We beg our readers to excuse the numerous misprints that occur in these pages, which, had we corrected them in this edition, would have raised unduly, the price of this book. They will be corrected in future editions.

GREGORIAN CHANT

II
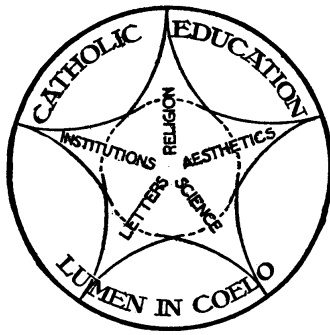
JUSTINE WARD

GREGORIAN CHANT

VOLUME TWO

A study of

PHRASEOLOGICAL RHYTHM, PSALMODY,

FORM AND AESTHETICS

To

HIS HOLINESS PIUS X

who

when restoring all things in Christ

began by restoring

MUSIC

Music, tentative form
Of the Beatific Vision,
Intuition
Of the Eternal Norm

PREFACE.

The Church has placed before us Gregorian Chant as the most perfect musical expression of her Liturgy. Obedience alone on our part would be an adequate response. But, as Saint Augustine points out (¹) "It is little enough to be drawn by the will; thou art drawn also by pleasure... Or is it the case that, while the senses of the body have their pleasures, the mind is left without pleasures of its own?" He concludes that we need to be "drawn by the bonds of the heart."

Those who would taste the delights of the Chant, which escape a superficial glance, require something more than a grasp of its rudiments. A knowledge of Gregorian forms and aesthetics is essential to an intelligent appreciation of this art and to an adequate rendition. We should be awkward gropers, indeed, were we ignorant of the form of the modern compositions that we interpret. The same is true of the Chant.

Strangely enough, this ancient art, so rich and so varied, with laws differing from those of today, is a modern discovery. Throughout the centuries when the Chant was disfigured and deformed by ignorant editors and rash printers, when the rare treasure of the Church had fallen into decadence, the study of Gregorian composition, in its forms and aesthetics was manifestly impossible. The theoretical writers of the Middle Ages, such as they were, threw no light on the subject. The melodies themselves had to be restored to their original purity before any such study could be undertaken. Now, thanks to the patient researches of musicologists, archeologists and paleographers, thanks, also, to the official actions of the Holy See, the long concealed riches of this art have been revealed to musicians. Evidently, the deformed melodies, being a mere caricature, could provide no basis for serious study. The restored melodies, on the other hand, reveal amazing and unsuspected treasures of form and aesthetics. It is these reformed melodies and a penetration of the principles which were basic in their composition, that should draw us by the bonds of the heart.

This book makes no claim to originality. It is a brief study based on source material unobtainable at this time in the English language. These sources are principally the fifteen volumes of the *Paléographie Musicale* of Solesmes, the two volumes of the *Nombre Musical Grégorien* by Dom André Mocquereau of Solesmes, the *Esthétique Grégorienne* of Dom Ferretti, the lamented president of

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(¹) Matins for Wednesday after Pentecost.

the Pontifical Institute of Sacred Music at Rome and various studies by Dom J. Gajard of Solesmes and others, that have appeared in Reviews. These men wrote for scholars, for specialists. We borrow without scruple from those pioneers, knowing full well that they would approve this form of lend-lease. We scatter their discoveries like seed to nourish the multitudes, hungry for something more than the usual trite rules of thumb that can hardly stimulate the artistic sense nor draw by the bonds of the heart. It is, however, particularly those of our teachers whom we have in mind who, having taught *Gregorian Chant, Volume One*, to children, seek, for themselves, a richer background in this art. To supply this need is both a duty and a pleasure.

This book, then, is a sequel to *Music Fourth Year* which laid a foundation, though of an elementary nature, in the principles and practice of the Chant of the Church, such as would enable children to sing the Ordinary of the Mass from the official *Kyriale*. This book differs from *Volume One* in the fact that it is not intended for the use of children but for that of adults. It begins, however, where the other ends, and assumes on the part of the student, a knowledge of the elementary principles described in the former volume. It deals with the compositions contained in the *Liber Usualis*, to the pages of which reference is made throughout. (1) It deals with Gregorian forms and aesthetics, with modality and the laws that guided the composers in creating these melodies. These, in their correct form, reveal unsuspected treasures.

The treatment of this subject matter will be in no sense exhaustive. Our object is to suggest to the student what to look for and where to find it in the pages of his *Liber Usualis*. To dig out the pearl of great price requires something more than a hasty glance. We wish to •provide the thread of Ariadne that will guide the reader through paths of personal investigation. For the fascination of discovery is the only truly stimulating factor in any subject matter and is essential for a profitable study of an art. Here, we are face to face with works of genius, unknown and, alas, unsung!

We hope, then, to stimulate the appetite of the student for beauty that is not wholly of this world and point the way to a knowledge that will lead to love.

It is a pleasure to express our gratitude to the RR. Benedictines of Solesmes and to their Editors Mm. Desclée & Cie, for their kind permission to use the Rhythmic signs of Solesmes in this text book, and also to the Rt. Reverend Monsignor Igino Anglès, President of the Pontifical Institute of Sacred Music at Rome, for permission to use copyrighted matter contained in the *Estetica* of his predecessor, Dom Paolo Abate Ferretti.

JUSTINE WARD.

