus*, the step of the ambo on which the reader chanted the psalm) was given to this song to distinguish it from the *responsorium* of the Office.

ALLELUIA

The second responsorial song of the Church is likewise an inheritance from the Jewish liturgy. Its Hebrew prototype

⁶ *Ib.*, 39, 2115.

⁷ Material from Dom A. Dohmes, of Maria Laach, is taken from 1939 issues of *Revue du chant grégorien*, Grenoble.

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existed in the Temple of Solomon and continued to be used in the synagogue as a liturgical acclamation or refrain to the psalm verses chanted by the soloist. The word "Alleluia" is derived from the imperative plural of the Hebrew verb *hillel* (to praise), *hallelu+yah* (abbreviation of Jehovah). The Church continued to use this ejaculation in Hebrew even as she did the words "Amen," "Hosanna" and others, even though they could have been translated into the prevailing liturgical language, in order to preserve unchanged certain traditional Jewish customs, as already pointed out.

"Alleluia" was one of the most popular ejaculations of the early Church. St. John's vision in the Apocalypse of the "voice of a great multitude . . . singing Alleluia" presupposes a terrestrial liturgy at that time with the voice of *all the assembly*. (D. Dohmes) This Hebrew ejaculation, modulated on all forms, became the refrain of gladness which accompanied the daily occupation of the peaceful populations converted to the faith. It was the Christian's cry of victory emerging from two and a half centuries of persecution and oppression and in reunions of the cult was the most frequently used of the musical acclamations by which the entire assembly united in the chant of the Church. (St. Jerome, *Epist.* 107, 1)⁸ Christians used it at Easter time to salute one another as a means of mutual encouragement in the realization of that which they had to accomplish. (St. Augustine, *Ennar. in ps.* 148)⁹ Sailors at sea saluted one another from afar with the cry "Alleluia."¹⁰ Rowers used it for the cadence of the refrain of a canticle which they sang to Christ. Venerable Bede recounts that St. Germain, Bishop of Paris, commanded the soldiers to sing it before battle, so that with this cry they might march to combat and win victory without bloodshed. (*Hist. Eccles.*, 1, ch. 20)¹¹

The Alleluia, especially with its character of refrain, constitutes the most venerable and the most ancient representation of the sung prayer of the people at the Mass during the first

⁸ P. L., 22, 868.
⁹ *Ib.*, 37, 1938.

¹⁰ Gerbert, *De cantu*, I, 57.
¹¹ P. L., 95, 49.

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ages of Christianity. St. Augustine speaks several times of the Alleluia of Pentecost as an ancient tradition of the Church heard *everywhere* during the fifty days after Easter. (*Ennar. in ps.* 106; *Serm.* 252)¹²

In the early Christian church the Alleluia was sung by the people as a refrain to the psalm verses and probably in simple syllabic setting. At its origin it accompanied an entire psalm, but later only a single psalm verse was used. When the *jubilus*, or long vocalization, was added to the last syllable, it was probably the soloist who sang this melismatic ornament. Both the east and the west used the song of the Alleluia before the Gospel prior to the fourth century. (D. Dohmes) St. Augustine alludes to the participation of the faithful in the Alleluia of the Mass: "The Holy Spirit having exhorted us by the voice of the psalms, we *all* answered with one voice 'Alleluia.' Just as [after the resurrection] we shall contemplate truth without fatigue and with everlasting delight . . . and we shall be united to truth in a sweet and chaste embrace, so shall we render it praise with as untiring a voice in singing 'Alleluia.' For all the citizens of this city, in their exultation, will sing 'Alleluia.'" (*Serm.* 362)¹³

St. Gregory's assertion that the Alleluia was introduced into the Roman Mass by Pope Damasus (366-84) after it had been made known to him by St. Jerome¹⁴ has been questioned by liturgists.¹⁵ St. Gregory extended its use to all the Sundays of the year except Lent.

Since *all the people* participated in the song of the Alleluia at the Mass in Africa, it must have been the same in Rome during the same epoch. (D. Dohmes) The participation of the people in the rendition of the Alleluia ceased probably about the middle of the fifth century, the same time that they relinquished their singing of the first responsorial chant of the Mass, the Gradual. During the fifth century the three initial readings of the Mass, Prophecy, Epistle, Gospel, were reduced to the two latter, but the psalms remained two, although both

¹² *Ib.*, 37, 1419; 38, 1176.
¹³ *Ib.*, 39, 1632.

¹⁴ *Ib.*, 77, 956.
¹⁵ Cf. Cath. Ency. (1936), *Alleluia*.

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were now joined together between the Epistle and Gospel. The first of the two psalms was reduced to the two verses of the Gradual and from the second psalm the single verse of the Alleluia resulted.

INTROIT

The Eucharistic Sacrifice comprises three processions: 1) The entrance of the pontiff into the church, Introit. 2) The procession of the faithful carrying their offerings for sacrifice, Offertory. 3) The communicants going to the Eucharistic Banquet, Communion. The chants which accompanied these processions appeared nearly at the same time as the processions themselves. At their origin these three chants were antiphonal in character (Gr. *anti*, against + *phone*, sound), the men stationed on one side of the church, the women and children on the other, alternating at the octave. This practice of the Greek church came to the eastern church from the synagogue, where the men's voices alternated with a chorus of women's and children's voices. In the principal centers of life in the Church the people knew the psalms by heart. Since they were the really substantial basis of the daily prayer of the faithful, there was no difficulty for the whole assembly to participate in the chanting of the psalms in antiphonal manner.

One of the first accounts of antiphonal singing comes to us from a certain Sylvia (or Egeria), possibly a nun of Gaul or Spain, who heard the psalms sung at Jerusalem (385-88) by two alternating choirs: monks and nuns, and laymen (women and children).¹⁶ St. Basil also writes of this practice in the East: "Our people collect in the church at night...; from prayer they proceed to the chant of the psalms, and, separating into two parts, they psalmody in alternate choirs, fortifying themselves in this way not only in meditation of the word of God but likewise by concentration, and in banishing distractions from the heart. One side alone intones the piece and the other side then unites with them. The night is passed in

¹⁶ Msgr. L. Duchesne, *Origines du culte chrétien*, 469.

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psalmodizing in this manner, interspersed also by prayer, to the break of day. As one man, as one mouth, as one heart all intone one of the penitential psalms, applying to themselves these words of sorrow and of penance."¹⁷ (*Epist.* 207)

The antiphon was a little melody which served as an exposition of the melody of the psalm verses themselves. The antiphon was sometimes sung by one voice, the first cantor, or again, either of the two choirs might sing it. It was also intercalated between the verses, a refrain sung by the combined choirs; at the close it was repeated by all. Sylvia's account of her pilgrimage to the Holy Places is the most ancient document in which the antiphon and psalms are separately enumerated. The term antiphon is not used by St. Ambrose, St. Jerome, nor St. Augustine. St. John Chrysostom, knowing the psalms for two choirs at Antioch, introduced them at Constantinople. This style was imitated by St. Ambrose (d. 397), who had the hymns and psalms sung "in oriental manner," *secundum morem orientalium partium*. (St. Augustine, *Confess.*)¹⁸ St. Ambrose introduced antiphonal singing of the psalms at the nocturnal Vigils (to which the name Matins was later given) at Milan, and Rome must have adopted this custom about the same time. (D. Dohmes.) Peter Wagner suggests that antiphonal singing may have come to Rome in 382 during the period of a council under Pope Damasus, and that the eastern bishops may have introduced this style into the Roman Vigils, from which it passed a half century later into the Roman Mass.¹⁹

During St. Augustine's time reading still constituted the beginning of the Eucharistic Sacrifice at Carthage. At the start of the fifth century an entrance chant was unknown. A contemporary of St. Augustine seems to have introduced this practice at Rome. The *Liber Pontificalis* attributes to Pope Celestine (d. 432) the prescription of alternating chanting of

¹⁷ Taken from the Italian translation of Dom P. Thomas, *Storia del Canto Gregoriano*, p. 51.

¹⁸ P. L., 32, 770.

¹⁹ *Origines et dével. du chant liturgique* 1, 106.

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the psalter by *all* before the Mass,²⁰ that which had not been done before, only the Epistles of St. Paul and the Gospels having been read just prior to this time. (Cf. p. 21, par. 4.) However, the thought of the pontiff must have been that the one hundred and fifty psalms were to be distributed between the Sundays and feast days throughout the year.

The conclusion is that an entire psalm, or at least series of verses of a psalm, were sung by *the people* at the entrance (*introitus*) of the pontiff into the church. According to a ninth century Ordo, the psalm started as the celebrant and his assistant left the sacristy at the side of the principal entrance of the church and terminated with the *Gloria Patri* at a sign from the pontiff after his arrival at the altar.

At Rome the singing of the Introit was taken by the *schola* at an early age. By the time of St. Gregory it was already a developed choral chant. The first Roman Ordo describes it as a chant of the *schola*,²¹ but in Gaul there is evidence of the participation of the faithful in the rendition of the Introit until the ninth century, although their part in it may have been reduced to that of the Doxology alone. Charlemagne ordained that "the Gloria Patri should be sung by *all* with reverence." (*Admonitio generalis*, 789)

As the preliminary ceremonies of the Mass became shortened the number of psalm verses was cut down. By the ninth and tenth centuries the Introit was reduced to its present form, as given in the eleventh century Roman Ordo: antiphon, psalm verse, *Gloria Patri* (with *sicut erat*) and a closing repetition of the antiphon, A-B-C-A. The first verse is marked *Ps.*, a souvenir of its origin as an entire psalm.

The Introit acts as a "herald" for the sentiment of the feast which the Mass celebrates.

OFFERTORY

According to the testimony of St. Augustine the Offertory was born at the time when antiphonal singing reigned every-

²⁰ Duchesne, 230-1.

²¹ E. G. Atchley, *Ordo Romanus* I, 58.

Proper of the Mass

where, a fact which supports the supposition that it came into existence about the same time as the Introit and at its origin was an antiphonal chant. St. Augustine says that at Carthage before the oblation (*ante oblationem*) and during the offerings of the people they started to sing "hymns drawn from the book of psalms." (*Retract.* II, 11)²² He defended this practice against the Catholic Tribune which protested against this innovation, from which is implied that until that time a song at this place in the Mass was unknown and that St. Augustine probably introduced it into his church as a novelty. The description suggests that these psalms *ante oblationem* were sung by *the people*. By *oblatio* is understood the central part of the Eucharistic Sacrifice, the prayer of offering properly speaking, which corresponds to what we call the Preface and Canon. Thus psalms sung *ante oblationem* correspond to what we know today as the Offertory. (D. Dohmes) Dr. Wagner thinks it is probable that Africa adopted a Milanese or Roman custom (*Origines*, *loc. cit.*), which means that this practice should have existed at both Milan and at Rome at the beginning of the fifth century, or at least at Rome, from which latter place Milan may have borrowed it.

Dom Dohmes suggests that since it must have been difficult for the people to sing and carry their gifts to the altar at the same time, this circumstance may account for the fact that the Offertory was the first of the antiphonal chants to be taken over entirely by the *schola*, which from then on transformed it into a responsorial piece for soloist and choir. Dr. Wagner adds that since the choir members themselves had to carry their offerings to the altar the execution of the verses was confined to but one or two singers, cantors, and the choir sang only the refrain. This produced a very interesting cyclical structure. It started with the antiphon, or refrain, sung by the *schola*, followed by one, two or at most three psalm verses sung by the cantors. After each verse the *schola* repeated the last part of the antiphon. At the end the entire antiphon was sung by all: A-Ba-Ca-Da-A.²³

²² P. L., 32, 634.

²³ *Geschichte der Messe*, Preface.

From the time when the Roman *schola* fixed the melody there is disagreement between the designation of the Offertory chant and its musical character. The most ancient documents call it *antiphona ad offerendum* and it is placed on the same plane as the *antiphona ad introitum* and *antiphona ad communionem*. In fact, its original melodies were simple, like those of the first Introits and Communions. But in the transmitted manuscripts it is melismatic, florid in character, more on the order of the Tract, Gradual and Alleluia.

When the ceremony of congregational offering at the altar ceased, the psalm verses were eliminated and the antiphon, or refrain, stood alone. From the thirteenth century the Offertory everywhere was a song of but a single piece. The Requiem Mass with its verse is the only reminder of the ancient usage.

From the reaction exercised on music by liturgical things, it thus resulted that the Offertory became a very developed song of the soloist, as is found in the Gregorian Offertory. Accordingly, this piece became the artistic central point of the Mass in taking over the function formerly filled by the *Gradual responsorium*.

COMMUNION

The first information we have regarding the Communion comes to us from St. Cyril of Jerusalem (347-8), which indicates that the first half of verse 9 of psalm 33, "O taste and see that the Lord is sweet" was used as the text of the Communion. (*Catechetical Lectures of St. Cyril*, 5, 20) The Apostolic Constitutions give all of psalm 33 for the Communion: "Psalm 33 should be sung while all the others communicate." (VIII, 13, 1) St. John Chrysostom relates from his journeys in Antioch (386-97) that those initiated into the mysteries (*the faithful*) repeat assiduously: "The eyes of all hope in Thee, O Lord, and Thou givest them meat in due season [Ps. 144, 15] sung as a refrain. This takes place while they savor the Body and Blood of Him Who regenerated the faithful." (*Expos. in ps. 144*)²⁴ St. Jerome speaks of the song in Bethle-

²⁴ *Patrol. Græca*, 51, 464.

hem (408-10) which was evidently a collective one: "Associated each day with the Celestial Bread we sing 'Taste and see . . .'" (*Comment. in Is.*)²⁵ St. Augustine in his sermons always returns to "Approach the Lord and you will be enlightened" as well as to verse 9 of psalm 33. (*Serm. 225. Ennar. in ps. 33*)²⁶

In Africa the Communion psalm was sung like the Offertory, *by the people*. At Rome antiphonal singing of the Communion by the people must have prevailed at the same time as that of the Introit, since the antiphons of both pieces seem to be from the same period. Each had its origin in antiphonal singing of a psalm, one at the beginning of the Mass, the other at the end. Thus the structure of each must have been the same. (A. Baumstark, quoted by D. Dohmes) At Rome the chant of the Communion was evidently assigned to the *schola* at an early age because the first Roman Ordo speaks of its rendition by the subdeacons and *schola*,²⁷ to whom it had already passed a long time before. At this early period also, psalms other than 33 were chosen for its rendition. The Roman Mass uses verse 9 only for the eighth Sunday after Pentecost.

In the Middle Ages the giving out of Holy Communion at High Mass gradually went out of practice, so there was eventually no necessity for a long accompaniment. Accordingly, the antiphon lost its psalm verses, and by the ninth or tenth century stood alone as the Communion piece. The Requiem Mass with its single Communion verse reminds us of the ancient usage. The Communion antiphon is less melodically developed than the Introit, which, as previously stated, announces the character of the feast which the Mass celebrates.

Dom Abbot Ferretti speaks of the Introit and Communion as the prelude and postlude of the entire eucharistical and eucharistical drama of the Mass. (*Estetica Gregoriana*, p. 292)

²⁵ P. L., 24, 86.

²⁶ *Ib.*, 38, 1098; 36, 311, 315.

²⁷ Atchley, *op. cit.*, 160.

PART III

Ordinary of the Mass

KYRIE

The word "Kyrie" (Lord) like the word "Sanctus" (holy) and other acclamations was popular before becoming liturgical. (Dom F. Cabrol) "Kyrie" with the added supplication "eleison" (have mercy) was probably in former times a litany sung before Mass. With time this litany of introduction underwent a double transformation, of matter and of form. A rubric of the Sacramentary of Pope Gelasius (d. 496) placed *after* the Introit reads: "After a little interval *all* start the *Kyrie eleison* with the litany."

In a letter to St. John of Syracuse; St. Gregory writes: "We never sing the Kyrie like the Greeks. They all sing it together. We clerics (around the altar) intone and the *people* respond."²⁸ The introduction of the "Christe" was one of the liturgical changes of Gregory I. The Greek church does not include the "Christe." In 529 St. Césaire of Arles introduced the song of the *Kyrie eleison* into the Gallican Mass, following the example at Rome.

Like the psalm pieces of the Mass, the *Kyrie* was at first fitted to the needs of the liturgical ceremony and the singers ceased at a sign from the pontiff. It was soon after Pope Gregory's time that it became customary to sing nine implorations.

The *Kyrie eleison* is the only piece in the Roman Mass that is sung in Greek. (The *Trisagion* of Good Friday are *acclamations* sung in Greek.) Liturgists offer two solutions for this peculiarity. One is that the Greek text is not a frag-

²⁸ P. L., 77, 956.

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ment of the early Roman Mass which was said in Greek, but that this term was adopted about the fifth century in Greek, prior to which time it was said in the litany of general petition before Mass but in the Latin tongue. Dr. Wagner concludes, on the other hand, that since even at Rome Greek was the liturgical language until at least the end of the third century, by that time the song of the *Kyrie* must have become so much a prayer of the people that on the occasion of the first codifying of the Latin liturgy the Church was reluctant to change the term from Greek to Latin. We find here an example of the powerful influence attributed to participation of the *people* in the early liturgy of the Church.

During the seventh and eighth centuries congregational singing of the *Kyrie* ceased at Rome. At this epoch the Ordinary was sung by the clerics assembled around the altar but the people continued to join in the singing of the acclamations and answers, *Amen, Et cum spiritu tuo*, etc. Outside of Rome, however, congregational singing of the Ordinary continued and in Gaul this custom obtained until the end of the tenth century.

The *Kyrie* is the first of the five-piece series, the Ordinary of the Mass, whose rendition has been restored to the people by Pope Pius X.

GLORIA

This hymn of praise, built upon the acclamation *Gloria in excelsis Deo*, sung by the angels at the crib in Bethlehem, was interchangeable with the hymn *Te Deum* in the ancient liturgies. One or other of these songs was sung at the nocturnal Vigils or else served as an early morning hymn in preparation for the Holy Sacrifice. The Greek Church still uses the Gloria hymn of praise at the morning office.

The Christians came together each morning at the same hour to render praise and glory to God because of His goodness. The church of Milan followed this early Greek custom until the sixteenth century. The presence today of the *Gloria* at the Roman Mass of Holy Saturday, wherein there is no

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Introit, Offertory nor Communion, fulfills its original function as a morning hymn of praise.²⁹

The *Gloria* was introduced into the eastern Mass in the fourth or fifth century. It came into the Occident in the sixth century and was sung for quite a long time in Greek, like the *Kyrie*. It is found in manuscripts of the ninth and tenth centuries in Greek but written in Latin letters.³⁰

An old document says the *Gloria* formed part of the early Christian Mass. Pope Symmachus (d. 514) extended its use to Masses said by bishops on Sundays and feasts of Our Lord and of the Martyrs; the ordinary priest was permitted to intone it only on Easter Sunday. Use of the *Gloria* in the Roman Mass was not general until the eleventh century. There are still many days of the liturgical years when it is omitted, including all days of penance. It has never arrived at a place in the Mass equal in importance to that of the other pieces.

Unlike the other Mass songs considered up to this point, the song of the *Gloria* was intoned by the celebrant and not by the cantors nor by the clergy assembled about the altar, as was the *Kyrie* in the Roman Mass. The celebrant was privileged to permit that it be sung or omitted. After its intonation the assembled clergy, not the *schola* nor the congregation, continued it. This was a natural procedure in view of the alertness demanded for the continuation of a song whose presence or absence in the Mass had not been previously determined. The intonation of the *Gloria* has always remained with the celebrant.

The Latinization of the *Gloria*, its psalmodic character, the brevity of its phrases, like those of the litany, destined it to the Ordinary.

The *Gloria* is the second of the Mass songs which the congregation is chosen to render.

²⁹ Dom H. Leclercq, *Dict. d'archéologie, Gloria*.

³⁰ *Idem*.

CREDO

The Creed formula used in the rites of Baptism and in daily prayer is called the Apostles Creed because it represents the summary of the apostolic doctrine which, according to tradition, was preached by the first disciples of Christ in twelve articles, one attributed to each of the apostles (Matthias replacing Judas). The second Creed formula is the Nicene version, used at the Mass, and which, in 325 at the Council of Nicea, established the doctrine of the Son equal to the Father in refutation of the Arian heresy. The doctrine of the Holy Spirit equal to the Father and the Son was subsequently established at Constantinople in 381.

The Creed was introduced into the Mass at Antioch in the fifth century and at Constantinople, Spain, Gaul and elsewhere in the sixth century. Its Greek title, *Symbolē*, signifies synthesis or summing up. The Mass Creed was bestowed upon the faithful as a more detailed and explicit symbol than the one used anteriorly at Baptism. Its nature is confirmation in and affirmation of the true Catholic doctrine against all heretical infiltration. In the sixth century the priest intoned and the clerics *with all the people* continued.³¹ It is evident that they sang it by heart since they had no books of music.

In Gaul, Amalarius of Metz (d. 850) writes: "After Christ (in parable) has spoken to the people, they apply themselves with greater fervor and devotion to confess the object of their faith; for it is proper that after the Gospel is read the people express with resounding voice the truths of the faith in which their spirit is confirmed. (*De ord. antiph.*)"³²

From the sixth century the Gelasian Sacramentary anticipates the song of the Credo both in Latin and in Greek. From the ninth century the Roman Ordo includes the Credo for certain feasts in imitation of that done in other churches. In the eleventh century, at the express wish of St. Henry II, Roman Emperor, the Credo was incorporated into the Roman

³¹ Gerbert, *De cantu*, I, 426.

³² P. L., 105, 1323.

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Mass by Pope Benedict VIII. This late insertion of the Credo as an established part of the Roman Mass is attributable to the fact that the Roman Church was not impaired by heresies in the early centuries as was the Eastern Church, so the faithful at Rome were not obliged to make an explicit profession of faith as were their eastern brethren.³³

The Credo is not a direct conversation like the *Kyrie*, *Gloria*, *Sanctus* and *Agnus Dei*, but an affirmation of fundamental truths, an act of *personal* faith and charity: *Credo*, (*I believe*), the Constantinople version, is used in Rome, Milan and in the oriental churches. The Mozarabic liturgy of Toledo, Spain, still uses the Nicene version: *Credimus*, (*we believe*). Here the Credo is said at the end of the Canon before the *Pater*, the only liturgy wherein it is so placed. Milan, and the other churches which follow the same rite, sing it at the end of the Offertory, as do most of the eastern liturgies. The Roman liturgy uses it as the last act of preparation before the direct preparation of the Holy Sacrifice started at the Offertory.³⁴

The Credo comprises three great mysteries: the mystery of the Trinity, the mystery of the Redemption and the mystery of the Church. The rubrics of an old Roman Sacramentary state that the bishop intoned the Credo if he did not wish to preach. Accordingly, the Credo and the sermon, or homily after the reading, excluded one another as each was a composition in shortest summation of that which can be preached as principles of faith. The presence today of both the sermon and the Credo in the course of the Mass is therefore not of Roman origin.³⁵

As in the case of the *Gloria*, the Credo also was not included in all the daily Masses used throughout the liturgical year. There are many days on which it is omitted. For the same reason, then, which attributed the rendition of the *Gloria* in the Roman Mass to the clergy, the Credo also was sung by the

³³ Dom L. David, *Revue du ch. grég.*, 1937.

³⁴ *Idem*.

³⁵ P. Wagner, *Gesch.*, Pref. and *Einführung*.

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clerics assembled about the altar after its intonation by the celebrant.

The original melody of the *Credo* is the authentic one, number I in the Vatican Gradual. The origin of this melodic recitative is very ancient even in the Roman liturgy. Amedée Gastoué asserts that this melody was undoubtedly composed for a Greek text and it probably comes from Constantinople.³⁶

The *Credo* is the third piece of the Roman Ordinary whose rendition has been restored to the people. "If there is a song in the Church which merits active participation of the *people* it is the *Credo*." (D. David) "There can scarcely be anything more sublime than the participation of the whole congregation, men and women, boys and girls, in the song of the *Credo*!" (P. Wagner)

SANCTUS

The *Sanctus* of the Jewish Sabbath liturgy is a song of officiant and choir. The part which interests us directly is the following phrase in the present Jewish rite of the Sabbath: "Holy, holy, holy, Lord God of Sabaoth. All the earth is full of Your Majesty." The text of the *Sanctus* of the Mass up to the *Hosanna* is formed from the same verse of Isaias (VI, 3): "Holy, holy, holy, Lord God of hosts. All the earth is full of His glory." The Church added the word "heavens" and changed "His glory" to "Your glory."

The first testimony of the *Sanctus* as a liturgical prayer sung by the faithful in chorus is found in a letter of Pope Clement to the Corinthians (c. 97): "Ten thousand times ten thousand stood around Him and thousands of thousands administered unto Him (Dan. VII, 10) and cried, 'Holy, holy, holy (is) the Lord of Sabaoth; the whole creation is full of His glory.' And let *us* therefore conscientiously gathered together in harmony cry to Him earnestly, as with one mouth, that we may be made partakers of His great and glorious promises."³⁷

³⁶ *Revue du ch. grég.*, 1933.

³⁷ Ante-Nic. Libr., I, 14.

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According to the *Liber Pontificalis* (Duchesne, 128) Pope Sixtus I, at the beginning of the second century, ordains that "at the moment when the priest starts the Sacrifice (*actionem*) the celebrant intones and the *people* continue: "Holy, holy, holy..." The Fathers of the Church insist upon the same. Tertullian (d. 220) says: "Let *us* render to Him the glory which the angelic choirs do not cease to proclaim: 'Holy, holy, holy.' That is why we also, in order to merit association with the angels, learn from here below to sing forever His glory." St. Gregory Nazianzen spurs the catechumens on their way with: "May you hasten to receive Baptism in order to sing *with the faithful* that which the seraphim sing." St. John Chrysostom returns to the same subject (as does St. Cyril of Jerusalem, d. 386): "This hymn was first sung in heaven... And the pontiff, after having spoken of the cherubim and seraphim [in the Preface] exhorts us *all* to proffer the same canticle..."³⁸ The Apostolic Constitutions prescribe formally the intervention of *all the faithful*: "Let *all the people* say with the cherubim and seraphim and ten thousand times ten thousand angels, 'Holy, holy, holy, Lord of hosts, the heavens and the earth are full of His glory. Be Thou blessed forever. Amen.'" (VIII, 12)³⁹

The Apostolic Constitutions contain as the first liturgy the *Benedictus qui venit*... (ps. 117, 26) *Hosanna in excelsis*, but this part is used as a song before the Communion.⁴⁰ Bishops contemporaneous with St. Athanasius (d. 373) offer the *Sanctus* alone without the *Benedictus*. Thus until at least the end of the fourth century the *Sanctus* ended with *gloria tua*.⁴¹ At the time of the fixation of the Greek, Gallican and Mozarabic liturgies in the fifth or sixth century, they added the acclamations of the Jewish children at Our Lord's entry into Jerusalem.⁴²

Accordingly, the *Benedictus* was not at first destined to be sung before the consecration. During this period of liturgical

³⁸ Gastoué, *Revue*, 1935.

³⁹ Ante-Nic. Libr., 7, 488.

⁴⁰ *Ib.*, 490.

⁴¹ Atchley, *Ordo Rom.* I, 91.

⁴² Gastoué, *loc. cit.*

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history indecision as to its place and definitive form reigned in the different churches. Little by little it moved from the neighborhood of the Communion to proximity with the consecration, no doubt by the intermediary of the piece sung during the *Fractio panis*. When fusion of the two parts took place, the celebrant and his attendants in the Roman rite, as well as in other liturgies, bowed their heads in silence until the end of the second *Hosanna* before starting the *Te igitur* and all the Canon.⁴³

A capitulary of the Frankish kings states that St. Césaire of Arles ordains that the priest should not start the Canon before the *Sanctus* is achieved, and it seems he sang it habitually *with the faithful*.⁴⁴ From the tenth century the melodies of the *Sanctus* developed, and from that time on the celebrant continued the Canon in a low voice, timing it so that the song of the *Benedictus* concorded with the Words of Institution.⁴⁵ The second Roman Ordo (ninth century) says to sing the *Hosanna* twice, but in certain churches it was sung but once. This form has remained with the Armenians.

Although the *Sanctus* comes to us from earliest Christianity, it was not contained in the daily and habitual liturgical redactions. However, from an early hour it is found in the Sunday and feast day Masses. In 560 the Council of Vaison (France) extended its use to the daily Masses as for Sundays. The *Liber Pontificalis* (Duchesne, 128) alludes to an early pontiff who made its use obligatory.

It seems that at first the *Sanctus* was sung by the celebrant as a continuation of the Preface. This is portrayed in the melodic setting of the Roman ferial Mass. We have seen that at the time of Pope Sixtus I the celebrant intoned and the people continued. However, at an early hour his ministers must have assisted him because the first Roman Ordo reserves this song to the subdeacons who encircle the altar (Atchley, 90), but in Gaul it remained a song of the people until at

⁴³ *Idem*.

⁴⁴ David, *Revue*, 1937.

⁴⁵ Gastoué, *loc. cit.*

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least the ninth century. Charlemagne ordained that the priest sing the *Sanctus* in union with "the angels and the people of God." (*Admonitio generalis*) Bishop Hérard of Tours prescribed (858) that the *Gloria Patri* (of the Introit), *Kyrie*, *Credo* and *Sanctus* should be sung by *all* with reverence. (Hardoni, *Acta Concil.* V, 451) Furthermore, the word "dicentes" at the close of the Preface calls for the *people to continue*.

The *Sanctus* is the fourth piece of the Mass Ordinary whose rendition has reverted to the congregation.

AGNUS DEI

The text of the *Agnus Dei* was used in a processional chant at the same time that it was introduced into the Mass. Its original text is found in the *Gloria* of the Mass. The ejaculation *Agnus Dei qui tollis peccata mundi* came from St. John Baptist at the time when he revealed to his disciples the divine mission of Christ and its expiatory and redemptory character, namely, to purify and save the souls of humanity. (John I, 29-36)

At its origin the *Agnus Dei* was sung or omitted *ad libitum*. Pope Sergius I (d. 701) prescribed its incorporation into the Mass: "He ordained that at the moment of the fraction of the Body of Our Lord the *Agnus Dei qui tollis peccata mundi, miserere nobis* should be sung by the clergy and people."⁴⁶ Today, since the simplification of this ceremony, the *Agnus Dei* is sung *after* the priest breaks the large Host over the chalice.

In certain churches in Gaul, such as Arles for quite a long time and at Lyon, the phrase was sung but once, but in general it would seem to have been sung twice, once by the clergy and once by the people. In Gaul this manner of rendition was the rule until the thirteenth century.

In Rome, where the *Agnus Dei* was repeated three times, its three terminations were the same until the twelfth century. Pope Innocent III (d. 1216) states that some time in the twelfth century the third invocation was changed to *dona nobis*

⁴⁶ Duchesne, *Lib. Pont.*, 381.

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pacem in supplication for the cessation of troubles and strifes then desolating the Church.⁴⁷ In one basilica, St. John Lateran, Mother Church of Rome and papal church of the Middle Ages, the custom still remains of singing *miserere nobis* three times. This explains why Mass composers of the polyphonic age often close with *miserere nobis* instead of with *dona nobis pacem*. By the twelfth and thirteenth centuries the words *dona eis requiem* had been substituted for *miserere nobis* in the Requiem Mass.

As previously stated, at the time of its insertion into the Roman liturgy by Pope Sergius I the *Agnus Dei* was a song of clergy and *people*. Dr. Wagner observes that this pontiff of Syrian birth may have had a taste for the florid melodies used in the Greek Church at the time, for in Rome the rendition of the *Agnus Dei* was taken from the clergy and the people by him and given to the educated voices of the *schola*.⁴⁸ Elsewhere, however, the *people* continued to sing it until the late Middle Ages, at which time the rendition of the entire Ordinary, in addition to the Proper, was taken over by the *schola*, as pointed out in the Introduction of this study.

At the beginning and end of the Holy Sacrifice humility imposes itself—with the *Kyrie* at the start and the *Agnus Dei* at the close. It is certain, says Dom David, that the *Agnus Dei* was inserted in the sung prayer of the Mass to permit the assistants, clergy and faithful, to better prepare themselves for the reception of the Blessed Sacrament in this last act of contrition and charity.

The *Agnus Dei* is the fifth and last piece of the Ordinary of the Mass whose rendition has been restored to the people by papal decree.

⁴⁷ P. L., 217, 908.

⁴⁸ *Gesch.*, Pref.



PART IV

The Rhythm of the Verbal and Musical Texts

THE RHYTHM OF THE VERBAL AND MUSICAL TEXTS

A language is composed of units called *words*. Words, other than monosyllables, are formed through the grouping of *syllables*. All words, other than monosyllables, have at least two syllables. In speaking, these syllables are distinguished one from another by a variation of intensity of sound, or *dynamic*, quality of the voice. In a two syllable word the predominating syllable, properly speaking, is the accented syllable. The one which is relatively effaced is the unaccented syllable.

The syllables of a word resolve themselves into *elementary rhythmic units*, or *cells*, each one of which is composed of two or three parts, a procedure which results from the laws of nature: When hearing consecutive sounds of equal force, pitch and duration, the very "necessity of our spirit" compels us to conceive rhythm, a *distinction* between these consecutive sounds. Accordingly, between each pair, without our being able to prevent it, we conceive abstractly a relation based upon proportion of length, an *agogic* element, or of *intensity*, a *dynamic* element, or of *pitch* or *intonation*, a *melodic* element. (Vincent d'Indy)

In considering the length of these sounds to be equal in time to the value of an ordinary eighth note, , a *binary elementary rhythm* results from either a dynamic or melodic relation between any two of these consecutive sounds: 


Ternary rhythm is produced by dwelling on one of these two

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sounds twice the length of a single count, an agogic relation:



, or by interrupting this prolonged sound with a place

of silence: .

Rhythm demands, furthermore, that there be *order* and *proportion*, or complimentary relation, between consecutive sounds. Therefore, a monosyllabic word cannot, of itself, be rhythmic any more than can a single note, since proportion demands relation between at least *two* elements or factors.

When Greek scholars made their way into Rome in numbers in the second century B. C., their cultural influence was strongly felt in all the Roman arts and sciences, particularly in the field of Latin oratory. The chant which naturally accompanied Greek oratorical discourse was called *prosodia* (Gr. *pros*, to, + *ode*, song). The word *accentus* (L. *ad*, to + *cano*, sing) was employed by the Latins in a like sense. Cicero, the famous Latin orator of the first century B. C., describes the accent of his time as a more *musical* tone, hence the term *tonic* accent applied to this syllable by the ancients, as it is with us. The natural tonal cadence (L. *cado*, drop or fall) of the voice on the following syllable produced the *atonic* (L. *a*, away + *tonus*, tone or sound) syllable. Through a variance of pitch, high, low, or medium, among consecutive word syllables, a voice modulation or kind of *chant* resulted which accompanied Greek-Latin oratorical discourse.

During the classical period, which started about the second century B.C. and continued till toward the fourth century, the accent retained its melodic character, but the length of the Latin accent became doubled in imitation of the Greek language. The syllables were artificially considered as *long* and *short*, thereby creating a *quantitative* element or rhythm in the Latin word. The accent, regulated by quantity, took a fixed place in the word. It fell on the penult, (next to last syllable) if that syllable was long: *eréctus*, or on the antepenult (third to last syllable) if the penult was short: *érĭgo*. This is the law

The Rhythm of the Verbal and Musical Texts

of three syllable Latin words. The accent never goes back farther than the antepenult. All two syllable Latin words are accented on the first syllable.

About the end of the fourth century a complete transformation took place in the Latin accent. It retained its ancient melodic (*tonic*) character but it at the same time became *strong*. There was then a fusion of *tone* and *force* on the same syllable, which gave it the name of *syllaba acuta* (acute syllable). Latin, as ordinary spoken language, lost the *quantity* of syllable for a kind of *temperament* wherein the duration of the syllables was equalized to approximately the same length. On words of many syllables a *secondary accent* appeared, either the second syllable before or the second syllable after the principal accent. (Dom P. Abbot Ferretti) There are never more than two consecutive unaccented syllables in Latin prose.

In the epoch of the transformation of the Latin accent it was therefore both *melodic* and *strong*, and it is through this element of intensity that the Latin accent acted as an essential element in the production of *rhythm* in modulated discourse. In the language of the Roman people a certain energy, unknown to the Greeks, accompanied the accentuation of the word. Already in the first century a learned Roman rhetorician, Quintilian, speaks of the quality of intensity in the ordinary language of the people.

In the ancient Greek tragedies the chorus played a predominant role. The chorus was really a dance (Gr. *choros*, dance) which accompanied the chanting of lyric poetry. In the bodily movements of the dance the word *arsis* (rise) signified the simultaneous rise of the foot and hand, and the word *thesis* (fall, drop) indicated the deposition of these members. When poetry and music were produced without the dance the terms *arsis* and *thesis* were retained for the rise and fall of the *voice* in discourse. A musical theorist who lived before the middle of the third century defines rhythm as "an ensemble of beats which follow one another according to a certain order. It is characterized by what is called *arsis* and *thesis*, *noise* and *silence*." (Aristides Quintilianus) The word "silence" here is

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used only in a comparative sense: a *soft thesis* as compared with a *vital arsis*.

All Latin words which have a distinct meaning have a tonic accent, even monosyllables. In monosyllabic words the accents are not marked. This does not mean that these monosyllabic words can be, of themselves, rhythmic, for, as we know, rhythm requires at least two elements or factors. Their rhythmic treatment will be explained later. Conjunctions, prepositions and adverbs in even two and three syllable words have no tonic accent, in possessing no distinct meaning of their own. We shall see later, however, that all two syllable words of this category are accorded a *rhythmic* accent in discourse, as are frequently tonically unaccented monosyllabic words when used in conjunction with another or with other monosyllables equally void of a tonic accent, or even when used with tonically accented monosyllables if rhythmic principles demand this and the expression of the text remains unimpaired.

In Greek and Latin oratory the *hand* of the orator *rose* with the *accented* syllable and *dropped* with the *unaccented* syllable. Thus, in expressing the word *Deus* the hand movement would be as follows: Dé-ùs. The graphic representation of these two hand signs together with the *apostropha* (comma): ' used for uniting certain tones or to signify the addition of new tones, were the basic material from which all occidental notation developed.

The earliest extant manuscripts of musical notation stem from the ninth century. The notes in these manuscripts, written either singly or in groups, are called "neums," from the Greek word *neuma* (sign), since their form served as a sign which indicated either the *rise* or *fall* of the voice in the manner of oratorical discourse. These little signs were at first written in *campo aperto* (open space) since there was no established musical stave until the eleventh century. Accordingly, these neums did not determine the exact pitch relation between consecutive sounds. Their primary function was to recall to memory the melodies which the singers already had in mind and ear from constant use in daily practice.