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(1) The textbook to the pages of which we shall refer is the Liber Usualis, Desclée, Tournai, Belgium, Number 801.

PART ONE.

UNITY.

" Free when Thy wings pen me, "
The poet sang : that inner discipline,
No bars restraining freedom, but within
A mounting surge of contemplation, liberty
Freely bending to pattern and to law,
Worship as gold without a flaw
Soaring light and fragrant as incense, then
Drooping to earth in a prolonged Amen.

CHAPTER ONE.

THE LINKING OF WORDS AND INCISES.

Many laws underlying the art of Gregorian chant are common to all forms of music. Fundamental principles of rhythm, of phrasing, of modality, of form are familiar to all musicians and require no explanation. Only in certain specific manifestations do these forms become peculiar to Gregorian Chant.

One thing that is common to all serious music is the quest for unity. Details must be accurate, but if they prevail, an impression is given of dry, cluttering trifles. We may analyse a composition for our own satisfaction, but our conception must sweep over the entire piece. Within that unity there will be characteristic details not to be ignored, each offering its individual contribution of delight to the melody, but these must be kept in the background lest they assume undue importance. We propose, then, to study compositions as a whole and, from that broad perspective, give what importance is legitimate, and no more, to details of interior structure.

SOME ELEMENTS OF UNITY.

1. Words.

These, as we have seen in Volume One, should be linked together, not merely laid down flatly, side by side. They are combined as a mason lays his bricks, united like links in a chain or like stitches in knitting. A diagram will make the system plain. In *Figure 1 a*, the words are laid down side by side, (*juxtaposed* is the technical word); each word is contained within a measure.

|| Ave | Máris | stélla | Déi | Máter | álma. ||

Fig. 1 a. Words juxtaposed.

This is the least uniting of all systems. Each word is separated from the next and the phrase is choppy.

On the contrary, if words are to be linked together, they must be placed *astride of the measures*, thus:

A- | ve Má- | ris stél- | la, Dé- | i Má- | ter ál- | ma.

Fig. 1 b. Words Linked.

The end of one word and the beginning of the next are inclosed together in one measure. The rhythms and the measures make a double link uniting the words as closely as possible.

For a hymn with all the words linked, see *Ave Maris Stella*, *Liber Usualis* pp. 1259, 1261 and 1262.

Find other examples of melodies where the composer has taken pains to link the words placing them astride of the bar-lines. (It is needless to remind the reader that the rhythmic ictus corresponds to the first note of a measure.)

2. Chironomy an Element of Unity.

Chironomy, though merely an outward manifestation of rhythm, can contribute an important element of unity. For the principles underlying chironomy, we refer the reader to Gregorian Chant, Volume One. We need simply to remind him at this point that the arsis-thesis gesture links group to group, giving each of these groups its individual character according to its position in the phrase; and that the undulating gesture expresses a form of rhythm that links the words together even more intimately than the arsis-thesis gesture.

3. Unity among Incises.

As words are linked to words, as groups are linked to groups, so incises must be linked to incises, and not merely juxtaposed. The ending of one incise must be chained or knitted into the beginning of the next one in such a fashion that these little musical fragments are felt by the ear to be a part of a whole, not merely an isolated detail. The whole art of unity in rendering a Gregorian composition lies in this subtle linking of incise to incise, of member to member. It is not a prínciple which applies to Gregorian Chant alone, but which is common to all musical interpretation where artistic expression is sought.
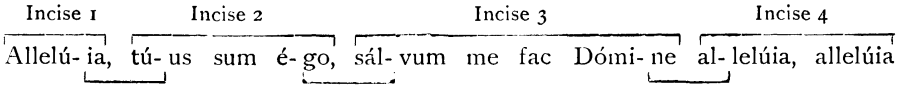
HOW TO LINK INCISE TO INCISE.

I

   The closest union occurs when the last note (or notes) of one incise is contained in a single metrical group with the first note of the following incise.

   See *Liber Usualis* p. 243.   *Antiphon, Allelúia, túus sum égo.*

   This is an antiphon of four tiny incises.   The quarter bars on the staff do not indicate a separation between these melodic fragments.   The art of the singer consists precisely in unifying them.   Note how carefully the composer has prepared this unity by forming a single group of the last note (or notes) of one incise with the first note of the next.

Incise 1	Incise 2	Incise 3	Incise 4
Allelú- ia,	tú- us sum é- go,	sál- vum me fac Dómi- ne	al- lelúia, allelúia

Fig. 2.

   We have at the point of juncture an undulating rhythm.   The chironomy will help in defining this closest type of link between incises.

### UNDULATING CHIRONOMY LINKS INCISE TO INCISE.

Allelú- ia tú- us ...

é- go sál- vum ...

Dómi- ne ál- le- ...
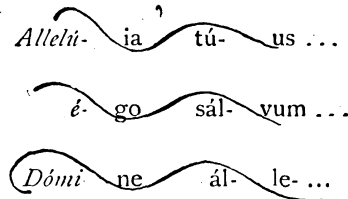
Fig 3.

   We shall have occasion to speak later of the *melodic link* which makes of the whole composition a thing that is magnetized by the principal accent of text and music.   For the moment we confine our attention to the actual *point of junction* between incises.   This point is called by Dom Mocquereau, the "articulation". as though it were a joint, which is truly its character.