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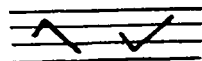
Notation which stems from the hand movements just described is called *chironomic* (Gr. *cheir*, hand + *nemein*, to manage). Neums received their names from the particular forms or shapes which they assumed.

IX AND X CENTURY NEUMS

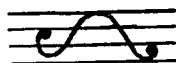
- / Virga (L. *virga*, rod or staff): a high note.
- \ Punctum (L. *punctum*, prick or dot): a low note. This note diminished to the size of a dot for the sake of greater speed on the part of the scribe.
- ✓ Pes or Podátus (L. *pes*, foot, Gr. *pous*, *podos*): two combined notes from below to above.
- ∧ Clivis (L. *declivis*, inclined): two combined notes from above to below.
- ∩ Tórculus (L. *torquere*, turn or twist): three combined notes wherein the center note is higher than either of the other two.
- N Porréctus (L. *porrigere*, extend): three combined notes wherein the center one is lower than either of the other two.
- =/ Scándicus (L. *scandere*, mount, ascend): three ascending notes.
- ∩ Clímacus (L. *climax*, ladder): three descending notes.
- { . ~ Pressus, (L. *premere*, press): two notes of the same pitch followed by a lower note.
- { . ~ Pressus, two notes of the same pitch followed by two lower notes.
- . ∩ Sálicus (L. *salire*, leap, spring): three ascending notes on the second one of which one "springs."

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After the invention of the four-lined stave by the Benedictine monk Guido of Arezzo (d. c. 1050), the neums were placed on the lines and spaces of the stave:



Since it was difficult to discern whether the scribe had placed the beginning and end of any certain neum on a line or a space, their extremities were eventually adorned with little heads:



This determined the exact position of the note to be sung at these places.

According to the type of pen used by the copyist as well as the manner in which it was held, the neums were given different shapes. In France, Italy and Germany the copyist used a broad pointed pen. In France and Italy it was held in a vertical position, but in Germany it was poised obliquely. This procedure accounts for the so-called Gothic notation peculiar to Germany, while the neums of the Italian and French manuscripts of the same period (XI, XII, XIII centuries) portray a greater suppleness, with heavy horizontal lines but finer vertical ones. The clefs, as well, had particular characteristic forms in Latin and Gothic notation.

Little by little the neums transcribed on the stave adapted themselves and assumed precise forms. From the XII and XIII century on their extremities expanded and the body of the neum became thinner. By an ingenious combination with dot notation their form developed into the beautiful square notation of the XV century, that used in the present day books of liturgical plainchant.

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XV CENTURY NEUMS

- | | |
|--|--|
| | Virga |
| | Punctum |
| | Pes or Podátus |
| | Clivis |
| | Tórculus |
| | Porréctus |
| | Scándicus |
| | Clímacus |
| | Pressus |
| | Sálicus |
| | This neum was considered as a <i>salicus</i> in the ancient manuscripts, but it is now interpreted as a <i>pressus</i> . |

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COMPOSITE NEUMS

Composite neums are derived from simple neums:



The *scándicus* through extension.



The *climacus* through extension.



A *scándicus* with an added descending note is a *scándicus flexus* (bent).



A *porréctus* with an added descending note is a *porréctus flexus*.



A *climacus* with an added ascending note is a *climacus resupinus* (turned back).



A *tórculus* with an added ascending note is a *tórculus resupinus*.



A *pes* with two added descending notes is a *pes subpunctis* (*puncta* below a *pes*).



A *scándicus* with two added descending notes is a *scándicus subpunctis*.



In melismatic chant a composite neum is frequently followed by an added neum.

ORNAMENTAL NEUMS



Bistropha (two signs) is formed by the union of two *puncta* on the same syllable.



Tristropha: The same formation with three *puncta*.

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Bivirga: In the higher ranges the *virga* is sometimes employed in the foregoing neums instead of the *punctum*.



Oriscus (Gr. *horos*, boundary, our "horizon") is a note of the same degree as the final note of a neum to which it is added.



Quilisma (Gr. *kulio*, L. *volvo*, roll or turn) is used in ascending order and served ordinarily to unite two notes a minor third apart, as *a-c*.



Cephalicus (Gr. "little head") is a liquescent neum often employed at the junction of two consonants or of two vowels either in the same word or in consecutive words. Its purpose is to provide clearer articulation at these places. It is a modified form of the *clivis*.



Epiphonus (Gr. added note) is a modified form of the *pes* used in like manner.



A *torculus* or any three note neum used in the same manner is called semi-vocal.



Custos (L. watchman, guide) is the half-headed note placed at the end of each stave during the course of the piece to indicate the first note of the next line.

We have seen that neums received their original forms from a graphic portrayal of hand movement which accompanied voice undulation in discourse. We have also seen that from the end of the fourth century the *accent* and *arsis* of the Latin word served as an essential element in the rhythm of the word by virtue of its quality of *accentuation*. Likewise, in modeling itself upon the word, the *accent* or *arsis* of the neum serves as an essential element in the neum, equally by virtue of its quality of *accentuation*. Guido calls neums "musical words." "The musical language and the spoken language are, in fact, ruled

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in an identical manner by the laws of *accent*. Accentuation holds to the very essence of melody: it gives melody its meaning by determining in it the *rhythmic melodic*. In pure music, as in song, a simple change of accentuation modifies at the same time the rhythmic sense and the musical meaning." (D'Indy)

In singing, the first note of a simple neum is given the same quality of natural impulse as that of a Latin word in discourse. Both are *arsic* in character. In a two note neum the dynamic quality of the first note, be it higher or lower in pitch than the second note of the same neum, is sung with the same quality of *arsic impulse* as that given to the first syllable of a two-syllable word. The second note of the same neum, likewise regardless of pitch, is deposited with the same thetic element of *non-intensity* as that given to the second or atonic syllable of a two syllable word. The same principle holds good for the relation between three syllable words and three note neums, and so on, as we shall see farther on in our study.

The principle which determines that there are never more than two consecutive unaccented syllables in Latin prose (cf. p. 45) applies equally to the melody, wherein there are never more than two consecutive unaccented notes.

When one speaks of the accented syllable of the word and the accented syllable of the neum as possessing an element of *intensity* it should not be inferred from this that the accent of either the word or the neum is a factor that should stand out in bold relief as something possessing an isolated life of its own: "The accent serves not only to give to the recitation more life and movement in varying the tone and the force of the syllable, it has a more intimate and a more essential reason for being, bound to the natural laws of the language. Its purpose is to blend into a living whole the elements of the word and, at the same time, to aid the ear to distinguish one from another the words of which discourse is composed. It reunites all the syllables of the word around one of them as around a central point. It is by virtue of this subordination that, despite the

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plurality of the syllables, the idea of unity is rendered perceptible in the sound of the word. Without accent the syllables of the word are simply juxtaposed; they are not united and subordinated but by the accent." (Dom Joseph Pothier) There is but one *vital* impulse in each word.

The accent is the *spiritual*—not the material—part of a word. The Latin grammarian Diomedes of the fourth century calls it "the *soul* of a word."

"To accent well in song one must know how to impress upon the note a slightly fast movement which tends to *lift* rather than prolong the voice." (Dom Pothier) While no artificial nor conventional prolongation of the word accent is permitted in liturgical chant, the accent, at the same time, requires that it be accorded the slight *natural* prolongation—or rather enlargement—that is in keeping with its nature, for example, as employed by a Roman professor in well-pronounced Latin speech. (Liber Usualis, p. xxxvi, 1934) "The accented syllable should be left before the impulse given to the voice on the accent is exhausted. While avoiding any sliding on the note, the singer should anticipate from the beginning of the accented note the fall of the voice on the last note." (Dom Pothier)

In like manner the *thesis*, during the course of the movement, acts as the place of arrival of the foregoing *arsis* and the point of departure of the next *arsis*. In this relation *arsis* implies *thesis* and *thesis* implies *arsis*, while at the same time *each retains its own identity*. This principle prevails to a temporary or permanent place of rest in the melodic movement. Therefore, during the course of the movement the *thesis* is of a lighter quality than that which it receives at a place of rest. Here it is deposited with a certain weight which varies according to the length of the foregoing phrase or the type of neum of which it forms part, be it of a single note or of several notes. When this neum comprises but a single note it is called a masculine ending, otherwise it is a feminine ending. Masculine endings are in general fuller than feminine ones. The final note of a feminine ending is always soft.

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When these principles are observed, a beautiful *legato*, or smoothness, prevails not only between the syllables of the word but likewise between the words and neums themselves. In the elementary rhythms of a single composition no two *arses* are exactly alike nor are any two *theses* precisely the same, any more than are "two leaves of the tree, two blades of grass of the field or two stars of the heavens absolutely identical." Art implies *variety in unity*.

The rhythm of the elementary binary and ternary groups in both Latin discourse and liturgical chant is called *free rhythm* —as opposed to *measured rhythm*. Free rhythm is governed by the laws of nature, not by conventional rules. The proportion between the parts of free rhythm is guided by instinct of the ear. (Dom Pothier) The *movement* of free rhythm starts with the impulse of the *arsis* and ceases with the repose, either temporary or permanent, of the *thesis*.

In liturgical chant both the syllables of the word and the notes of the neum are *comparatively* the same length. However, this principle is far from being absolute, a mathematical or metronomic calculation. The duration of successive word syllables varies first of all through the diversity which resides in the material weight of these different syllables. For example, in the word "trans-fér-re" it requires more time to articulate the four consonants of the first syllable than is needed for the second and two-consonant syllable. Again, it requires more time to articulate the latter syllable than is needed for the third and one-consonant syllable. A short *e* in the monosyllable *ne* requires less time for emission than the long *u* in *tu*, and so on.

Thus, when one speaks of successive word syllables being comparatively the same length, one can never lose sight of the *agogic* rhythmic influence to which these syllables are subject by their very nature.

In like manner musical sounds possess within themselves properties which subject them to rhythmic variation through *melodic* influence. Low tones vibrate slowly, calling for longer durations. High tones demand a faster vibratory movement, and so are of shorter duration. All these phenomena are in

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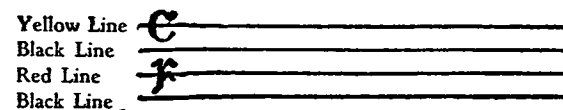
the "nature of things" and as far removed from mathematical calculation as are the heavens from the earth.

Gregorian Chant melodies are expressed in three different styles: 1) Syllabic Chant, wherein the melody proceeds parallel with the verbal text. Every syllable has but one note and rarely some have a neum of two or three notes. 2) Neumatic Chant, wherein some syllables have but one note but the greater part have one or sometimes more groups. 3) Melismatic (Gr. *melos*, song or melody) Chant, wherein groups of neums of great measure accompany both the words and syllables of the words in great number. (Dom Abbot Ferretti) These different types will be pointed out in the pieces studied for interpretation.

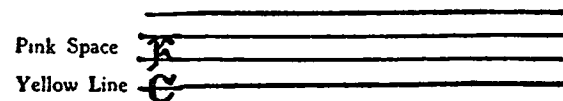
THE GREGORIAN STAVE

The renowned Benedictine monk of medieval musical history, Guido of Arezzo, brought to perfection that which his predecessors had attempted to achieve. He gave a stable fixation to the intervals of the neums by means of four lines which for many centuries constituted the prevailing musical stave.

The Roman letters F, C, a, G and b had already been used as clefs for direction lines. Starting with the first direction line, that corresponding to the letter F, Guido drew this in red that it might be readily distinguished; then yellow was used above it for the line of C. The remaining two lines were drawn in black above and below F:



If the melody was high, an inverse relation of C and F was sometimes used, in which F occupied a space of a lightly tinted pink shade:



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In Guido's time the notes of the scale were designated by the letters Γ (Gr. *gamma*, G) A-B-C-D-E-F-G. The notes of the upper scale used small letters. In answer to a friend who asked him for a means of retaining the intonation represented by each of these letters, Guido observed that each melodic division of the first strophe of the hymn *Ut queant laxis* of both Vespers of St. John Baptist commenced with one of the first six notes of a scale in normal order: the syllables *ut-re-mi-fa-sol-la* were found under the tones C-D-E-F-G-a respectively. Adapting these syllables to the given notes in the order in which they came, he obtained the denominations which have been used for them ever since. The syllable *si*, taken from the first initials of Sancte Iohannes, was not given to the note *b* until the sixteenth century. The syllable *do* was substituted for *ut* in Italy and England in the sixteenth century, for the purpose of retaining a vowel sound in vocalizing. The application of the syllables *do*, *re*, *mi*, etc. in singing is called solmization.

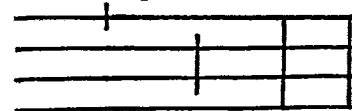
The note *b* is changeable. Sometimes it is used as a natural (\natural) and at other times as a flat (b). Guido introduced *b* flat into his hexachord (six note scale) which started with F in order to have the same sequel of steps and half-steps employed in his hexachords which started with G and C: 1-1- $1\frac{1}{2}$ -1-1. A psychological cause as well brought about the lowering of *b* in the latter part of the Middle Ages in order to avoid a tritone (three consecutive whole tones): F(1) G(1) a(1) *b*, called by medieval theorists "the devil in music" (*diabolus in musica*). The flat sign is used also in circumstances where the original melody is transposed, lowered or raised in pitch, in order to conserve the transposed intervals just as they appear in the original. This is the only accidental (flat or sharp alteration of a note) employed in Gregorian Chant, whose melodies are diatonic, free from accidentals, as opposed to chromatic melodies, those containing accidentals.

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BAR SIGNS

A misconception exists, to a certain extent, regarding the reason for the bar signs in Gregorian Chant music, in that their purpose is frequently attributed to a means of pointing out to the singer where he should take a breath. The taking of breath in singing is prompted by a purely physiological cause which has no bearing on the reason for bar signs. The purpose of the latter is to serve as indications for the punctuation employed in free rhythm melody just as is pointed out in prose by means of commas, colons, periods, etc. In the case of both the literary and musical texts the punctuation marks distinguish the length of longer or shorter divisions in the text, which divisions are determined by the thought or sentiment to be conveyed and the manner of its expression. The placing of bar signs is regulated also by the type of chant wherein they are placed, whether it be syllabic, neumatic or melismatic. The speed of the melodic movement is also a guiding factor for determining the presence or absence of pause markings. These various factors, singly or collectively, regulate the length of the pauses or silences as well as the degree of ritard which precedes them. As *movement* calls for places of *pause*, so does *sound* call for places of *silence*. All these modifications are governed by order and proportion—not by mathematical calculation, an element completely foreign to the nature of free rhythm.

Melody, according to Guido, is composed of *musical syllables*, *neumae* and *distinctions*. The *musical syllable* in chant is equivalent to the *word* in discourse: a succession of intimately united sounds. With one or many musical syllables a *neuma* (Gr. *pneuma*, breath), an extended vocal passage, is formed. This is the *member* of the musical phrase: *pars cantilena*. The entire phrase, composed of one or several *neumae*, or members, is called a distinction, the period in discourse.



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1) The quarter bar is analogous to a comma in prose. It calls for a delay of the voice (*mora vocis*) about the length of the last syllable before the pause. If a breath is taken here the time for it is subtracted from the length otherwise accorded this syllable or note. 2) The three quarter bar is analogous to the colon or semi-colon in prose. In short antiphons of syllabic chant it is often treated as a *mora vocis*. In syllabic chant the ritard starts with the last tonic accent before the pause. In neumatic chant the ritard may comprise the last simple neum or the last composite neum before the pause, depending upon the length or importance of the foregoing musical phrase. A breath may be taken at the three quarter bar. The time accorded the breath is about half the length of the last *prolonged* note before the pause. 3) The full bar is analogous to the period in prose. In longer phrases of syllabic or neumatic chant a more marked ritard is made from the last tonic accent or from the last simple neum before the pause but in short phrases the ritard remains slight. In melismatic chant the entire melodic cadence is in general ritarded. The period of silence after the full bar, during which a full breath is taken, is about the length of the last note before the pause with its natural prolongation. 4) The double bar is placed at the close of the piece. It occurs also in pieces where there is a change of choir in the singing, as in the Kyrie, Gloria, Credo, etc. The end of the intonation and the entry of the choir are indicated by an asterisk.

A breath is never taken just before the interior syllable of a word. This is the "Golden Rule" of Elias Solomon of the thirteenth century.

All ritards or broadening of neums are portrayed by a slower movement in the conducting at these places. During the time of rest the conductor indicates the chironomy of the rhythmic unit which fills this period of silence or else portrays the time of the silence by a halt in his hand movement.

CLEFS

We have seen that in the fifteenth century the heads of the notes became square in shape. Square designs were likewise

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adapted to the clef letters, C and F, in order that their shape might be in conformity with that of the notation:



These clef signs do not have a fixed place on the staff. Their position is changeable. For melodies of normal range the C clef is placed on the fourth line. (The lines are counted from below to above.) For those of higher range it is placed on the third line, less frequently on the second. The F clef, applied to the scale of lowest range in the Gregorian tonal system (Mode II), is placed on the third line. The line which cuts through the clef indicates the name of the note and syllable which occurs on this line of the staff. The remaining notes and syllables are in relation to this key note.

C clef

c b a G F E D C

C clef **F clef**

c d e f g F G a b c

c b a G F E F E D C B

In writing, middle C and the notes below it are capitalized. The notes above G are written in small letters.

Short lines written above or below the stave are leger lines, employed for melodies of higher or lower range. They are sparsely used in Gregorian Chant notation.

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THE CHURCH MODES

Modes (L. *modus*, mode or manner) is the term employed for the eight scales in which Gregorian Chant melodies are composed. In early Church music, that of the time of St. Ambrose, the Modes were not clearly defined. In the revisions of St. Gregory the Great a modal system was affirmed, wherein the characteristic notes of the scale, the Tonic and Dominant, were fixed.

Among the ancient Greeks groups of notes were distinguished from one another by pitch and grouping and were designated by tribal names: Aeolian, Ionian, Dorian, Phrygian, Lydian and Mixolydian. The Church adopted the last four of these names and applied them to her own modal system which was established by musical theorists of the late Middle Ages.

The tonality of each Mode is determined by reason of the range of the notes in their sequence of steps and half steps as well as in their relation to two fixed points—the Dominant and the Final. The Church Modes embrace two groups, the four original or Authentic Modes: Dorian, Phrygian, Lydian and Mixolydian, and the four derived or Plagal Modes (Gr. *plagios*, sideways, slanting). The Plagal Modes were formed by taking the upper tetrachord (Gr. *tettaires*, four + *chorde*, string) of the Authentic Modes and placing it an octave below the first pentachord (Gr. *penta*, five + *chorde*, string) of the same Mode. In this process the highest note of the tetrachord and the lowest note of the pentachord unite on the same tone, the lowest note of the pentachord. The Authentic Modes receive uneven numbers: I, III, V, VII, while the Plagal Modes are given even numbers: II, IV, VI, VIII. The prefix Hypo (Gr. *hypo*, under, beneath) is employed before the names of the Authentic Modes to designate the derived Modes.

Each Plagal Mode has the same Tonic as that of the Authentic from which it is derived, but the Dominant in the two cases is different. The Dominant of the Authentic Modes occurs five tones above the Tonic except where this upper tone is *b*, the changeable note, in which case the Dominant shifts from *b* to *c*.

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(Cf. Mode III.) The Dominant of the Plagal Modes occurs three tones below the Dominant of the Authentic from which it is derived except where this lower tone is *b*, in which case the Dominant likewise shifts from *b* to *c*. (Cf. Mode VIII.)