The question might be asked: does not the quarter bar indicate the taking of breath, and, if so, how can there be unity where division is plainly marked?

We answer that the quarter bar represents a musical punctuation and need not necessarily imply the taking of breath any more than a comma so indicates in reading aloud. It is a place where breath *may be taken* rather than elsewhere when physically necessary. No obligation is implied, and the experienced singer will avail himself of this permission as little as possible. When a breath is taken at this point, it must be taken out of the value of the preceding note, for there is no pause at the quarter bar, no interruption in the steady flow of the rhythm. If a note is dotted, that is the precise length it should be given, and no more.

The half bar (as after the word, *Dómine*) indicates a pause, and a breath may be taken at this point but rapidly as the third note of the group, of which the other two are on the other side of the bar line, constitutes a triplex group of pulses. The antiphon with its chironomy, follows:
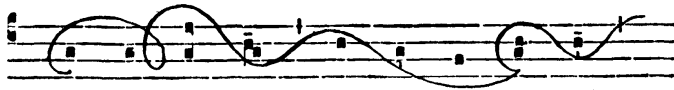
Al- le- lú- ia, tú- us sum é- go
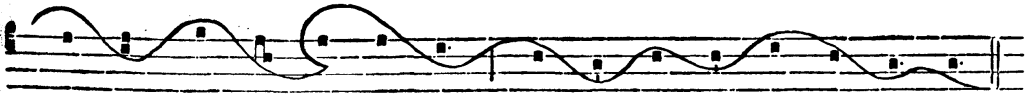
Sál- vum me fac Dó- mi- ne, al- le- lú- ia, al- le- lú- ia.

Fig. 4.

Exercises.

Unite the incises of the following Antiphons and write in the chironomy:

Liber Usualis.   *Qui timet Dóminum*   Page 254.

                Adjutórium nóstrum   »   285.

                Magnificávit Dóminus   »   286.

Find other Antiphons where the incises are linked together by means of common groups. Copy them with chironomy. Sing them, as also those listed above, maintaining the unity of the phrase as a whole.

II

The next closest link between incises is where the end of one and the beginning of the next is united by a *common rhythm* (if not a common group within a rhythm as in Class 1). In this case, one incise ends on a thesis and the next begins on the second thesis of the same rhythm.

See *Liber Usualis. Antiphon, Sic Nómen Dómini,* page 254.

This is an Antiphon of two incises. At the half bar, the word *Dómini* (A-t) is followed by another thesis on the syllables *bene*(dictum); thus a composite rhythm links the two halves of the antiphon.

III

The incises which are least closely linked are those which end on a thesis and are followed by another incise beginning on as arsis.

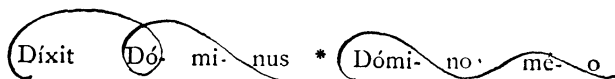See *Liber Usualis.* page 251. *Antiphon: Dixit Dóminus.*

Fig. 5.

Since in this particular case, the celebrant sings the first incise, the cantor, the second, and the chorus, the third, the division between rhythms is not a serious defect. The unity must be obtained in spirit rather than in the letter.

This same antiphon set to a different melody (p. 252) offers a similar difficulty of articulation between the first and second incises, but the second is linked to the third by a common group (I) to give unity to the whole.

Exercises.

Classify the Antiphons listed below according to their *articulation* that is, according to the type of link that unites the various incises. Do they belong to Class I, II or III? Do they belong in part to one category, in part to another? Select a few of these to copy out in modern notation and provide the chironomy. *Sing them all,* striving to obtain as much unity in the whole phrase as the incises permit.

> *Liber Usualis.*   p. 256   *Déus áutem nóster in caelo.*
>
>   p. 260   *Beáta Déi génitrix.*
>
>   p. 261   *Crucifíxus.*

We have seen in this chapter, that every effort should be made to obtain unity of the entire composition in all Gregorian pieces. The phrases are the only real separation. The Members represent a punctuation and pause though a brief one the length of which is clearly indicated in the Solesmes editions. It should never be made *longer* than what is marked. The incises, on the other hand, should be linked together as closely as possible. The closest of these links is the binding together by a common group within a rhythm. The next closest is the binding together through a common rhythm (but not a common group). The least close is the ending of an incise and a rhythm with the new incise beginning on a new rhythm (an arsis).

A good general principle to remember is that a thesis unites whereas an arsis separates.

Where the melody of a new incise begins an a lower note than that which ends the previous one, a thesis is indicated: Fig. 6 a. and b. Where a melody rises, it is usually arsic: Fig. 6 c. If the first note of the new incise is *not ictic*, an undulation may well be required: Fig. 6 d. If the new incise begins on an ictic note equal in pitch with the last note of the previous one, it is a matter for the exercise of taste whether to use an arsis or a thesis: Fig. 6 e. It will depend on the general melodic direction of the composition.

CHIRONOMY OF ARTICULATION.

A.   *Lower and ictic*

Ant. Dóminus Jésus p. 661.

... Jé- sus   postquam cœ- ná- vit ...

B.   *Lower but not ictic*

Ant. Astitérunt p. 665.

... ré- ges   tér- rae   et prín- ci- pes ...

C.   *Higher and ictic*
      Ant. Déus méus.
            p. 624.

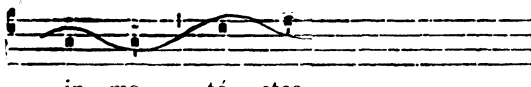C.

... é-   ri-   pe me   de   má-   nu ...

D.   *Higher but not ictic*
      Ant. Insurrexérunt.
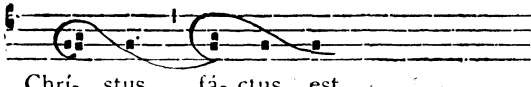   p. 668.
      (See also : Divisérunt
            p. 666.)

D.

:... in me   té- stes ...

E.¹   *Equal in pitch and ictic*
            Gradual.
            p. 655.

E. ¹ .

Chrí- stus   fá-.ctus   est ...

E.²   *(Cont.)*
      Ant. Si in dígito
            p. 552.

E. ²   *or*

... Dé-   i   e- jí-, ci-, o ...   . . Dé-   i   e- jí-. ci-   o ...

Fig. 6.

QUESTIONS.

1. What manner of linking words produces the greatest unity? Can the
    same words be treated in various ways, and which was the way most
    sought after by the Gregorian composers?

2. What is the closest manner of linking one Incise to another? What is
    the next closest? What divides most?

3. What is a Link of Articulation?

4. What chironomy is suitable for a rising melody that is ictic after the link
    of articulation? For a rising melody that is non-ictic? For a descending
    melody that is ictic? For one that is non-ictic? How will you treat a
    melody that neither rises nor falls after the Link of Articulation?

5. What type of chironomy links most closely? What type separates most?
    Which is most desirable at the Link of Articulation? Is there
    occasionally room for taste and for choice?

CHAPTER TWO.

DYNAMICS CONTRIBUTE TO UNITY.

Protasis and Apodosis of the Phrase.

The unity of the phrase is served by the rhythmic link between Incises, as we have seen. There is another potent power which is Dynamics.

No other element of expression requires greater discretion in its use. Without it, however, the melodies are anaemic. With it they bloom with health, life and vigor.

If understood as a series of percussions or punches on individual notes, dynamics have no place whatever in Gregorian Chant. If used in a musicianly manner, dynamics are as necessary to healthy rhythm as is the circulation of the blood to a healthy body. They must flow through the phrase and, thus distributed and kept in motion, they become a potent element of unity. We have spoken in a general way of this function of dynamics in our first volume, but some applications of a more subtle nature concern us now.

Speaking in general terms, an ascending melody tends toward a dynamic crescendo and a descending one, toward a diminuendo. These are *tendencies, not laws*. We must not allow them to degenerate into superstitions. Each tendency in music is subject, in its application, to good taste and discriminating judgment. Let us leave mechanisms to mechanics and reserve music for musicians, remembering that Gregorian Chant is an *art*.

An abuse of the tendency toward crescendo of a rising melody is to arrive at the summit with a loud, explosive bump, as though one had knocked one's head against the ceiling. Such vulgarities are to be avoided, even at the price of softening, slightly, the final note of a rising passage. Even this last device may be exaggerated and become an affectation. What we should cultivate is a familiarity with normal tendencies, and then apply them with taste and freedom, avoiding exaggerations and cultivating simplicity.

Familiarity with the subtleties of Form, of Mode, of construction which are characteristic of these compositions will aid us to penetrate their spirit and interpret them with a true sense of their expressive quality. The nuances that they require will come, then, from this intimate knowledge, sincerely from within, and not as a separate study applied from without. We shall never deal, in these pages, with expression *per se*, but will attempt to throw light on certain musical truths which will enable the student to form his own judgment and taste. Expression will flow spontaneously from this knowledge.

Dynamics an Element of Unity Between Incises.

The rhythmic link between Incises, the "Point of Articulation", will be reinforced greatly by a discreet use of dynamics. As we know, dynamics belong to the phrase, and we must seek to spread this warmth and power from incise to incise that there may be continuity of a dynamic character flowing through the whole composition.

Let us return to the little Antiphon studied in the last chapter: *Allelúia, túus sum égo*, p. 243. We shall begin by seeking the melodic climax of the whole composition. This is usually found on the *highest note of accent*, not necessarily an ictic note. In this case, we find it in the third Incise, either on "fac" or on the accented syllable of Dómine. Once we have chosen the melodic climax, the *General Accent* of the composition, we lead the melody up to that point by slight reinforcements of crescendo — gentle but firm — avoiding punches, to the General Accent. From then on, the melody descends with a gradual diminuendo to the end.

Is the matter as simple as that? Evidently not, but that is the first point to grasp — the shape of things. Later we shall bring out the little wavelets of dynamic nuances that give so much light and eloquence to those curiously flexible melodies — here a shade of crescendo or diminuendo within the general dynamic tendency — a ray of light falling on an accent even in the midst of a long diminuendo, and many such subtleties, but the first thing to obtain is *unity in conception and execution*. Unity of the whole phrase must precede the working out of counsels of perfection in regard to details. All are necessary for an adequate interpretation of the Chant, but we must attend to first things first.