THE EIGHT CHURCH MODES

No.	Name	Character		Final	Dominant
I	Dorian	Authentic	D 1 E ½ F 1 G 1 a 1 b ½ c 1 d	D	a
II	Hypodorian	Plagal	A 1 B ½ C 1 D 1 E ½ F 1 G 1 a	D	F
III	Phrygian	Authentic	E ½ F 1 G 1 a 1 b ½ c 1 d 1 e	E	c
IV	Hypophrygian	Plagal	B ½ C 1 D 1 E ½ F 1 G 1 a 1 b	E	a
V	Lydian	Authentic	F 1 G 1 a 1 b ½ c 1 d 1 e ½ f	F	c
VI	Hypolydian	Plagal	C 1 D 1 E ½ F 1 G 1 a 1 b ½ c	F	a
VII	Mixolydian	Authentic	G 1 a 1 b ½ c 1 d 1 e ½ f 1 g	G	d
VIII	Hypomixolydian	Plagal	D 1 E ½ F 1 G 1 a 1 b ½ c 1 d	G	c

A Gregorian Chant composition, with few exceptions, ends in its whole as in many of its parts on the Final of the Mode, a note of rest. Therefore, it is found frequently at the close of the phrases. The Dominant, a note of movement, occurs repeatedly during the course of the melody. Medieval theorists termed a Mode *perfectus* if it used the whole range of its scale in a piece. Otherwise it was *imperfectus*. If it exceeded the scale compass either above or below, it was *superabundans*. If it presented passages peculiar to both the Authentic and Plagal Modes it was *mixtus*.

Gregorian Chant compositions employ as well a species of modulation, or change of Mode, with a return to the original Mode before the end of the piece. Especially is this the case with Modes which use analogous themes, as do Modes III and VIII, or Modes which have the same Dominant, as do Modes V and VIII.

The science of modality is a far reaching subject, which, to be well understood, demands applied study. However, associa-

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tion with the Modes will develop a recognition of the melodic characteristics of the different Modes. Moreover, the student is not at a loss for knowing in what Mode a piece is composed since it is designated by number at the beginning of each piece in the revised Vatican Editions of the chant.

PRONUNCIATION OF LITURGICAL LATIN

VOWELS, DIPHTHONGS, CONSONANTS

The Latin pronunciation chosen by Pope Pius X for the liturgical text is the traditional Latin of the Roman people spoken at the time of St. Gregory the Great. The Italians call the vowels the *soul* of their language, the consonants its *physical life*. Therefore, for proper pronunciation the vowel sounds must be very pure in phonetic quality and the consonants distinctly articulated.

A is pronounced as in "father"; E as in "get," before a consonant, otherwise with more "a" sound but never as in "tray." I is pronounced as in "sleet"; O as in "or"; U as in "spoon." Y is pronounced and treated as I. The diphthongs AE and OE are pronounced as one sound: *cáelo*, *cóena*. But in combinations such as AU, EU, OU, AI each vowel is pronounced separately, the final one just before the emission of the following syllable. If several notes are sung on syllables of this type, the vocalization is entirely on the first vowel, the second one being heard only on the last note at the moment of passing to the following syllable. The same principle obtains for a long vocalization on the final vowel followed by a consonant on the same syllable. The word *cui* forms two syllables and is pronounced koo-ey, but when U is preceded by Q or NG and followed by another vowel, it is uttered as one syllable with the vowel which follows, as *qui*, *sánguini*s, etc.

C before *e*, *æ*, *i*, *y* is pronounced like "ch" as in "children." CC before the same vowels is pronounced "tch": *ecce* = et-che. SC before the same vowels is pronounced like "sh" in "shall": *ascéndit* = a-shen-deet. Otherwise C is pronounced like K: *advocáta* = ad-vo-ka-ta. CH is always like K even before

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E and I: *chérubim* = kay-roo-beem. G before *e*, *æ*, *æ*, *i*, *y* is pronounced as in "general." Otherwise G is hard, as in "get." GN is pronounced like ny: *Magnificat* = mah-nyee-fee-cat. H is pronounced K in the two words *mihi* and *nihil*. They were frequently written *michi* and *nichil* in the ancient manuscripts. Otherwise H is mute. J is often written as I and is so pronounced: *Jesu* = Iay-zoo. R is slightly rolled when it precedes a consonant: *Virgo*. S is pronounced like Z when it is preceded and followed by a vowel: *nisi*. Otherwise it is pronounced as in "see." TI before a vowel is pronounced "tsi": *grátia* = gra-tsi-a. The exceptions are when it follows *s*, *x*, *t*: *Christianus*. TH has the sound of T: *cathólicam*. X is pronounced like "ks": *exámino* = ek-sa-mee-no. XC before *e*, *æ*, *i*, *y* is pronounced as "ksh": *éxcita* = ek-shee-tah. Before other vowels XC = "ksk": *excussórum* = ek-skoo-so-room. Z is pronounced "dz": *Názareth* = Nah-dzah-ret.

Each of two consecutive consonants is pronounced: *omnes* = om(e)nes. Where possible keep the terminating vowel of each syllable open: *o-mni-a*, *Do-mi-ne*, *sa-lu-tem*, etc.

PRELIMINARY BREATHING EXERCISES FOR THE PRACTICE OF GREGORIAN CHANT

Before entering into actual singing, breathing exercises should be practiced in a well-aired room. It is essential that singers inhale sufficient oxygen, otherwise not only will their attention be impaired, but their tones, as well, will become heavy and drop in pitch.

1) Stand erect with the weight of the body on the balls of the feet and the head slightly tilted upwards. In class work leave sufficient space between the singers for free arm movement.

2) Place the palms of the hands lightly just above the hip bones.

3) After the instructor has counted 1-2-3 the entire class

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inhales slowly and simultaneously through the nose. During this operation the expansion of the diaphragm is felt by the palms of the hand as the air enters the *base of the lungs*. Retain the air in the lungs two or three seconds, then start to exhale slowly and simultaneously with the lips poised as though blowing out a candle. The exhaling should be done so gently that if a candle were held before the mouth its flame would not flicker. In actual singing the inhaling is done with alacrity, but the exhaling should always be effected with as much breath conservation as possible. This is one of the essentials of good singing.

4) Inhale deeply and swiftly. Hold the breath for a second or so, then open the mouth wide by letting the lower jaw drop loosely. Raise the upper lip without tension and place the tip of the tongue against the lower teeth without pressing. Focus the breath *upward* and *forward* in the mouth while singing the vowel *a* as in "father," on the tone G#. Retain the tone until the breath expires. The tone should be free from either a nasal or a throaty quality. It should at the same time be *resonant*, full, but not loud in the accepted sense of the word. Repeat this exercise three times. Emission of the vowel *a* in this manner is conducive to opening the throat fully at the base of the tongue.

The tonal quality of the Gregorian Chant singer should be one of substance, in keeping with the sentiments which the words express and the melody and the rhythm inspire in the Christian soul which *lives* and addresses to the Creator its highest aspirations in the language of the Church clothed in song.

From the start the student should apply chironomy in all the practice work, imitating the symbolic patterns given in the drawings. Nothing is more helpful to one's *feeling* the rhythm than the ability to conduct it. It is advisable for a teacher who is facing a class to do the chironomy with the left hand in order that his movements may run on a parallel line with those of the class he faces.

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In the symbolic drawings presented in the following chapters the proportions have been enlarged for the sake of engendering an initial concept of their meaning. Each simple unit of word or of neum is given but *one* impulse. In combination with other words or with other neums each impulse of accent or *arsis* is tempered to the degree which the word in the verbal phrase or the neum in the melodic phrase demands.

There should be no abrupt contrasts of dynamic force or of tonal shadings in the interpretation of Gregorian Chant. The same principle holds good for the agogic elements. Sudden prolongations of neums or of notes during the course of the melodic movement in the guise of *expression* belongs to the order of conventionalism. It is difficult to believe that the virile simplicity of a song which is destined to be interpreted by *all* the multiple types of souls of which Mother Church is composed in the *complete* Mystic Body of Christ should demand peculiar subtleties or particularities in its interpretation which only an esoteric group can ever conquer artistically, and which those who attempt to imitate, without the peculiar training of the esoteric group, transform into a sad parody of their more skillful masters. It is the life of the *spirit of prayer*—the *liturgical* rather than a disproportionate striving for the esthetic—that infuses warmth into the interpretation of the song of the Church and makes of it a *vital* thing.

Neither the science nor the art of Gregorian Chant is either intricate or involved. If they become that, they are no longer a product of *nature* but of man's fabrication. On the other hand, Gregorian Chant is not an *easy* science and art. It is indeed difficult, but it is at the same time simple and lucid.

The process employed in this study of clearly defining the rhythm of each neum in the drawings is somewhat analogous to the procedure followed by a painter who first blocks in his colors to determine the proportionate amount he will use for each one. He afterwards *blends* these colors in order that there be no abrupt transition from one to the other, just as Guido expresses the procedure taken by nature in blending the seven colors of the rainbow.

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Fig 1

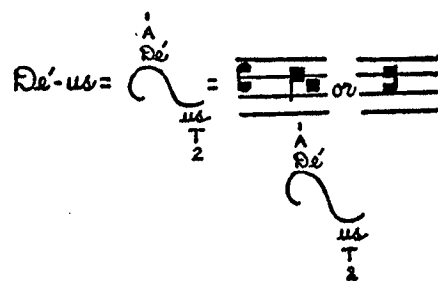


Figure 1 portrays the analogous rhythm of a two syllable Latin word and a two note neum. This is the first elementary verbal and melodic rhythmic unit. A = Arsis. T = Thesis. The thetic portion of the rhythm is conducted on a lower level than the

arsic portion. The dynamic quality of each syllable of the word and of each note of the neum, indicating their successive position by numbers, is as follows: 1) Impulse and quick softening. 2) Weight deposited softly with natural prolongation. Observe that it is not the *pitch* of the note which determines whether it is either arsic or thetic, but the *position* of the note in the neum of which it makes a part: the first note is arsic, the final one is thetic.

In illustrating by means of bodily movements that which this binary rhythm signifies, one speaks of throwing a light rubber ball upward with the right arm, starting on the left side of the body. The ball arrives at its maximum height when the impulse which generated its upward flight is exhausted. It then drops to the ground of its own weight by the natural laws of gravity.

Regard Figure 1 while working out the following exercises and consult pages 62-3 for proper pronunciation and articulation of consonants and vowels:

1) Say the word *Déus* with arsic impulse and slightly elevated pitch of the voice on the first and tonically accented syllable *Dé*; then quickly soften on the same syllable letting the second and thetic syllable *us* fall softly with a natural tonal cadence. Through strict adherence to the principles already explained (cf p. 53) one should avoid either sliding from syllable to syllable or from note to note, or, what is equally as

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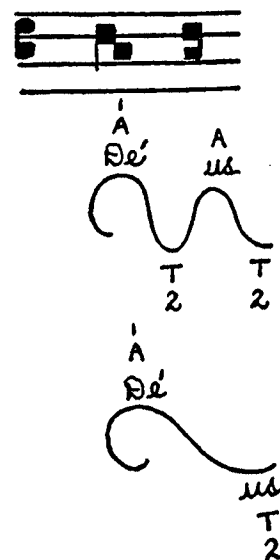
faulty, giving a disjunct rendition to the syllables. They should be pronounced *legato*.

2) Sing the two consecutive notes of the *clivis* on the two following tones: the first *c* and *b* above middle C. Sing the vowel "o" as in "no" for the *arsis* on *c* and the vowel *u* as in "tune" for the *thesis* on *b*. The application of these two vowels for practice is conducive to focusing the breath properly in the mouth in the production of arsic and thetic elements of beautiful tonal quality. Retain the same dynamic principles employed as when saying the word *Déus* and strive for perfect legato.

3) Sing the *podatus* in the same manner but reverse the order of the notes: *b-c*. Remember the *lower* note of the *podatus* is now the first and arsic portion of the neum and the higher note is the second and thetic part.

4) Sing the Syllable *De* on the first note of the *clivis* and *us* on the second one, retaining the same arsic and thetic qualities employed when singing the vowels *o* and *u*.

Fig. 2



Sing the word *Déus* accompanying the first syllable with the *clivis* *c-b* and the second with the *podatus* *b-c*. (Cf. Fig. 2.) Retain the same arsic and thetic qualities of each neum as employed when singing the separate neums on *o* and *u*. However, a distinction now exists between the volume of impulse given to the *arsis* of the *clivis* and that of the *podatus*. The former receives the greater impulse because it accompanies the tonic accent of the word, dynamically the more important syllable. The *podatus*, in turn, receives only the natural impulse necessary for proper emission of the vowel of the new syllable. The word thus receives its proper enunciation as a whole with proper proportion of the syllables. At

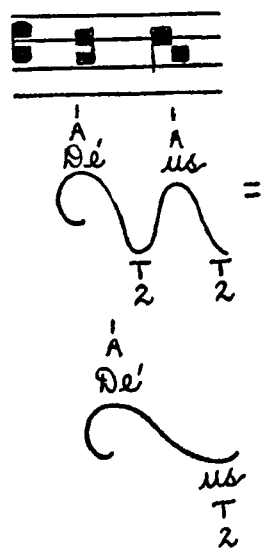
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the same time, the rhythm of each neum is respected.

Free rhythm in its larger divisions is the expansion of that which it is in its smaller ones. The first neum is arsic, the second one thetic in their rhythmic inter-relation. (Cf. lower symbol of Fig. 2.)

The inter-relation of neums is not based on a like number of notes comprised in the expanded *arsis* and *thesis*. This number can and in general does vary. In the chironomy of neum to neum relation the conductor tempers the speed of his movements to the number of notes comprised in each movement.

Fig. 3

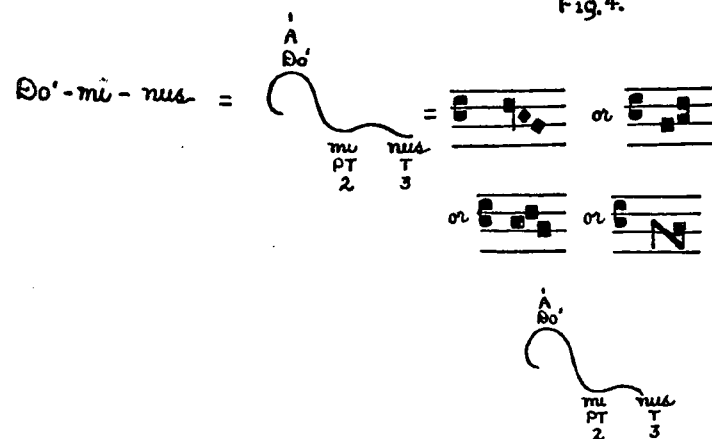


Sing the same word syllables but reverse the position of the neums. (Cf. Fig. 3.) The tonic accent of the word still receives the more important *arsis* even though the first note of the *podatus* which accompanies this syllable is of lower pitch than the first note of the *clivis* which accompanies the atonic syllable. However, because of the nature of this little melodic line the arsic impulse on the tonic accent is slightly diminished while that on the atonic syllable is slightly augmented. In liturgical plainchant the word concedes to the character of the melody but never at the sacrifice of the inherent qualities of the word itself. Gregorian Chant is the *prayer* sung—not the *song* prayed.

The second elementary verbal rhythmic unit consists of a three syllable word whose tonic accent occurs on the antepenult. The ultimate syllable is the atonic, the penult the breve syllable. Figure 4 portrays the analogous rhythm of this word and the three note simple neums. P. T. = Passing Thesis. The dynamic quality of each syllable of the word and of each note of the neum, indicating their successive position by numbers,

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Fig. 4.



is the following: 1) Impulse and quick softening. 2) Weight deposited softly. 3) Weight with the fulness of a resilient object, which, having touched the ground, slightly bounces or merely vibrates. The second, or breve, syllable unites the tonic and atonic syllables, as does the second and passing note of a *scandicus* and *climacus* unite the first and second notes of these neums.

In illustrating by means of bodily movements that which this ternary rhythm signifies, still retaining the approach employed for binary rhythm, one speaks of throwing a light rubber ball upward just as described in Figure 1. The ball falls to the ground as before, but instead of its movement ceasing here, it bounces slightly or merely vibrates, then falls into its permanent place of rest. It is impossible for two *real theses*, or two permanent places of rest, to follow in direct succession.

1) Say the word *Dominus* with proper focusing of the breath and give an arsic impulse and slight elevation of the voice to the first and tonically accented syllable. Soften quickly on the same syllable, permitting the second and passing thetic syllable to fall with a natural tonal cadence, but with softer quality than that given to the *thesis* in Figure 1. Retain the

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same pitch of the voice for the final syllable, but give it a somewhat fuller quality than that of the *thesis* in Figure 1.

2) Sing the three consecutive notes of a *climacus* on the three following consecutive tones: the first *c-b-a* above middle C. Sing the vowel *o* for the *arsis* on *c* and the vowel *u* for the passing *thesis* on *b*, which acts as a passing tone between *c* and *a*. Repeat the vowel *u* for the *thesis* proper on *a*. Retain the same dynamic qualities as employed when saying the word *Dóminus*.

3) Sing the three consecutive notes of the *scandicus* in like manner but reverse the melodic order: *a-b-c*. Again observe that the place of the *arsis* is not determined by the pitch of the note but by its position in the neum.

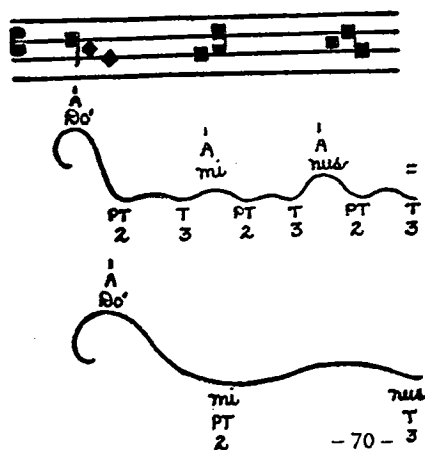
4) Sing a *torculus* in like manner on *b-c-a*.

5) Do the same with a *porrectus* on *b-g-a*.

6) Sing the consecutive syllables of the word *Dóminus* on the consecutive notes of a *climacus*: *c-b-a*; a *scandicus*: *a-b-c*; a *torculus*: *b-c-a*; a *porrectus*: *b-g-a*. Conserve the same *arsis* and *thesis* qualities as employed when singing the vowels *o* and *u*.

7) Reverse the melodic order of the four neums: Start with the *porrectus* and end with the *climacus*.

Fig.5

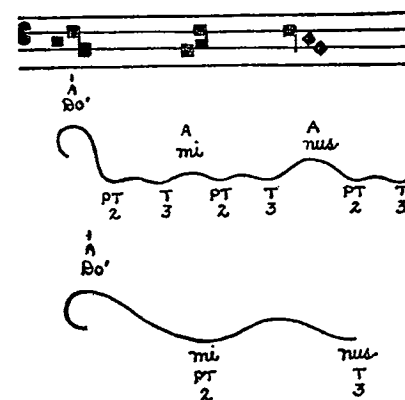


Sing the word *Dóminus* accompanying the first syllable with the *climacus* *c-b-a*, the second syllable with the *scandicus* *a-b-c*, the third syllable with the *torculus* *b-c-a*, observing the principles laid down in Figure 2 for conserving the unity of the word as a whole. The relative importance of each *arsis*, that of each neum, is deter-

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mined by the relative dynamic importance of the respective syllables of the word as a whole which they accompany. Using as pattern Figure 4, it is seen that the antepenult is dynamically the most important syllable because it is tonically accented. The ultimate syllable is dynamically the next important because it receives the weight of the final *thesis*. Accordingly, the breve syllable is dynamically the least in importance. The two *theses* which occur during the course of the movement are light in character. (Cf. p. 53.) The final note of the last neum is soft. In the expanded rhythm the first neum is *arsis*, the second passing *thesis* and the third *thesis*. (Cf. lower symbol of Fig. 5.)

Fig.6

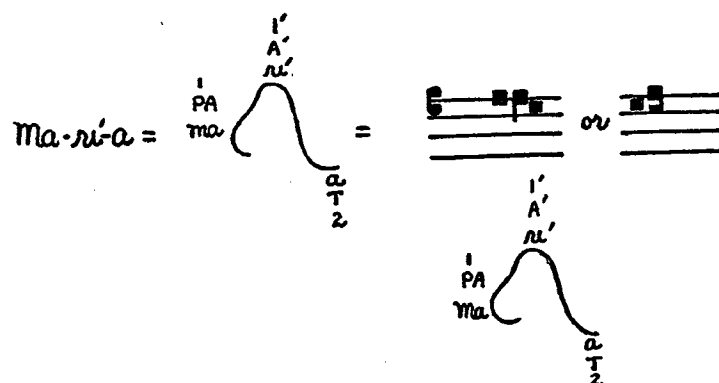


Sing the same word syllables but reverse the direction of the neums. (Cf. Fig. 6.) In accordance with the nature of the melodic line the *arsis* of the neum on the tonic accent is somewhat diminished, while the *arsis* on the neum of the ultimate syllable is slightly augmented. (Cf. explanation of Fig. 3.)

The third elementary verbal rhythmic unit consists of a three syllable word whose antepenult serves as preparatory *arsis* for the penult, the place of the tonic accent. Because of this preparation the penult receives a somewhat stronger *arsis* than that given to the tonic accents of the two verbal units already studied. The ultimate syllable of the word is atonic. The rhythm of the three note *pressus* (cf. p. 49) is analogous to the rhythm of this verbal unit. In the *pressus* the first of the two notes of like pitch is melodically preparatory to the

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Fig. 7



second note, which, because of this melodic preparation, receives a somewhat stronger *arsis* than that given to the simple neums already described. (Cf. Fig. 7.) P. A. = Preparatory Arsis. A' = Augmented Arsis. The dynamic quality of each syllable of the word and of each note of the neum, indicating their successive position by numbers, is the following: 1) Light impulse as though starting to blow lightly into a balloon. 1') Augmented impulse of the same breath without a break. 2) Weight deposited softly.

When numerals are uttered in delineating the chironomy, the monosyllable "high" is employed for 1' to point out the distinction between this syllable and the preparatory syllable which is called "one."

In illustrating by means of bodily movements that which this rhythm signifies, still retaining the approach employed for the rhythmic units already described, one speaks of holding a light rubber ball in his right hand while making a light upward movement which curves slightly to the right, after which the ball is released with a vigorous upward fling. The impulse which motivated this upward movement having been exhausted, the ball falls of its own weight as already described for previous figures. The principle of an augmented *arsis* is dem-

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onstrated in the preparatory movement made by a tennis player with his racket or a ball player with his bat when either of them makes an initial curve behind his back before striking the ball which he is serving.

1) Say the word *María* with proper pronunciation and focusing of the breath and give a light vocal impulse to the first syllable. Augment the impulse on the second syllable with a slightly more elevated pitch of the voice than that given to the tonic accents of the verbal units already studied, then let the final syllable fall with a natural cadence of the voice.

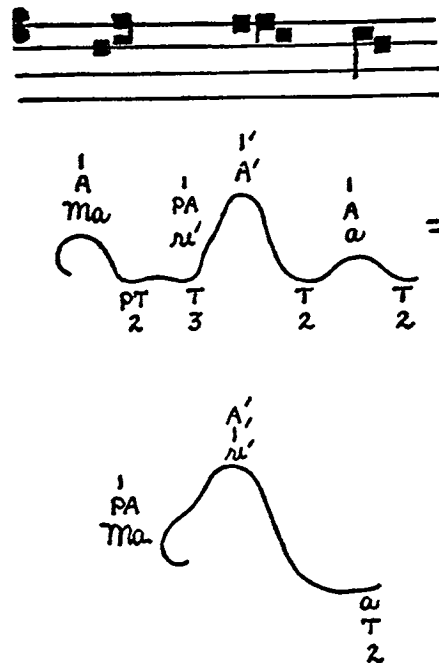
2) Sing the three consecutive notes of the *pressus* on the three following tones: The first *c* (repeat) and *b* above middle C. Sing the vowel *o* for the preparatory *arsis* on *c*, retain the same vowel for the augmented *arsis* still on *c*, then sing the vowel *u* for the *thesis* on *b*. Apply the same dynamic qualities as those employed when saying the word *María*.

3) Reverse the melodic order: *b-b-c*, using the same vowels.

4) Sing the consecutive syllables of the word *María* on the consecutive notes of the *pressus c-c-b*, then do the same in reverse order: *b-b-c*. Conserve the same *arsis* and *thetic* qualities as employed when singing the pure vowels.

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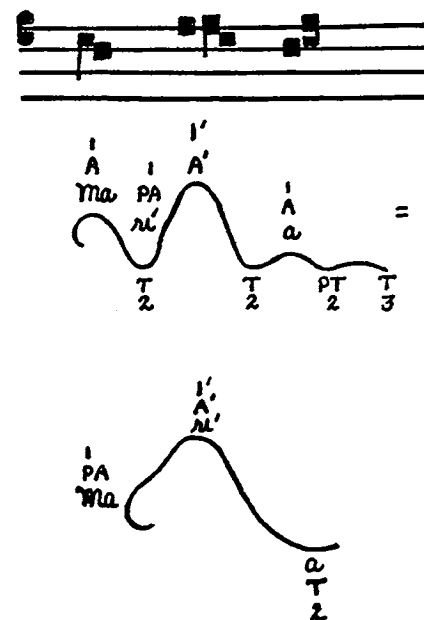
Fig.8



Sing the word *Maria* accompanying the first syllable with the *scandicus a-b-c*, the second with the *pressus c-c-b*, the third with the *clivis b-a*, respecting the proper rhythm of each neum and conserving the unity of the word as a whole as in the foregoing exercises. (Cf. Fig. 8.) Using as pattern Figure 7, it is seen that the antepenult which prepares the tonic syllable is the lightest part of the word, the tonically accented syllable is the strongest and the atonic syllable is the weightiest. In the expanded rhythm the first two neums are preparatory arsic and augmented arsic respectively to the last and thetic neum. (Cf. lower symbol of Fig. 8.)

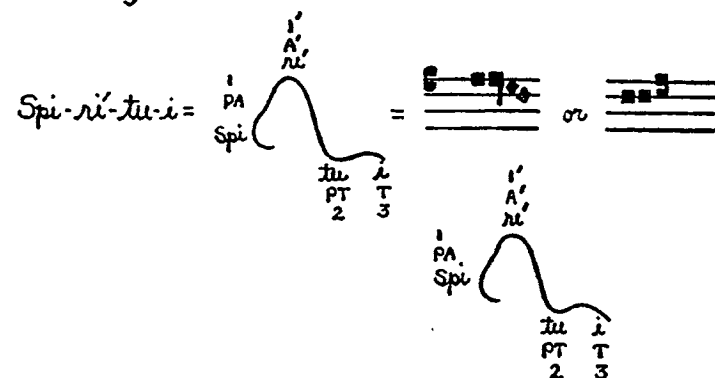
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Fig.9



Sing the same word syllables but reverse the position of the neums. (Cf. Fig. 9.) In accordance with the nature of the melodic line the first neum has slightly more arsic prominence than that of Figure 8.

Fig.10



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Rhythmic principles portrayed in Figures 4 and 7 combined furnish the chironomic symbols proper for the fourth verbal rhythmic unit, a four syllable word whose tonic accent occurs on the antepenult. (Cf. Fig. 10.) The rhythm of each *pressus* of four notes pictured in Figure 10 is analogous to the rhythm of this verbal unit.

In Figure 10, 1 and 1' are the same as 1 and 1' of Figure 7; 2 and 3 are the same as 2 and 3 of Figure 4.

1) Say the word *Spiritui* with proper pronunciation and focusing of the breath and observe the dynamic qualities described for Figures 7 and 4 for identical parts.

2) Sing the four consecutive notes of the *pressus* on each of the four following tones: the first *c* (repeat) *b* and *a* above middle C. The note *b* serves as a passing tone between *c* and *a*. Sing the vowel *o* for the preparatory *arsis* on *c*, retain the same vowel for the augmented *arsis* likewise on *c*. Sing the vowel *u* for the passing *thesis* on *b* and again the vowel *u* for the *thesis* proper on *a*.

3) Reverse the melodic order: *a-a-b-c*, using the same order of the vowels.

4) Sing the consecutive syllables of the word *Spiritui* on the consecutive notes of the *pressus c-c-b-a*, then on the *pressus* in reverse melodic order: *a-a-b-c*. Conserve the same arsic and thetic qualities as employed when singing the pure vowels.

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Fig. 11

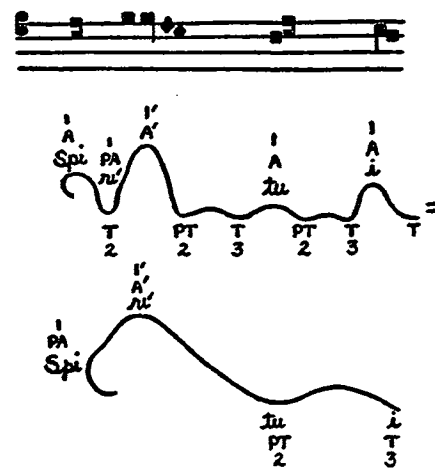
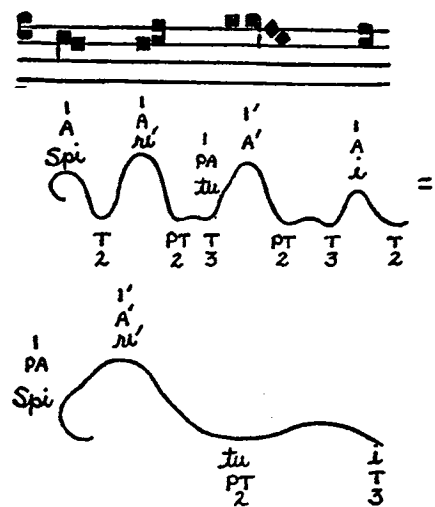


Fig. 12



Sing the word *Spiritui* accompanying the first syllable with the *podatus b-c*, the second syllable with the *pressus d-d-c-b*, the third with the *scandicus a-b-c*, the fourth with the *clivis b-a*, respecting the rhythm of the neums and conserving the rhythm of the word as a whole as in previous exercises. (Cf. Fig. 11.) For the speed of the chironomic movements which portray neums of varied numbers of notes in their inter-relation see explanation on p. 88.

Sing the same word syllables but reverse the position of the neums. (Cf. Fig. 12.) In accordance with the nature of the melodic line the breve syllable *tu* has more arsic importance than in Figure 11 and the *arsis* of the tonically accented syllable *ri* is somewhat diminished, all in retaining its place of greatest arsic importance in the word. Preparatory arsic syllables are at times employed

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thetically, when the rhythmic principles demand this and the expression of the text is not impaired.

The student should now be able to recognize the characteristics of each of the four elementary rhythmic units of which Latin words and simple neums are composed. The four dynamic qualities inherent in these units as a whole are:

- 1) *lightness* for the *preparatory syllable* or note;
- 2) *impulse* for the *arsis* proper;
- 3) *softness* for the *passing thesis*;
- 4) *weight* for the *thesis* proper.

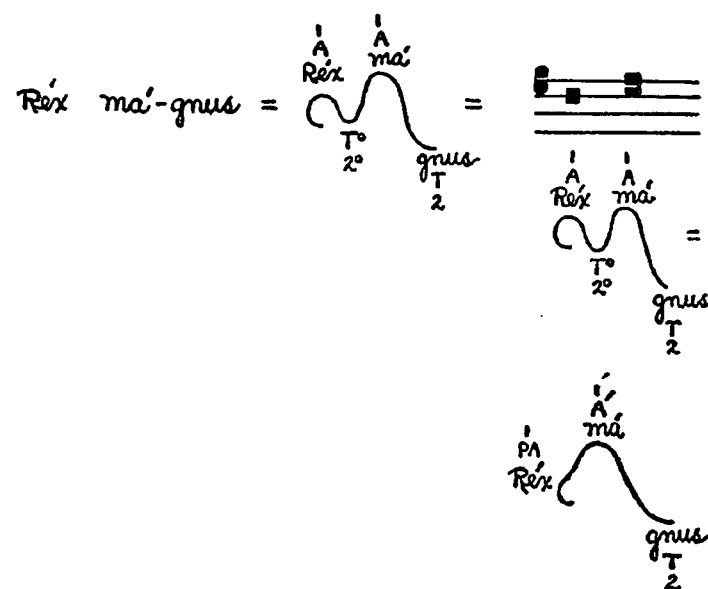
In application the quantity of each of these elements varies according to the diverse conditions encountered in the words and melody of a piece, as pointed out in the foregoing illustrations.

There remains one more elementary unit encountered in free rhythm, namely, the juxtaposition, or direct succession, of two tonic accents in two consecutive words of the verbal text or the same sequence of two accents found in the melodic text. Two consecutive tonic accents occur in discourse when a tonically accented monosyllabic word is directly followed by the tonically accented syllable of a new word, as in *Réx magnus*, *Tú solus*, etc. If the tonic accent of a monosyllable is *stressed*, it demands a *real arsis*, not a *preparatory arsis* as described in Figure 7. Now it is as impossible for two *real arses* to follow one another in direct succession as it would be for a ball thrown into the air to take on a renewed upward flight without some exterior intervention that would motivate a new impulse given to the ball. Thus, when the arsic impulse given to the word *Réx* is exhausted, the tone diminishes with a slight *thesis* before a new arsic impulse is given to the tonic accent on *ma* of the word *magnus* which directly follows.

If the expressive sentiment of the verbal text does not demand that a tonically accented monosyllable be stressed, it can be employed rhythmically as a preparatory *arsis* or even as a *thesis*.

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Fig. 13



The rhythm of Figure 13 is that of the *salicus*, wherein two *real note accents* follow in direct succession, on the second one of which one "springs." (Cf. p. 49.) For the same reason just explained regarding the direct succession of two tonic accents, a slight *thesis* must likewise be given to the first note of the *salicus* before a new *arsis* can be given to the following note. Figure 13 illustrates the analogous rhythm of the word and the neum. T° = Diminished Thesis. (The tonic accents of monosyllabic words are not marked in Latin prose. They are indicated here for the sake of greater clarity.) The dynamic quality of each syllable or note, indicating their successive position by numbers, is the following: 1) Impulse. 2°) Weight deposited but of short duration. 1) Renewed and more vital impulse. 2) Weight deposited softly. When numerals are used in delineating the chironomy, the monosyllable "droop" is uttered for 2° to point out the distinction between this *thesis*

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and the *thesis* called "two" which occurs in the following word.

In illustrating with bodily movements that which this rhythm signifies, still retaining the approach employed for the previously studied elementary rhythms, one speaks of throwing a light rubber ball upward as described in Figures 1 and 4. The impulse which generated the upward flight having been exhausted, the ball starts to fall of its own weight, but after having descended very little it is caught in mid air by the hand that governs its movements and thrown upward again with more vital impulse, after which it falls to its place of permanent rest. The renewed vitality of the second impulse results in a more prominent *arsis* at this place than that of the first *arsis*.

1) Say the word *Réx* with arsic impulse but with slightly less voice elevation than that given to the arsic syllables of previously studied verbal units. Soften rapidly on the vowel *e* of *Réx*; pronounce the *x* softly, retaining the same vocal pitch. With renewed impulse and slightly more elevated pitch of the voice say the syllable *má*, then let the syllable *gnus* fall with the natural tonal cadence and weight proper to its *thesis*. In principle the monosyllable *Réx* is not noticeably prolonged. The softening of the voice on the *arsis* should be done so rapidly that the *arsis* with its diminished *thesis* consumes little more than the amount of time employed for uttering an ordinary tonic accent.

2) Sing each of the three consecutive notes of the *salicus* on each of the three following tones: the first *a-b-c* above middle C. Sing the vowel *o* for the *arsis*, *u* for the diminished *thesis* on the same note (*a*). This requires special practice for voice flexibility. Sing *o* for the second and more vital *arsis* on *b* and *u* for the *thesis* on *c*, retaining the same vocal qualities as those employed when saying the words *Réx magnus*.

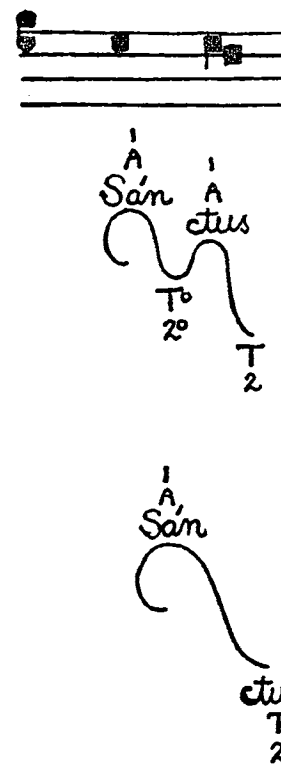
3) Sing the consecutive syllables of *Réx magnus* on the consecutive notes of the *salicus a-b-c*, conserving the same arsic and thetic qualities employed when singing the pure vowels. A *salicus* occurs on but one syllable. It has been adapted to

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two words in the illustration in order to demonstrate its analogous rhythm in prose.

In the expanded rhythm, the *punctum* is preparatory arsic to the two notes of the *podatus* as augmented *arsis* and *thesis* respectively. (Cf. lower symbol of Fig. 13.)

Fig. 14



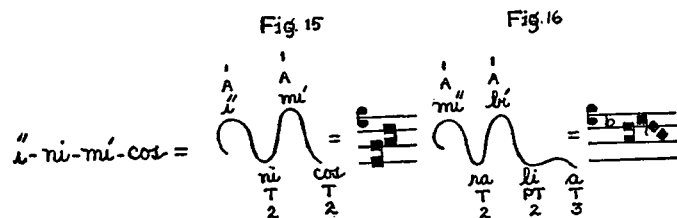
This same rhythmic principle obtains when the tonic, secondary, tertiary or created accent of a word accompanied by but one note is immediately followed by a two or more note neum on a new syllable. The verbal accent must be arsic and the first note of the neum on the following syllable must likewise be arsic. Since, as already explained, two *real arses* cannot follow in direct succession, it is necessary that the first *arsis*, that of the word, have a diminished *thesis* before the second one, that of the first note of the neum, can be effected. In this case the first *arsis*, that of the word, is more important than the second one, that of the neum. (Cf. Fig. 14.) Were the first note of the *clivis* of higher pitch than that of the *punctum* which accompanies the tonic accent of the word, the verbal *arsis* would still be the more important, for, as already stressed, the inherent character of the word must first be respected before the melody can assert itself with greater prominence.