When unity has been obtained and the little Antiphon which we are considering holds together firmly, then we can stop to consider the slight nuance of crescendo on the accented syllable of "*allelúia*" in the first Incise, followed by an infinitesimal shade of diminuendo to the word "sum", but so subtly suggested as hardly to disturb the phraseological crescendo rising with increasing life to the General Accent which acts as a magnet. From the pause on the word "*Dómine*" there begins a long diminuendo, through which there passes a momentary flash, a new life on the first syllable of the word "*allelúia*", a dynamic effect which must not stick out so as to interrupt the steady flow of the phraseological diminuendo, but appear simply like a discreet ray of light penetrating, for an instant, that long, quiet phrase.

We do not expect the student to carry out all these delicacies of interpretation at the present time. It is enough that he should understand the principles involved. We have chosen an example that is brief and simple that the principles involved may be grasped. These same principles will apply to the greater compositions of the Gregorian repertoire.

Exercises.

Returning to the Antiphons studied in the last chapter, the student should pick out the general accent of the whole composition and mark the dynamics over the Antiphon. He will then sing each composition striving to bring into relief its melodic, rhythmic and dynamic characteristics.

To use the voice with varying degrees of dynamic shadings is no small part of the singer's art. It is essential to Gregorian Chant. If we insist upon the application of these nuances to tiny compositions such as Antiphons, it is in order to lay a foundation for the interpretation of the larger Gregorian forms which will follow.

Protasis and Apodosis.

These technical words represent an extremely simple idea : i. e., a beginning and an end. What Arsis and Thesis mean to a rhythm, Protasis and Apodosis mean to the phrase.

The *Protasis of a phrase* corresponds to the *Arsis of a rhythm*, only on a larger scale, embodying in itself many rhythmic waves.

The *Apodosis* corresponds, phraseologically, to the *Thesis of a Rhythm*.

The student who has experienced the energy, the lift, the life in an Arsis, will carry that idea without difficulty into the larger unit of the phrase. The same will be true of the quiet relaxation of Thesis which will now characterize, on a larger scale, the Apodosis of the phrase.

Gregorian Compositions of one Member.

There are some very brief compositions in the Gregorian repertoire which must be sung straight through from beginning to end without a pause. In these, there is no question of a *Protasis* and *Apodosis*.

Example: p. 637. *Déus méus, éripe me de mánu peccatóris.*

Phrases such as this one require merely a crescendo aimed at the general accent of the melody (in this case, the accented syllable of the word "*peccatóris*"). Afterwards, a slight nuance of ritardando. All this with simplicity, nothing exaggerated.

Gregorian Pieces of two Members.

Where there are two members to a phrase, the first will be a *Protasis*, (arsic in character), the second will be an *Apodosis*, (thetic in character).

Where there are more than two members,

The first will be a *Protasis*,

The last, an *Apodosis*

The Member (or Members) between these two extremes may be either the one or the other. What determines their nature is the *melodic direction.*

After the first *Protasis,* a continued rise in the melody will indicate a second *Protasis;* a descending melody, an *Apodosis.* Thus we may have in a melody of three Members:

<div align="center">

Protasis, Protasis, Apodosis

or

Protasis, Apodosis, Apodosis

</div>

In a melody of four Members:

Protasis, Apodosis, Protasis, Apodosis

Protasis, Protasis, Apodosis, Apodosis

Protasis, Protasis, Protasis, Apodosis

Protasis, Apodosis, Apodosis, Apodosis

What is the use of all these distinctions? Are they arbitrary? No. They correspond to musical verities and must guide the secret eloquence of interpretation. If observed, they give wings to song.

Antiphons of two Members.

Liber Usualis, p. 239, *Allelúia*	p. 1772, *Placebo*
244, *Allelúia*	1773, *Dómine custódit*
249, *Allelúia*	1764, *Exsultábunt*
254, *Qui timet*	1775, *Opera*
253, *Mágna ópera*	1802, *Me suscépit*
624, *Déus méus*	1803, *Omnes Spíritus*
636, *Exsúrge*	1789, *Crédo vidére*
1211, *Ista est*	1797, *In lóco*
1112, *In patiéntia*	1210, *Haec est Vírgo*

<div align="center">

p. 259, *Sit nómen Dómini*

</div>

The student will examine these Antiphons, applying the principles explained in this chapter and the preceding one. He may find cases where the composition could be treated as a whole with no attention paid to Protasis and Apodosis. In this analysis, however, we recommend that he treat each of these little Antiphons according to the Protasis and Apodosis of the phrase. The

beginning will be phraseologically arsic, the ending phraseologically thetic. The first Member will be full of energy and dynamism; the second will be calm and relaxed. This study of applied nuances should continue until the student has acquired the *habit* of thinking and singing in terms of phraseological rhythm, until such interpretation has become a second nature. Thus, by simplifying the approach through small compositions, we hope to lead the student gradually and pleasantly to the summits of that great and subtle art of Gregorian Chant.

Once more, we insist that we are speaking of *tendencies*, not of rules. We are giving guiding principles which each artist will apply with taste and discretion.

QUESTIONS.

1. In what way do Dynamics contribute to unity?

    What are the general tendencies in a rising melody as regards dynamics? In a descending melody? What abuses of dynamics are noted often in practice? Where dynamics are absent, what happens to a melody? When they are abused?

2. How do we apply Dynamics to the point of Articulation between Incises? Give examples.

3. In the phraseological sense, what parts of the phrase correspond to a rhythmic Arsis? What part to a rhythmic Thesis? What term is used to indicate a phraseological beginning? What term, to indicate a phraseological ending?