For practice of the rhythmic principles portrayed in Figure 14, follow the principles explained in Figure 13, reversing the relative

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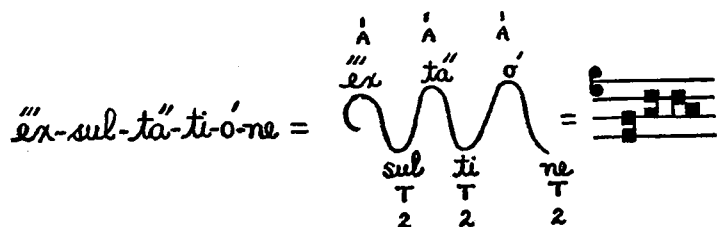
importance of the two *arses*. For melodic practice, sing the first *b* above middle C on the *punctum* which accompanies the syllable *San* with its *arsis* and diminished *thesis* and *b-a* on the *clivis* which accompanies the syllable *ctus*. The accent of the first note of the *clivis* is almost imperceptible, merely sufficient to properly enunciate the consonant *c*. In the expanded rhythm the *punctum* is arsic to the *clivis*. (Cf. lower symbol of Fig. 14.)

Had the first syllable of the word *Sánctus* been accompanied by a neum of two or more notes, there would have been no occasion for a diminished *thesis* at this place, because the thetic note or notes of the neum would have provided the necessary *thesis* to the tonic accent itself before a new *arsis* appeared.



We have seen (p. 45) that during the great epoch of Gregorian Chant production in the fifth and sixth centuries, a secondary rhythmic accent appeared in polysyllabic words and that this accent was placed either two syllables before or two syllables after the tonic accent of the word. A word wherein the secondary accent precedes the tonic accent receives the rhythmic treatment which serves as pattern for a composite neum. (Cf. p. 50; Figs. 15 and 16.)

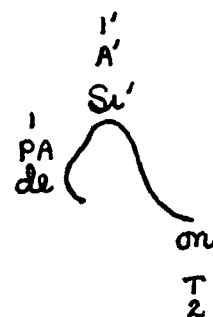
Fig. 17



The Rhythm of the Verbal and Musical Texts

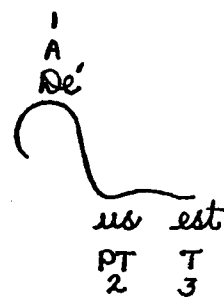
A six syllable word whose tonic accent falls on the penult receives a ternary accent as well as a secondary one. (Cf. Fig. 17.) At times the melodic line claims greater arsic prominence for the secondary, the ternary or the created rhythmic accent than that given to the tonic accent.

Fig. 18



We have seen that neither a monosyllable nor a single note can, of itself, be rhythmic since proportion demands at least two elements or factors in order that a comparative relation exist. (Cf. p. 44.) For this reason, during the course of the movement, a monosyllable, be it one of tonic accent or not, must, in discourse, be united rhythmically either to one or more monosyllables which directly precede or follow it, or else to a rhythmic unit which directly precedes or follows it. The choice of direction is largely determined by the meaning of the text. For example, in the phrase *Dóminus de Sion* it is obvious that the preposition *de* pertains to *Sion*, not to *Dóminus*. (Cf. Fig. 18.) This combination produces the rhythmic verbal unit portrayed in Figure 7.

Fig. 19

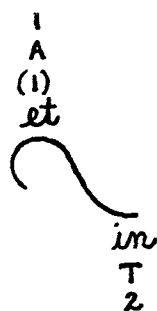


During the course of the movement a single note must likewise be united rhythmically to either a single note or to single notes which directly precede or follow it, or to a neum of two or more notes which directly precedes or follows it. As in the case of the verbal text, the choice of direction is guided here also by the meaning or the nature of the melodic text.

In the sentence *Déus est bonus*, the meaning evidently requires that *est* be united to *Déus*. (Cf. Fig. 19.) This combination produces the verbal rhythmic unit portrayed in Figure 4.

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Fig. 20



There can be no more than two consecutive unaccented syllables in prose. (Cf. p. 45.) However, two consecutive unaccented syllables can be followed by a preparatory arsic syllable: *gé-nu-it Ma-ri-a*.

Now even when but two consecutive unaccented monosyllables occur at the *beginning* of the phrase, the first one must receive a created rhythmic accent, since all movement starts with an arsic element. In the sentence, *Et in térra*, etc. the first monosyllable receives a created rhythmic accent and is arsic to the second and thetic monosyllable as in the binary verbal unit portrayed in Figure 1. (Cf. Fig. 20.) This created rhythmic accent is put in parenthetical marks in order to distinguish created accents from inherent tonic or secondary and ternary ones.

Fig. 21

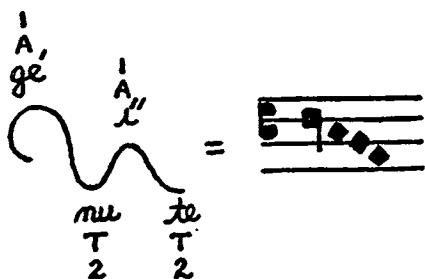


Figure 21 portrays a secondary rhythmic accent which occurs two syllables *after* the tonic accent of the word to which the monosyllable *te* is united. The secondary accented syllable and the monosyllabic pronoun form a binary rhythmic unit. During the course of the movement a monosyllabic noun and pronoun,

which of themselves are tonically accented, are treated in Latin prose in both an arsic and thetic manner, depending either upon the melodic construction or the expression of the text. For example, *Beátus vir qui timet Dóminum*. Here *vir* is rhythmically united to *Beátus* and is employed the-

The Rhythm of the Verbal and Musical Texts

tically. *Qui* is united to *timet* and is preparatory arsic *A* monosyllable before a *pause* in Gregorian Chant pieces (not necessarily at the mediation of simple psalmody) be it a tonically accented one or not, is always treated thetically, as in Figure 21.

Fig. 22

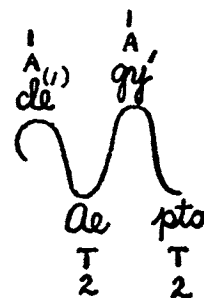


Figure 22 portrays two consecutive unaccented syllables, the first of which, the monosyllable *de*, receives a created rhythmic accent and is arsic to the first and otherwise preparatory arsic syllable of the following three syllable word. This syllable (*Ae*) is now employed thetically. (Cf. pp. 77-8.) Together they form a binary rhythmic unit. This combination produces the rhythm of the composite word in Figure 15.

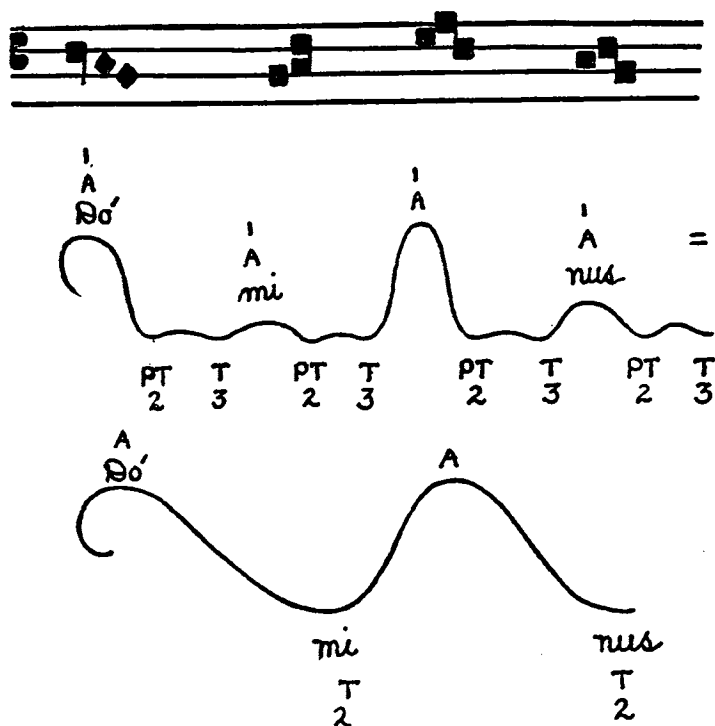
It should now be clear to the mind of the student that the rhythm of the verbal text of Gregorian Chant *guides* the rhythm of the melody without, however, in any way *dominating* it. The rhythm of neums, in both their simple and composite forms, is patterned after the rhythm of words, in both their simple and composite forms. We have also seen that the arsic importance of word accentuation concedes to the arsic importance of melodic accentuation where the nature of the melody demands this, all in preserving the *primacy of the words*. The foregoing chironomic symbols portray these principles.

There are times, however, when the melody is privileged to take on an independent life of its own, but here also it must first respect the inherent qualities of the word. If, for example, to the *climacus a-b-c* in Figure 5 which accompanies the breve syllable *mi*, the *torculus d-e-c* is added on the same syllable, thereby creating a composite neum, the syllable *mi* must first be deposited with its natural dynamic quality in the word as a whole. It does this on the *scandicus*, after which the *torculus*, whose *arsis* is of higher melodic pitch than that of the *climacus* which accompanies the tonic accent *Dó*, takes on

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greater arsis importance than that of the accent which accompanies the tonic accent itself. (Cf. Fig. 23.)

Fig.23



Sing this little melody with the vowels *o* and *u* in the same manner in which the preceding exercises were studied. Next apply the word syllables respecting their proper dynamic qualities and unity. In the expanded rhythm, the first neum is arsic to the second, as is the third to the fourth. (Cf. lower symbol of Fig. 23.)

The Rhythm of the Verbal and Musical Texts

Fig.24

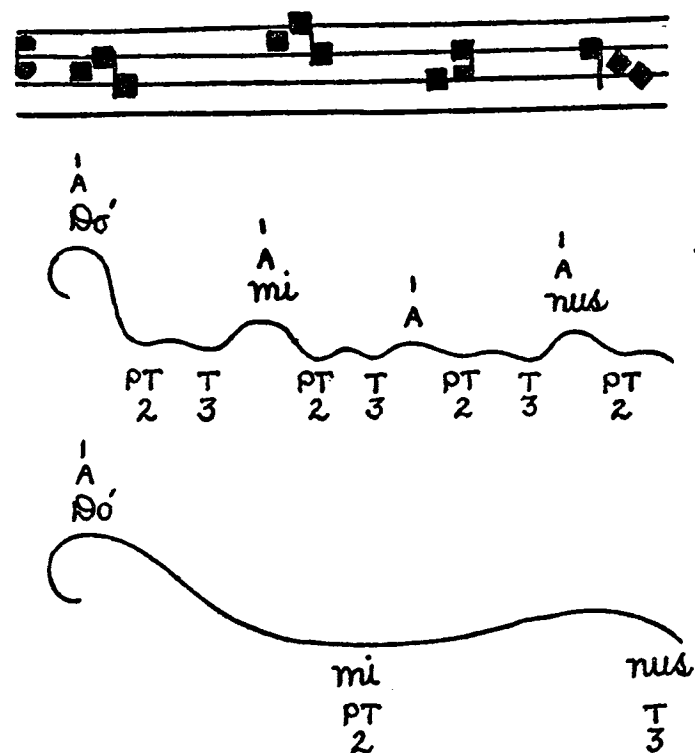


Figure 24 portrays the same melody with the position of the neums reversed. Consequently, the *arsis* of the *torculus* which accompanies the tonic syllable is now of lower pitch than that which accompanies the breve syllable *mi*. Nevertheless, in this case the *arsis* of the *torculus* on *mi* cannot take on more importance than the *arsis* which accompanies the tonic syllable, because, as already explained, the syllable *mi* must first receive its proper dynamic quality in the word as a whole before a

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neum on the same syllable can assert itself from the point of melodic importance alone. However, the tonic syllable on *Dó* is now sung with slightly less arsic importance than in Figure 23, while the syllable *mi* is sung with somewhat more fulness than in Figure 23. In the expanded rhythm, the first neum is arsic to the second and third combined as passing thetic and the fourth as *thesis* proper. (Cf. lower symbol of Fig. 24.) The speed of the conductor's hand movement will be much slower on the passing *thesis* of six notes than on the *arsis* and *thesis* of three notes each.

As already stated, free rhythm in its larger divisions is the expansion of that which it is in its smaller divisions. In composite neums one neum fills the role of *arsis*, another of *thesis*. In composite *neumae* (musical members or phrases) as also in composite distinctions (musical periods) the same arsic and thetic relation obtains, in larger expression, through the complimentary arsic and thetic roles of the members one to another and of the distinctions among themselves. Therefore, the interplay of rhythms in free movement is something which, in the last analysis, can never be reduced to a system of absolutely determined symbols since their variety is infinite. It is through constant association with Gregorian Chant melodies that one *feels* the proper proportion between their parts.

PART V

Mass XI

(Orbis factor)

FOR SUNDAYS THROUGHOUT THE YEAR

INTRODUCTION

In entering into study of a Gregorian Chant piece the approach should be first of all from the liturgical standpoint. What is the sentiment of the text and in what manner does it fit into the ensemble of the Mass or of the Office? If it is a piece peculiar to a certain feast or season of the year the text must be studied from that standpoint as well, in order to accord it the expression which is in keeping with the sentiment of the feast or season for which it is particularly adapted.

From the esthetic standpoint not only must the rhythm of the words and the melody be observed, but the *phraseological* importance of the words in the verbal text and the *phraseological* importance of the neums in the musical text must likewise be respected. The relative importance of a word in a phrase is quite distinct from the relative importance of a word as such compared with other words. For example, the word *est* may have more phraseological importance as part of a text than the word *Deus* as part of the same text, although the contrary is the case if each word is considered separately.

The melodic line, or the melodic construction, modifies the relative importance of words as well. An important phraseological word may have its arsic treatment modified through a particular melodic construction. On the other hand, a lesser important word may receive more pronounced arsic importance because of a certain melodic treatment than it would receive in the verbal phrase alone. For the same reason secondary, ternary or created rhythmic accents are sometimes accorded more arsic importance than the tonic accent of the same word. (Cf. p. 83.) The importance of the *arsis* is not necessarily ex-

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pressed by a *stronger* tone. A softening and slight broadening of the *arsis* gives at times a more expressive effect.

The Vatican Gradual has designated Mass XI for the Sundays throughout the year. However, it is permissible to use a *Kyrie* from one Mass, a *Gloria* from another, a *Sanctus* from another and so on. The Ferial Mass alone must remain intact.

The words *Orbis factor* printed above the text of the *Kyrie* are fragments of a verbal text which, with its accompanying melody, was at one time intercalated between the words of the song of the *Kyrie*. Additions of this kind to the liturgical and musical text are called Tropes (*L. tropus*, turn). Virtually all parts of the Mass other than the Gospel and *Credo* were troped at one time or another between the ninth and eleventh centuries. Notwithstanding, the Tropes never formed an organic part of the Mass. They filled out the intervals in the liturgical ceremony which do not call for song just as is now done by organ playing in a Solemn Mass. The Vatican Gradual has printed the initial words of the Tropes associated with the particular Kyries with which they originally appeared.

It is advisable to study the *Kyrie*, *Sanctus* and *Agnus Dei* first, and afterwards the *Gloria* and *Credo*, so that songs of the same melodic type may be studied together. As soon as each piece is learned it is well to sing it at Low Mass, adding each piece as it is ready until the five pieces of the Ordinary are rendered. The Responses for High Mass should then be studied and from then on the Ordinary is ready to be rendered at High Mass (*Missa cantata*).

KYRIE—Mass XI

GLORIA—Mass VIII

CREDO—III

SANCTUS—Mass XI

AGNUS DEI—Mass XI

Melos et notatio concordant cum originali.

XI. On Sundays throughout the year (Orbis factor)

- (x) XIV-XVI.S

Ky-ri-e-xe-le-i-son, Chri-ste

e-le-i-son, Ky-ri-e e-le-i-son

Ky-ri-e xe-le-i-son

Mass XI

KYRIE

Consult the material in the foregoing chapters for working out the following program of study and do the chironomy in conjunction with the rhythmic analysis:

- 1) Review the history of the *Kyrie*. (Cf. Part III.)
- 2) Translate the entire text into English. (Consult a Roman Missal for all translations.) The small letters printed at the end of each ejaculation indicate the number of times each foregoing period is to be sung. The star indicates the close of the intonation of the piece, sung by one or two cantors.
- 3) Describe the nature of the simple rhythmic units to which the words *Kyrie* and *eléison* belong. (Cf. Figs. 4 and 10.) In the three implorations, each sung three times, the words *Kyrie* and *Christe* are the most expressive because each Person of the Blessed Trinity is separately addressed.
- 4) Say the words with proper pronunciation, observing the principles described for Figures 4 and 7 for relative dynamic quality and unity among the syllables.
- 5) State what clef is employed for the melody, where it is placed, and what note with its syllable name occurs on this line. (Cf. p. 59.)
- 6) State in what Mode the melody is composed. Give the letter names of the Tonic and Dominant and point out these two characteristic notes in the piece. (Cf. p. 61.)
- 7) In what style of melody is this *Kyrie* composed? (Cf. p. 55.) State the name of each neume to the end of the first *Kyrie*. (Cf. p. 49.)
- 8) Solmizate the neums, striving to apply their proper arsis and thesis qualities, at the same time adapting them to the proper arsis and thesis qualities of the syllables of the words. Combine the two *puncta* on *le* and *i* into a binary unit (*podatus*).

For women's and children's voices transpose the melody a half or a whole tone higher. For mixed voices transpose it a half tone higher. When a melody is to be transposed up or

down, first determine the pitch of the first note of the melody in its transposed position counting up and down in half and whole tone steps; then retain the original melodic intervals in the transposed version.

Observe that the first *climacus* on the syllable *e* of *elëison* has a more pronounced *arsis* than that given to either the *arsis* on the word *Kyrie* or to the *arsis* of the word to which it belongs, *elëison*. However, before the melody asserts itself in this place, the proper dynamic quality of the syllable *e* in the word is guarded on the *scandicus*, the first simple neum of the composite neum.

9) Sing the melody, applying the vowels *o* and *u* at their proper places. Strive for beautiful tonal quality through proper breathing, right focusing of the breath and correct diction.

10) Combine the verbal and melodic texts. Observe all the principles indicated in the preliminary exercises. There is but one vital impulse in each word, that of the tonic accent. The most vital impulse of the melody occurs on the culminating *virga* of the composite neum. The *arsis* of the following *climacus* is relatively effaced. Avoid anything of an "explosive" nature on the culminating *virga*. Rather broaden it slightly with very little added volume of voice. The *clivis* on the syllable *e* of *Kyrie* is slightly broadened, the last note somewhat longer than the first because of the *mora vocis*. (Cf. Bar Signs.) The last three *puncta* before the close are likewise ritarded, the last one the longest. In the chironomy of the finished interpretation outline the expanded rhythm, inter-relation of neums. This is the only one portrayed in this study since the pupil should be capable of doing the simple neum chironomy if he has followed the step-by-step instruction given in Part IV.

Follow the same analytic approach for practice of the *Christe elëison* as that employed for the *Kyrie elëison*, eliminating any historical or theoretic matter already reviewed which applies to the entire piece.

The lone *virga* which accompanies the syllable *ste* of *Christe* is slightly prolonged but sung softly. Prolongation frequently occurs at the close of a large interval, particularly if this note

is alone or is the tonic of the Mode, as in this case. The six notes of the composite neum which follows are interpreted as a *torculus* and a *porrectus* respectively. The *arsis* of the *torculus* is more pronounced than that of the *clivis* which accompanies the tonic accent of the word because of the higher melodic pitch of the former, the proper dynamic quality of the thetic syllable *ste* having been guarded on the lone *virga* which accompanies it. The word *elëison* has the same melodic treatment in the nine implorations.