CHAPTER THREE.

PHRASES OF THREE AND OF FOUR MEMBERS.

For practical purposes, we need make no distinction between a long Incise and a brief Member. Their treatment is identical from a rhythmic standpoint. We shall therefore consider some Antiphons composed of three little sections (Incises or Members as the case may be).

The first of these will be a Protasis, the last, an Apodosis. The only problem for the student is to determine the character of the central fragment. It may be a second Protasis; it may be a preparatory Apodosis. Sometimes its character is clearly defined by the rising or descending melodic line. Sometimes its character is melodically neutral, and, here, the taste of the director, individual feeling, must prevail. For, we repeat once more, we are not studying a mechanism but an art. What is more important than analysis is interpretation, the expression that results from preliminary study of a composition. We recommend, therefore, that the student sing the following list of Antiphons after having marked the Protasis and Apodosis, until they become familiar and then he may throw all the eloquence that will spring to his lips into his voice that mind and heart and voice may unite in the rendition.

Béne ómnia	p. 1027	*Delícta*	p. 1788
Díxit Dóminus	252	*Si iniquitátis*	1774
Serve bóne	1177	*Heu me*	1773
Sérve bóne	1196	*Béne fundáta*	1247
Sána Dómine	1794	*Ecce Ancílla*	1417

Hoc est praecéptum p. 1111

Antiphons of Three Members.

While we recommend that the student mark the Incises (or Members), it is relatively unimportant what we *call* the melodic fragments provided we distribute the dynamics in a living way. In a general sense, we shall find that all that *ascends*, all that represents a melodic effort, is a Protasis; all that declines, that descends, that represents relaxation of effort, is an Apodosis.

We should also look for the place of the General Accent of the whole composition, as mentioned in the preceding chapter. If it should be in the second Member, this will be an indication that this Member constitutes a second Protasis, even though it may taper off into relaxation after the General Accent.

As we have already mentioned, the General Accent need not be on an ictic note.

Antiphons of four Members (or Incises).

This study, in principle, offers exactly the same problems as the study of compositions made up of three Members. The combinations are more varied. We may have:

1. Protasis, Protasis, Apodosis, Apodosis
2. Protasis, Protasis, Protasis, Apodosis
3. Protasis, Apodosis, Apodosis, Apodosis
4. Protasis, Apodosis, Protasis, Apodosis

Each composition will begin with a Protasis and will end with an Apodosis. The problem for the student is to determine the character of the central portions of the melody. The same standards of judgment which applied to Antiphons of three Members apply with equal force to those of four Members. We offer a list of Antiphons of four Members which the student snould study and mark as advised above. He will find many others in browsing through the pages of the *Liber Usualis*, but it is not curiosity that we wish to satisfy but artistic taste to stimulate. This taste, cultivated by means of smaller and more easily grasped forms such as the Antiphon, can be applied, later, to the greater compositions of the Gregorian repertoire.

1.	*Qui me conféssus*	p. 1125	8.	*Speciósa*	p. 1259
2.	*O mors*	733	9.	*Pax vóbis*	1702
3.	*Plángent*	735	10.	*Sálva nos*	271
4.	*Véni spónsa*	1214	11.	*Ipse invocábit*	384
5.	*Prudéntes Vírgines*	1215	12.	*Regína caéli*	278
6.	*Lápides pretiósi*	1247	13.	*Véni Dómine*	327
7.	*Jam hiems tránsiit*	1259	14.	*In splendóribus*	395

From the list of compositions given above, the student should select a certain number for careful interpretation, observing the rules for the linking of Incises described in Chapter One, and the rules for the use of dynamics as an aid to unity, described in Chapter Two.

To these rules, we may now add a counsel of perfection. It should be used only by those whose voice control is adequate. It is this:

The " point of articulation ", namely, the note on which an Incise (or Member) ends, should not be a *dead note* or merely a dying one. It should hold within itself a promise of resurrection; it must prepare new life. In order to do this, it must take on, in advance, something of the color of what is to come. This

constitutes the most intimate of links between melodic fragments. Its execution requires vocal training of a high order. Otherwise the nuance that we shall now describe would turn into a sort of cough or hiccup.

After depositing the first Incise gently, the second half of the same note prepares the next Incise and becomes a part of it by a prophetic sense of what is to come, conveying this sense to the listener. If Incise One is a Protasis and Incise Two a second Protasis, the note of articulation between them will be : half a soft ending and half the beginning of a crescendo. This nuance of new life must be executed with the utmost delicacy. Only an experienced singer can do justice to this element of expression. Ideally speaking, then, a note of articulation is :

a) an ending
b) a beginning

One note embodies these two characteristics.

Thus, if the following Incise begins with a rising melody, the note of articulation will suggest, delicately, a crescendo.

If the following Incise commences with a descending melody, the note of articulation will prepare for this descent by a diminuendo, taking on the color of what is to come. The note of articulation must be a musical prophet.

Evidently, to exaggerate this effect would be a greater error than to ignore it. However, it adds immensely to the life and unity of a composition when it can be executed with art.

POINT OF ARTICULATION BETWEEN INCISES.

Articulation.

Protasis I.   *Protasis II.*

Bé- ne ó-mni- a fé- cit; súr- dos fé- cit

Apodosis.

p. 1027.

au- dí- re et mú- tos ló- qui.