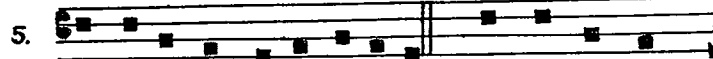
As each new piece or section of a piece is studied, previously given instruction which applies equally to the new part will not be repeated in this text. It is presumed that the student realizes that the approach should remain the same as that given in the foregoing ten divisions without repeating any matter of the pieces already studied.

The fourth and fifth Kyries are a repetition of the first three. In the sixth *Kyrie* the *punctum* and *virga* which accompany the syllable *e* of the *Kyrie* are united rhythmically in the form of a *podatus*. Broaden the rhythm at this place with a slight delay on each note, somewhat more on the second than on the first. The six notes of the composite neum which follows are grouped in threes as a *torculus* and *porrectus*. The *arsis* of the *torculus* is more pronounced than that of the neum which accompanies the tonic syllable of the word, again because of the higher melodic pitch of the former, the proper dynamic quality of the syllable *e* having first been guarded on the *podatus* which accompanies it. The last three *puncta* on the final *elëison* receive a more marked ritard than that accorded the eight previous cadences at this place because the verbal and melodic movement have now arrived at their ultimate place of rest.

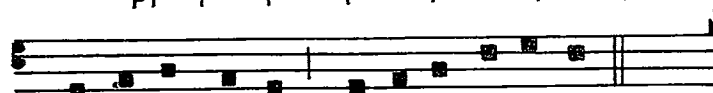
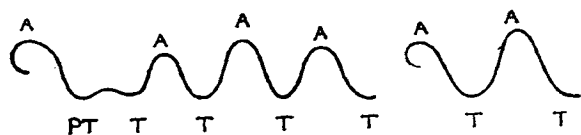
The movement of this *Kyrie* is slightly accelerated, in keeping with its neumatic character. Strive for supple rhythm, pure legato and broad lines of shading. Give to the finished rendition the spirit of *uplift* that accords with the prayer of the children of God who address their humble supplications as well as their songs of praise to their Father Who is in Heaven.

VIII Gloria
(de Angelis)

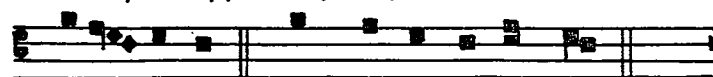
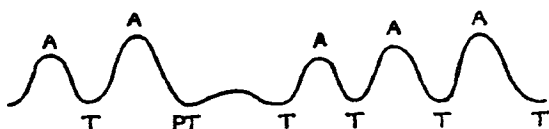
XVI.S.



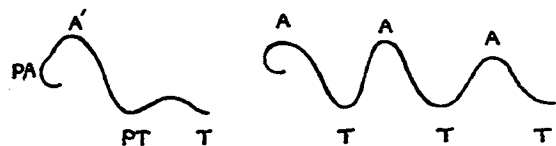
Glo-ri-a in ex-cel-sis Déo. et in tér-ra



pax ho-mi-ni-bus bó-nae vo-lun-tá-tis.



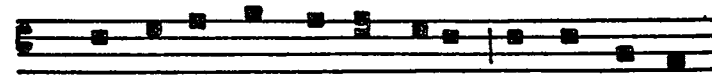
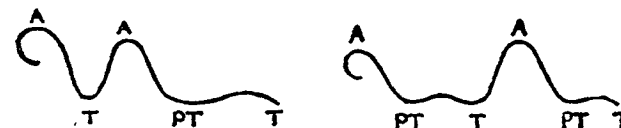
Lau-dá-mus te. Bé-ne-dí-ci-mus te.



Mass XI



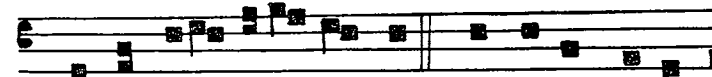
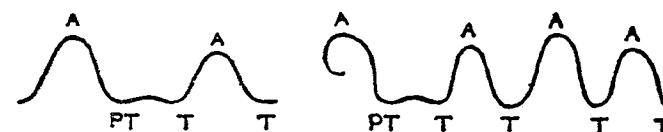
A' do-rá-mus te. Glo-ri-fi-ca-mus te.



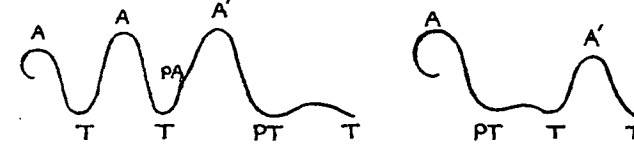
Grá-ti-as á-gi-mus tibi pro-pter má-gnam



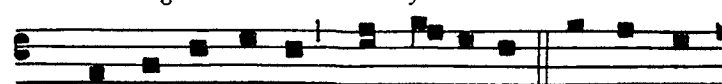
glo-ri-am tú-am. Do-mi-ne Dé-us REX cae-léstis



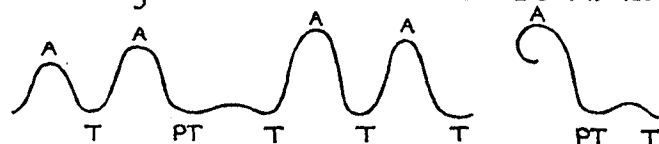
De-us Pa-ter om-ni-po-tens. Do-mi-ne Fi-li



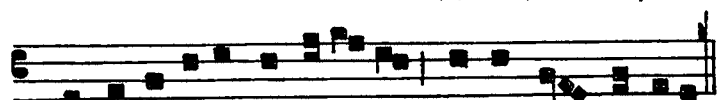
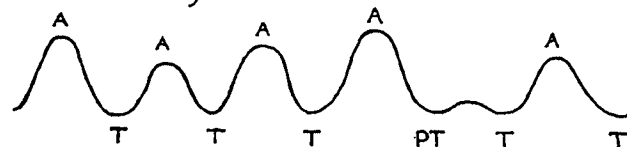
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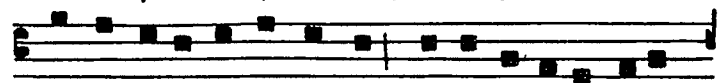
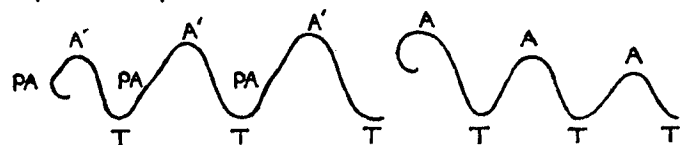
u'-ni-gé-ni-te Je'-su Chri'-ste. Dó-mi-ne



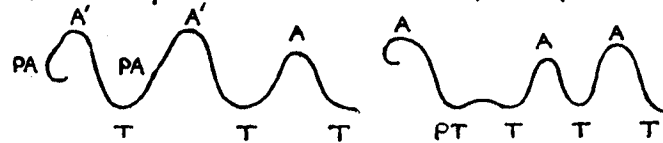
De'-us A-gnus De'-i, Fi'-li-us Pa'-tris.



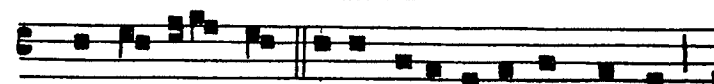
Qui tól-lis pec-cá-ta mún-di, mí-se-re' re-nó-bis.



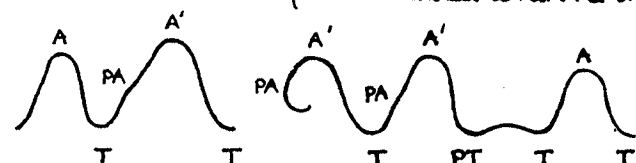
Qui tól-lis pec-cá-ta mún-di, sú-sci-pe de'-pre-cá-ti



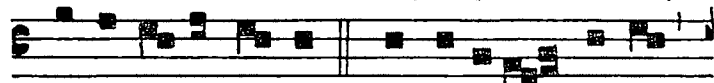
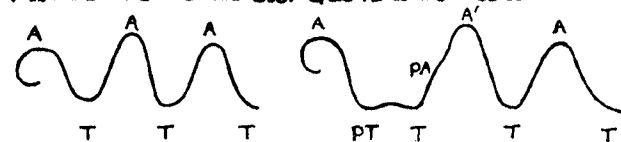
Mass XI



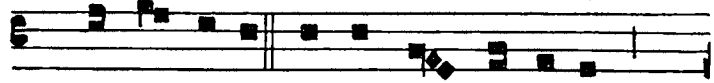
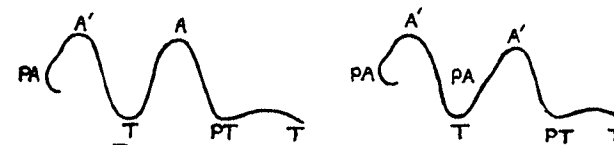
o'-nem nó-stram. Qui sé-des ad dexte-ram Pa'-tris,



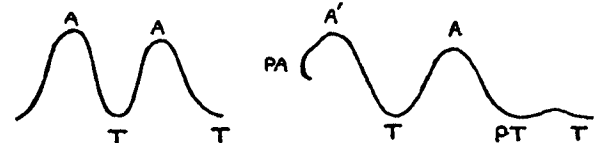
mí-se-re' re-nó-bis. Quo'-ri-am tu só-lus sanc-tus



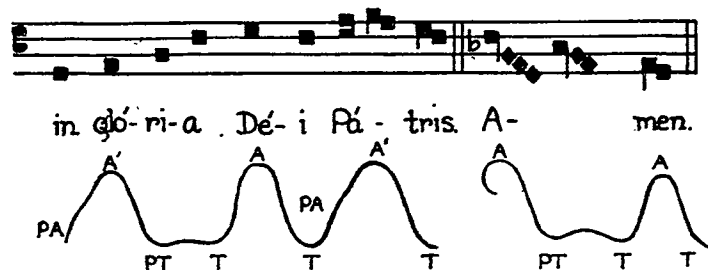
Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-si-mus,



Je'-su Chri'-ste. Cum Sán-c-to Spí-ri-tu,



Gregorian Chant — Analyzed and Studied



GLORIA VIII

Apply to the *Gloria* all the preliminary instruction given for the *Kyrie*. Translate the entire text of each piece before studying it in parts.

The *Gloria* of Mass VIII is syllabic in character. (Cf. p. 55.) The *Amen* is melismatic.

Study the piece in two sections: 1) To *Domine Fili*. 2) To the end. Transpose the melody down a whole tone. Start on Bb.

In vocal practice of the melody with the vowels *o* and *u* follow the *arsis* and *thesis* of the words with proper articulation of these vowels and the particular dynamic quality each syllable claims in this manner of delivery. The melody has the same rhythmic allure as that given to neumatic and melismatic chant and one realizes by direct experience the manner in which the rhythm of neums is integrally patterned after the rhythm of words. Where a syllable is accompanied by a neum, apply the two vowels in vocalization in the manner already studied.

In general retain the chironomy of the elementary rhythms for the finished interpretation but keep the hand movement very slight for all words other than the expressive ones and melodic places of particular importance. Prolong the last syllable of *hominibus* softly but sing the sentence to the end on the same breath. (Cf. p. 58.) There is but a slight *rallentando* at the close of the short phrases before the double bars. They should be rendered in the manner of cadences of simple psalmody.

Mass XI

The *punctum* on *mus* of *Laudamus* is united rhythmically to the last note of the preceding *climacus*. (Cf. p. 83.) Accordingly, this latter note is given a slight arsic impulse to which the *punctum* is passing thetic and the final *punctum* is thetic proper. The three notes of the *climacus* are sung on *da* and the following *punctum* on *mus*. In the expanded rhythm, the *punctum* on *Lau* is preparatory arsic to the first two notes of the *climacus* on *da* as augmented *arsis*, the last note of the *climacus* with the following *punctum* as passing *thesis* and the final *punctum* as *thesis* proper. The tonically accented monosyllable *te* is employed thetically before a pause. (Cf. p. 85.)

The secondary accents of the words *Benedicimus* and *Adoramus* receive more arsic importance than that accorded the tonic accents of these words by reason of the higher melodic setting of the former. (Cf. p. 83.) In the verbal text the syllable *mus* of *Benedicimus* receives a ternary accent, otherwise there would be three consecutive unaccented syllables (cf. p. 45) since, as already stated, the monosyllable *te* before the pause must be treated thetically. In the expanded rhythm, the *podatus* is arsic to the *clivis*. Prolong the last syllable of *tibi* softly, but sing the phrase to the end on the same breath.

Take particular heed not to accord more arsic importance to the first notes of the neums which accompany the atonic syllables of the words *Déus* and *Páter* than that given to the *punctum* which in each case accompanies the tonic accents of these words. In the elementary rhythms each of these *puncta* has an *arsis* and diminished *thesis*. In the expanded rhythm each neum is arsic to the two note neum which follows it. (Cf. Fig. 14.)

Prolong the final syllables of the words *unigénite* and *Déi* softly but in each case sing the phrase to the end on one breath. Broaden somewhat on the *clivis* which accompanies *mun* of *múndi*. The secondary accent of *miserére* receives more arsic importance than that given to the tonic accent. (Cf. explanation given for *Benedicimus* and *Adoramus*.) Broaden the *clivis* which accompanies the syllable *no* of *nóstram*, the relative im-

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portance of this word having been conserved on the foregoing *podatus* employed as preparatory *arsis* in the expanded rhythm.

Articulate the *d* of *ad* before pronouncing the *d* of *dexteram*. (Cf. *omnes*, p. 63.) In three places the personal pronoun *Tu* is united rhythmically as preparatory *arsis* to the verbal unit which follows it, as was the case for the relative pronoun *qui* in three of the foregoing phrases. (Cf. explanation of lower symbol, Fig. 13.) Broaden slightly on the word *Pátris*. The accelerated movement of the *Gloria* calls for no ritard on the *Amen* other than that comprised in the final *clivis*, where the chironomy portrays the *arsis* and *thesis* of the simple neum.

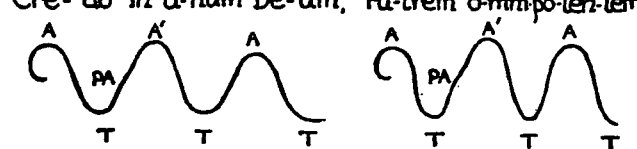
The *Gloria* is a hymn of joy. It should be rendered with a certain lightness but with due ardor.

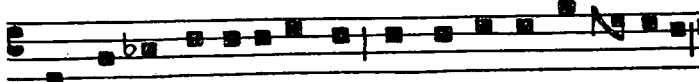
Credo III.

xvii. S.

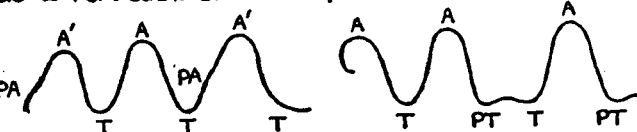
5. 

Cre'- do in ú-num Dé-um, Pa'-trem o-mni-po-tén-tem,






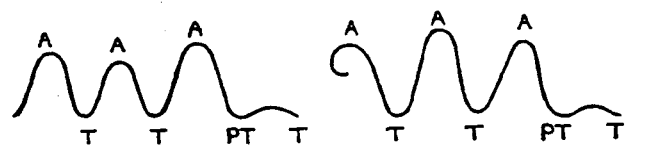
fac-to-rem caeli et tér-rae, ví-si-bí-li-um o-mni-um.

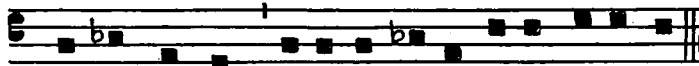


Mass XI

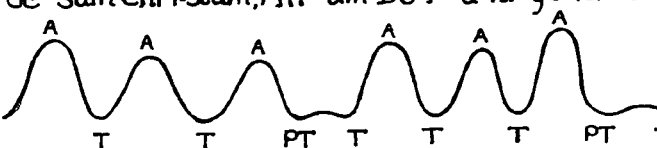


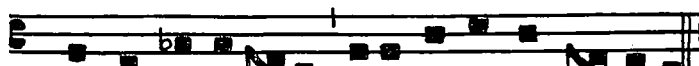
(1) et in-vi-si-bí-li-um. (1) Et in ú-num Dó-mi-num



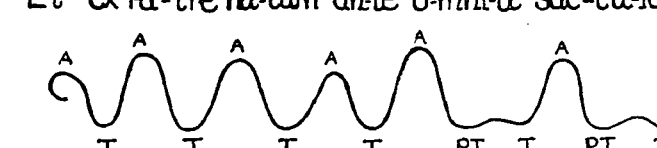


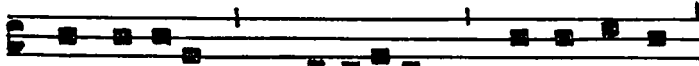
Jé-sum Chri-stum, Fí-li-um Dé-i ú-ni-gé-ni-tum.



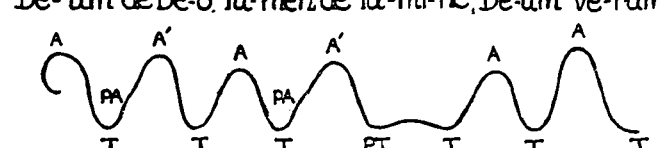


(1) Et ex Pa'-tre na'-tum (1) an-té o-mni-a sae-cu-la.





Dé-um de Dé-o, hí-men de lí-mi-ne, Dé-um vé-rum



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de De-o ve-ro. Gé-ni-tum non fá-ctum cón-sub-stán-ti

a-lem Pa-tri: ⁽¹⁾ per quem ó-mni-a fá-cta sunt.

Qui ⁽¹⁾ pro-pter nos hó-mi-nes, et ⁽¹⁾ pro-pter nó-stram sa-lú-tem

de-scén-dit de caé-lis. Et in-car-ná-tus est de Spí-ri-tu Sánc-to

Mass XI

⁽¹⁾ ex Ma-ri-a Vir-gi-ne: Et hó-mo fá-ctus est.