Protasis. *Apodosis I.*

Be- ne fun- dá- ta est dó- mus Dó- mi- ni

Apodosis II.

p. 1247.

su- pra fír- mam pé- tram.

Fig. 7.

PART TWO.

PSALMODY.

Flung back and forth across the choir from side to side
In gallant game, ordered and rhythmic as the tide
The verses mount their crest, then die away,
Begin again, to mark the Hours of night and day.

Potent the praise as surging wave succeeds to wave,
Persistent game that echoing from choir to nave
Soars and rebounds as verses mount the crest
To break upon the shore eternal, where the best.

Of players join the game : answering Angels toss
The verses back to earth across
The net between Time and Eternity
Alert in reciprocity,
While all the Saints in heaven linked to saints below
Echo from world to world the ordered ebb and flow.

CHAPTER FOUR.

PSALMODY.

The words used in the Liturgy of the Church in great part are taken from Holy Scripture or from the psalms, the majority from the latter source. The psalms influence our prayer, not only when we sing these directly, but when we sing other compositions such as Introits, Graduals, Tracts, Offertories, Communions, Antiphons, Responsories, etc. We pronounce words taken bodily from the psalms, meditate on them, sing them, from end to end of the Liturgical Year. We need not insist further to induce our readers to look upon these treasures with respect. To look attentively is to love and to penetrate them [is an act of religion. We need only remember that the last recorded action of Our Lord before entering His Passion was to sing a psalm to prepare for His coming agony.

The poetry of the psalms is an inheritance from the Jewish synagogue. Nothing, however, indicates that the melodies to which we sing the psalms today have any relation to those used by the Jews. The poems form a body of religious lyrics which the Church has adopted for the principal parts of her official acts of adoration, of praise, of penitence, of thanksgiving. Some of the psalms are historical in content, some moral, some prophetical; among the latter are the " Messianic psalms " which treat of the coming of Our Lord, of His Priesthood, His sufferings, His passion and His death. The majority of the psalms are ascribed to David as author, others to his son, Solomon, (about the year 1000 B.C.). Most of them were composed in the Hebrew tongue but, after the Babylonian captivity, the common people no longer spoke Hebrew and the psalms were interpreted or translated into Greek or Aramaic.

The liturgical offices of the early Church consisted of readings from Scripture, prayers and chants as is still the case today. The Church uses, in addition, some hymns and canticles from the Old and New Testaments, but the great body of our worship is based on the psalms. Psalmody, then, is an art which we need to grasp in all its forms. They are many. We shall begin with the simplest.

Simple Psalmody.

The simplest of all is the psalm sung from beginning to end without a refrain. This is called "*in directum*" and is used wherever a psalm is sung without an Antiphon, which is very rarely. In its ornate form, however, we find it used in the *Tracts* of the Mass.

Antiphonic Psalmody.

The form which predominates in the Liturgy of the Church is the Antiphonic. An Antiphon frames the psalm which is sung by alternating choruses. The latter toss back the verses from one to the other.

There are three principal forms of Antiphonic Psalmody used in the Church's Liturgy which we may classify according to their melodic style :

    1. Simple.

    2. Neumatic.

    3. Melismatic or florid.

For the present we shall confine ourselves to the first of these, the simple form.

Structure.

Structurally, the psalm consists of :

A)   An Intonation.

B)   A Tenor or reciting tone.

C)   A Cadence.

This scheme is repeated according to the number of verses in a psalm.

A) *The Intonation* unites the Antiphon to the psalm. It takes one, two or three syllables of the psalm text making of these syllables an artistic melodic link between Antiphon and psalm. The Intonation has evidently served its purpose at the first verse of the psalm and does not need to be repeated at subsequent verses which begin directly on the reciting tone ([1]).

B) *The Tenor or Reciting Tone* is assumed to be on the Dominant of the Mode. (We speak of simple psalmody for the more elaborate forms have several Tenors on various tones). It is interrupted in the center of the verse by a Mediant Cadence and concluded at the end by a Final Cadence.

When a phrase is too long to sing on a single breath, it is cut by a " Flexe " which is a slight melodic drop of the voice with time allowed to steal a rapid breath. The Flexe is never found in the second half of the verse, but only in the part before the Mediant Cadence.

([1]) This rule does not apply to the Canticles such as the *Magnificat* and *Benedictus*, where the Intonation is repeated at each verse.

C) *The Cadences* are melodic formulae depending on the Modality of the music and on the accentuation of the text.

Each Mode has a number of characteristic cadences, some for the Mediant, others for the Final. The Mediant cadences are inconclusive; they merely serve to prepare the continuation of the recitation on a similar tone. The final cadences are conclusive in the sense that they must lead back to the first note of the Antiphon and make an artistic connection with it, thus corresponding to the service rendered by the Intonation at the start.

For a bird's eye view of these cadences, see *Liber Usualis* pp. 113-117. The reader will notice that the melodic formulae for the final cadences are far more numerous than those for the mediant cadences. The reason for this is obvious since the function of the final cadence is to link the psalm with the Antiphon.

The Modes.

There are eight Modes, each of which has its characteristic formulae and its innumerable variants of each. All these formulae and variants are determined by the Antiphon.

The Antiphon.