Crú-ci-fí-xus e-ti-am pro nó-bis: sub Pon-ti-o Pi-lá-to

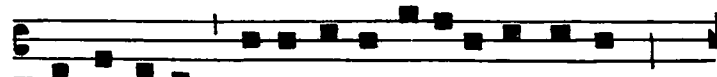
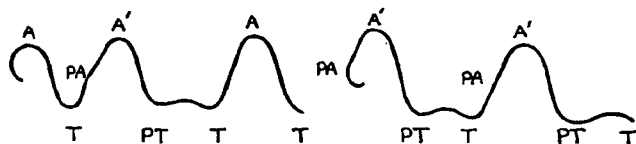
pás-sus et se-púl-tus est. Et ré-sur-ré-xit tér-ti-a dí-e

se-cún-dum Scrip-tú-ras. Et a-scén-dit in caé-lum:

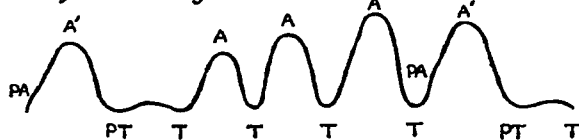
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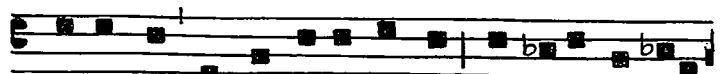
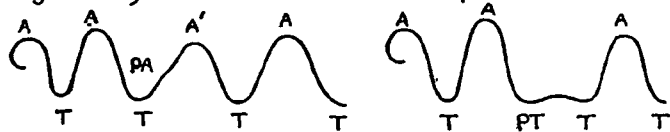
se-det ad dexte-ram Pa-tris. Et i-te-rum ven-túrus est



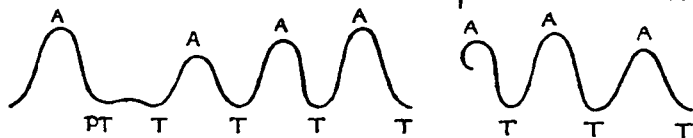
cum gló-ri-a jú-di-cá-re vi-vos et mór-tu-os:



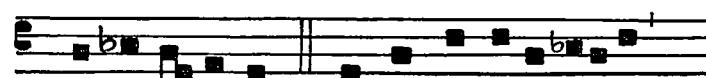
cú-jus ré-gni non é-rit fí-nis. Et in Spí-ri-tum Sanc-tum



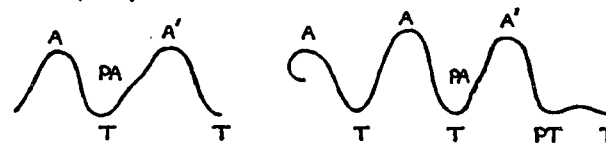
Do-mi-num (et) vi-ví-fi-cán-tem: qui ex Pa-tre Fi-li-



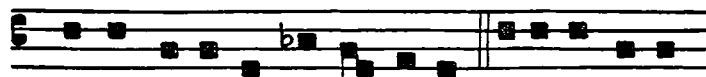
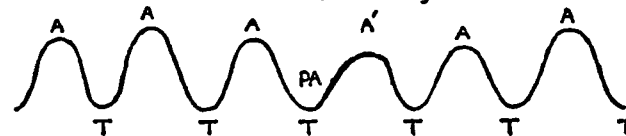
Mass XI



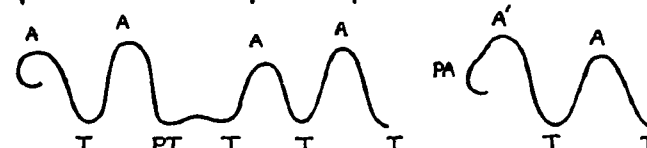
o-que pro-cé-dit. Qui cum Pa-tri et Fi-li-o



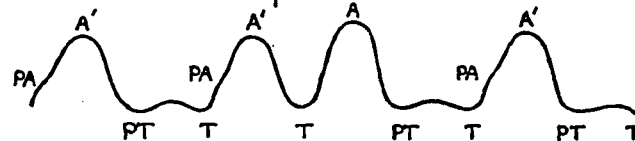
si-mul á-do-ra-tur, et cón-glo-rí-fi-cá-tur:



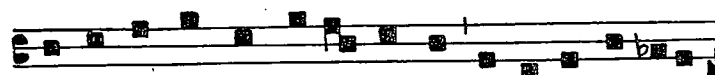
quí lo-cú-tus est pèr Pro-phé-tas. Et ú-nam sanc-tam



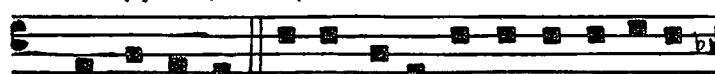
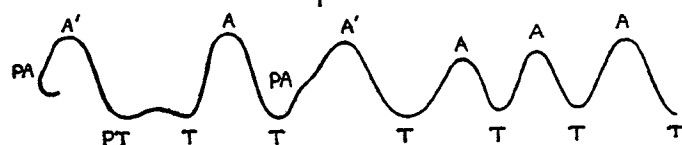
ca-tho-li-cam et á-po-sto-li-cam Ec-clé-si-am.



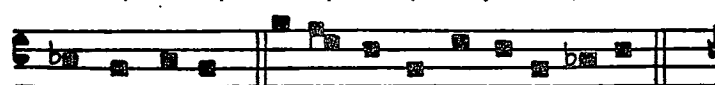
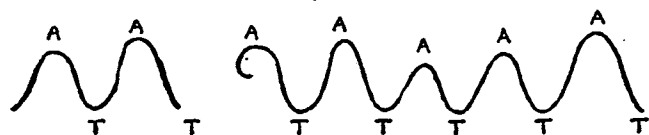
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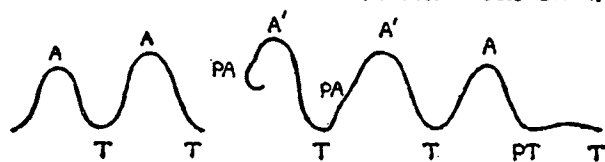
Con-fi-te-or u-num bap-tis-mia in re-mis-si-o-nem



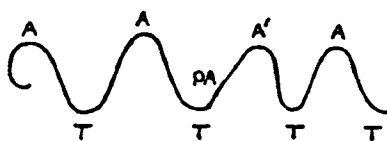
péc-ca-tó-rum. Et expec-to re-sur-réc-ti-o-nem



mór-tu-ó-rum. Et ví-tam ven-tú-ri sae-cu-li.



A- men.



Mass XI

CREDO III

Apply to the *Credo* all the preliminary instruction given for the foregoing pieces. All four *Credos* in the Vatican Edition are syllabic in character. Study the *Credo* in three sections: 1) Through *facta sunt*. 2) Through *finis*. 3) To the end. Transpose the melody a whole tone down: start *Pátrém* on G.

Prolong the final syllables of *omnipoténtem* and *ómnium* and in each case sing the following phrase on the same breath.

The *punctum* which accompanies the breve syllable *ni* of *ómnium* is united rhythmically to the last note of the preceding *porrectus*. (Cf. p. 83.) In the expanded rhythm these two notes are passing thetic to the first two notes of the *porrectus* as *arsis* and to the final *punctum* as *thesis* proper. It would be incorrect to unite the two final *puncta* into a binary unit, for in that case an *arsis* would be given to a single note on a breve syllable, a condition which does not obtain. This cadence is repeated several times during the first half of the *Credo*. In places where the third note of the same *porrectus* is united to the following *punctum* on a two syllable word, the expanded rhythm is simply *arsis* and *thesis*. (Cf. *nátum*.)

In three consecutive places the monosyllable *et* receives a created rhythmic accent and is arsic to the following unaccented syllable or monosyllable. (Cf. p. 85.) The preposition *per* receives a created rhythmic accent and is arsic to the substantive pronoun *quem*. (Cf. p. 46 and explanation directly below Fig. 21.) The monosyllabic pronoun *nos* is likewise rhythmically united to the adverb *propter* with its created rhythmic accent.

Retain virtually the same movement of the piece at the words *Et homo factus est*. If these words are sung somewhat slower, let it be without exaggeration. Resume the regular movement at *Crucifixus*. Prolong the last syllable of *Piláto* softly but sing these last two phrases on the same breath. The conjunction *et* with its created rhythmic accent is arsic to the first syllable of each of the words *sepúltus*, *ascéndit* and *vivificántem* (cf. p. 85) as well as to the unaccented preposition *in* at the begin-

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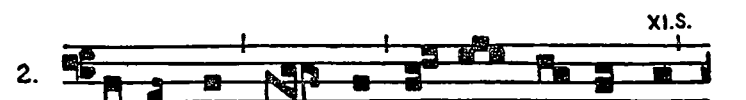
ning of the sentence *Et in Spiritum*. (Cf. Fig. 20.) The pronoun *qui* retains its tonic accent before both the unaccented monosyllabic preposition *ex* and the conjunction *cum*, as also before the first syllable of the word *locutus*. The preposition *per* receives a created rhythmic accent and is arsic to the first syllable of *prophétas*. In the elementary rhythms it receives a diminished *thesis*. (Cf. explanation of Fig. 14.) In the expanded rhythm it is arsic to the *clivis*.

Take special heed to pronounce the final syllables of the words *únam*, *sánctam*, *cathólicam* softly and with a slight prolongation, in bringing out the characteristics of the Church. The melodic treatment of the word *apostólicam* does not permit a prolongation of its final syllable. The monosyllabic preposition *in* receives a created rhythmic accent and is arsic to the first syllable of *remissiónem*. The conjunction *et* is treated in like manner before *expécto*.

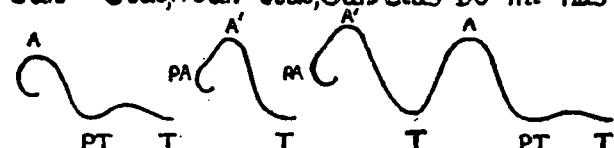
Although the accented note of the *pressus*, as such, receives more arsic importance than that given to the accented note of other neums, it is sometimes employed melodically in a thetic sense, as in the first and second *pressus* of the word *Amen*. The chironomy of the *clivis* c-F is that of the simple neum.

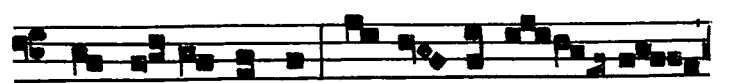
The movement of the *Credo* is less accelerated than that of the *Gloria*, as becomes this public acknowledgment of faith with its doctrinal content. Guard against undue ritards at the places of pause and make them slight at the places of silence. Nothing of the ponderous should enter into the singing of liturgical plainchant. Fluency and suppleness should ever prevail in the delivery, whatever may be the particular characteristics of the piece interpreted. To arrive at this end a certain amount of vocal practice is absolutely indispensable for a Gregorian Chant choir.

XI Sanctus

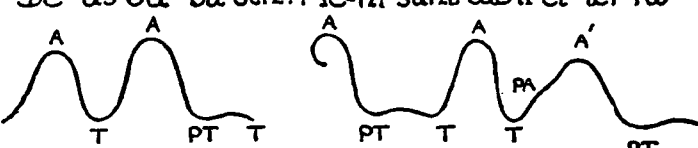
2. 

Sán - ctus* Sán - ctus, Sán - ctus Dó - mi - nus





De - us Sá - ba - oth. Plé - ni sunt cae - li et tér - ra



glo-ri-a tú-a. Ho-sán-na ⁽¹⁾ in ex- cé-l-sis.

Bé-ne-díc-tus qui vé-nit in nó-mi-ne

Do-mi-ni. Ho-sán-na ⁽¹⁾ in ex-

cé-l-sis.

SANCTUS

Apply to the Sanctus all the preliminary instruction given for the foregoing pieces. Study each of its three sections separately: 1) To *Pléni sunt*. 2) To *Benedictus*. 3) To the end. Transpose the melody a fourth higher. (Mode II has the lowest range of all the Modes.) Start on G. This *Sanctus* is rather neumatic than melismatic in style. (Cf. p. 55.)

The *Sanctus* is a most expressive piece of liturgical chant. The composer has admirably adapted the melody of the present *Sanctus* to the verbal text. In the first section the melody mounts majestically with each *Sánctus* and then descends. The purpose of the liquescent neums (cf. p. 51) is for proper articulation of the consonant *n* of *Sánctus* before pronouncing the consonant *c* which follows. (Cf. *óm(e)nes*, p. 63.)

In the verbal rhythm of section 2 *sunt* is united to *Pléni* and *et* to *tér-ra*. The same relation is retained in the expanded melodic rhythm. The melodic line here is excellently adapted to the sentiment of the words: *cáeli* is in the heights, after which the melody descends to *tér-ra*. *Glória* soars upward and the melody then descends diatonically (by the natural tonal scale) and smoothly into the cadence which ends on the tonic. The *oriscus* (cf. p. 51) is often employed in the sense of a liquescent neum, as is the case here with the word *tér-ra* where each *r* should be clearly articulated. In the expanded rhythm the first two notes of the *torculus* are arsic to the double *punctum* as passing *thesis* and the *punctum* on the syllable *ra* as *thesis* proper.

The tonic accent of *Hosánna* is melodically set in relief, after which the atonic syllable *na* is deposited on a descending composite neum ending on the Tonic of the Mode. Give an almost imperceptible impulse to the third of these descending notes. The final note of the neum is slightly prolonged. At this place three unaccented syllables occur. (Cf. p. 45.) Accordingly, the preposition *in* is given a created rhythmic accent. In the elementary rhythm the *punctum* which accompanies *in* has an *arsis* and diminished *thesis*. (Cf. explanation below Fig.

14.) In the expanded rhythm the *punctum* is arsic to the *porrectus*. The syllable *ex* having been respected with its proper thetic quality on the *porrectus*, the *arsis* of the *clivis* which follows, whose first note is melodically prepared by the final note of the preceding neum (as the repeated note in a *pressus* is also prepared), receives more arsic prominence than that given to the created accent on *in*. The melodic line calls for this interpretation as well. Chironomize the *clivis* in its elementary form in order to properly portray the tonic accent of the liquescent neum which accompanies the tonic accent *cel*.

In section III the syllable *Be* of *Benedictus* has a secondary accent. (Cf. p. 45.) In the elementary rhythms the *punctum* which accompanies this syllable is accorded an *arsis* and diminished *thesis*. (Cf. explanation below Fig. 14.) In the expanded rhythm the *punctum* is arsic to the *podatus*. In the verbal rhythm the preposition *in* is preparatory arsic to the tonic syllable *no* of *nómine*. The same relation is preserved in the expanded melodic rhythm. The *punctum* on the breve syllable *mi* is rhythmically united to the third note of the preceding *torculus*. (Cf. p. 83.) Consequently, the final note of the *torculus* receives a slight *arsis* to which the *punctum* is thetic. In the expanded rhythm the first two notes of the *torculus* are augmented arsic to the third note with the following *punctum* as passing *thesis* followed by the *torculus* on *ne* as *thesis* proper. Although a slight impulse is given to the third note of the *torculus* on *no*, all three notes are sung on that syllable and but one on the syllable *mi*. The fourth note of the composite neum accompanying the syllable *ni* of *Dómini* is given an almost imperceptible impulse. In the expanded rhythm this entire neum is thetic to the two preceding neums as *arsis* and passing *thesis*. The first two notes of the *porrectus* are arsic to the final and thetic note.

In pure symphonic music (for instruments) the interpretation would follow the melodic line which rises to inclusion of the word *nómine* and then descends thetically to the close of *Dómini*. In dramatic music the sentiment of the words guides the expression of the melody. Consequently, the ex-

pressive words *Benedictus* and *Dómini* are given more arsic impulse than *vénit* and *nómine*, at the same time ceding a relative importance to the melody at these places. The words are, as it were, the rounded form of the sculpture, the melody the robe which drapes itself around this figure, clinging to its lines. If the singer gives greater significance to the melody of Gregorian Chant—the adornment of the body—than to the words—the body itself—liturgical plainchant reverts from a “prayer that is sung” (Pius X) to a song that is prayed.

The *Sánctus* is rendered with greater breadth and with a less accelerated movement than that of the *Kyrie*.

XI Agnus Dei

XIV.S.

1. A-gnus Dei, qui tol-lis pec-cá-ta mún-di:

mī-se-re-re nó-bis. A-gnus Dé-i,

qui tol-lis pec-cá-ta mún-di: mĩ-se-ré-re nó-bis.

A- gnus Dé-i: qui tol-lis pec - cá-ta mún-di:

dó- na nó-bis pá-cem.

1. I-te, mis- sa est.
Dé-o gra- ti- as.

The musical notation consists of three systems. Each system includes a Gregorian chant melody on a four-line staff, the Latin text, and a rhythmic analysis below. The analysis uses 'A' for arsis, 'T' for thesis, and 'PA' for punctum. The first system shows a sequence of arses and theses. The second system shows a similar pattern with a punctum. The third system shows a sequence of arses and theses, with a final punctum.

Mass XI

AGNUS DEI

Apply to the *Agnus Dei* all the preliminary instruction given for the preceding pieces. Study the piece in its three sections. The melody of this *Agnus Dei* is neumatic in character. (Cf. p. 55.) Transpose the melody a half tone upward. Start on E \flat .

The most expressive words in the first two sections are *Déi*, *peccáta* and *miserére*. In the third section the word *pácem* replaces *miserére*. This latter word has a secondary accent on *mi*. In the elementary rhythms the *punctum* which twice accompanies this syllable has an *arsis* and a diminished *thesis*. (Cf. explanation below Fig. 14.) In the expanded rhythm the *punctum* is arsic to the *podatus*.

In section II the *punctum* which accompanies the syllable *lis* of *tóllis* is not united to the last note of the foregoing *torculus*, as in previous examples of this kind, for were such the case this note would become arsic to the *punctum*, producing two succeeding *arses* on the note *mi* with the final *thesis* on the same note, improper *melodic* rhythmic construction. The proper procedure, then, is to retain the *torculus* in its natural form and make a slight prolongation on the *punctum* which accompanies *lis*, giving it an almost imperceptible arsic impulse and a short *thesis*, merely sufficient to articulate the final *s*. The chironomy of the syllabic parts like *peccáta* is that of the elementary rhythmic units.

In section III the *punctum* on *ta* of *peccáta* is rhythmically united to the last note of the preceding *torculus*, producing a slight *arsis* on this note to which the *punctum* is thetic. However, all three notes of the *torculus* are sung on the syllable *ca*. Particular care must be taken throughout the *Agnus Dei* to retain the natural dynamic relations between the syllables of the words in places where the atonic syllables are accompanied by simple neums of higher melodic construction than the neums which accompany the tonic accents of the same words. At the same time, the concession, already pointed out (cf. p. 68 ff), made to the melody at these places should be respected.

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The movement of the *Agnus Dei* is less accelerated than that of the *Kyrie*, but more rapid than that of the majestic *Sanctus*. The implorations of the *Agnus Dei* lend themselves to a spirit of tenderness in their delivery. This, however, should in no way verge on the sentimental. Gregorian Chant is a virile song, which, even in its humblest expressions, never departs from the spirit of Faith, Hope and Charity which vitalizes the Song of the Liturgy.

RESPONSES AT HIGH MASS

Respond on the same tone which the celebrant has used for singing the verse. Sing the words *rhythmically*. Give principle arsic importance to the cadence accent, the last one before the period.

In the Solemn Tone for the Preface a *quilisma* (cf. p. 51) occurs on the words *habémus* and *agámus*. At its origin this ornamental neum was sung as a turn around a note. In the present day interpretation of the Vatican Gradual the first of the three ascending notes is prolonged, while the *quilisma* is sung softly but not faster.

In the elementary rhythms the *punctum* on the syllable *A* of *Amen* receives an *arsis* and diminished *thesis*. (Cf. explanation of Fig. 14.) In the expanded rhythm the *punctum* is arsic to the *podatus*.

It is considered more in keeping with the liturgy and with ancient tradition to sing the responses unaccompanied, just as the celebrant sings the verses.

In cases where it is necessary for the congregation to render the Proper as well as the Ordinary of the Mass, it is advisable for them to sing it *recto tono* (on one tone) until such time as their knowledge of the interpretive principles of Gregorian Chant has been well understood and exercised. In *recto tono* chant use G# for women's and children's voices and G for mixed voices. The same rhythmical treatment of the words with their proper diction should be observed in *recto tono*

Mass XI

chanting as that practiced in singing. Places of pause and silence in the chanting should be equally well respected with perfect ensemble by all.

It is of great benefit for sustaining the pitch in *recto tono* chant for the voices to be supported by a soft organ accompaniment improvised in the key of the tone on which the chanting is done. This interpretation can be made very beautiful and it is much more to be desired than poorly rendered Gregorian Chant of the same parts.

*Juvenes et virgines,
senes cum junioribus
laudent nomen Domini:
Quia exaltatum est
nomen ejus solius. (Ps. 148)*

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