The Antiphon is the key which opens the door to the psalm. It reigns supreme, providing the leit-motif in a spiritual, literary and musical sense. It influences the selection of the Intonation and the Cadences. This fact gives rise to a whole system of cross references indicated by letters, numbers and asterisks in the *Liber Usualis.* This system will be explained later for those who are unfamiliar with it.

Poetry of the Psalms.

In psalmody, a good reading of the text is ninety per cent of good singing. To read well, we need to appreciate the form of what we interpret. We must realize, then, that the psalms are poetry, though not poetry in our modern sense. In many ways our customs and preconceptions need adjustment before we can penetrate fully into the spirit of the Liturgy, both from a literary and musical standpoint.

In the psalms we shall find no rhyme and hardly any meter. What we must look for is a sort of balanced structure, a *parallelism.* One phrase is set against another to repeat or to reinforce its sense; to expand the theme; or else to reverse it by a contrast. In rhyme our ear seeks to rest in a balancing of similar sounds. In parallelism, it seeks to rest in a balancing of similar or contrasting *thoughts.*

In his valuable study of the Psalms, the Rev. Charles Callar G. P. gives the following examples, among many others :

a) Lines where the second echoes the first;
"Then was our mouth filled with gladness *(Mediant cadence)*.
And our tongue with joy". *(Final cadence)* Ps. 125, V. 2.

b) The second line contrasts with or reverses the thought of the first :
"They are bound and have fallen *(Mediant cadence)*
But we have risen and are set upright". *(Final cadence)* Ps. 19, V. 9.

c) Thought expanded in second line.
"Save me, O God *(Mediant cadence)*
For the waters have come in even to my soul". *(Final cadence)* Ps. 64, V. 2).

From these few examples, we realize how important is the pause at the Mediant, even for the poetic form. It is still more important for the musical movement and as a means of regulating the rhythm and the ensemble singing of the double chorus.

General Movement.

The *tempo* of psalmody, whether spoken or sung, should be brisk. It must neither drag nor sound hurried. Serenity combined with energy is required.

Since the verses are recited or sung in chorus the syllables must be sufficiently even (as regards the fundamental pulse) for the singers to keep step. Equal in length, however, does not mean equal in weight or similar in color. It does not mean the spelling out of the lines, syllable by syllable, like so many beads on a thread. It does not mean staccato, nor an individual ictus on every note. Such practices make psalmody as odious as does the contrary fault, namely a recitation that is disorderly, where singers are not in step and appear to be engaged in a street brawl or a race to arrive first at the end of the line. Either one of these contrary faults takes all the piety out of the psalmody.

As a matter of fact, we shall see that the equality of syllables is a relative matter, some taking longer to pronounce than others. Equality of syllables, therefore, is not a rigid law, though, as far as possible, it is counsel of perfection.

The psalms are partly declamation and partly music. The Tenor is strictly declamation. The Cadences are *music* and must be rendered *"cantando"*. There is even room for discreet agogical shades to play over the cadences, making them more musical, rounding them out into song, yet without sentimentality.

That the reader may have a sense of the general character of the psalmodic movement, we shall quote from an article by Dom Joseph Gajard O. S. B., choirmaster of St. Pierre de Solesmes, in the *Revue Grégorienne* of which a translated summary was published in *Mater Ecclesia* ([1]).

" I.   The General Movement of Psalmody.

Psalmody, whether sung or recited, must be at once :

a) alert and alive,

b) regular and disciplined.

Regular and disciplined, that is to say, calm and tranquil, the words pronounced clearly, the accents well brought out, without haste, taking time to enunciate everything normally, without affectation.

But also *alert and alive,* i. e., at a pace that is rapid but not too much so; nor yet too slow, but giving the impression of something advancing, marching on, — for nothing is more painful to listen to than a slow, dragging psalmody that seems to spell out the words.

Note, too, that if, in theory, the syllables are equal in length, in fact they are not so because of a certain difference in *weight* (thus *concludunt* is longer than *anima*); because also, of the *accentuation* which groups all the syllables around the accent.   Evidently, we must pronounce *words* and not a mere series of materially equal syllables.   Herein lies one of the chief difficulties of psalmody : it is made up of syllables which *seem* to be equal but which must not be equal in fact; moreover the movement must be alert and alive, supple and vivacious yet perfectly regular; accents must be firm yet not too strong..."

Thus, in this apparently simple art. there are pitfalls.   Most of these are caused by our lack of familiarity with the correct reading of Latin.   As far as psalmody is concerned, if not in the larger Gregorian compositions, we may well say that he who reads well has won nine-tenths of the battle.

Assuming that we are dealing with a group of singers *inexperienced* in Latin reading, we should commence the study of psalmody by reading aloud a psalm in chorus.   Let the readers see a diagram on the Board :

	Full		Half
Tenor	Pause	Tenor	Pause
Díxit Dóminus Dómino méo		Séde a déxtris méis	

([1]) Volume V, N°. 1

March along through the psalm at a pace "alive and alert", aiming at the principle accent of the phrase. The first half of the verse will have the character of a *Protasis*, the second half, of an *Apodosis*. After the pause at the Mediant, a pause which will be rhythmic as we shall see presently, continue to march on at exactly the same pace, this time aiming at the principal accent of the final cadence. The whole verse is a rhythmic unity. We do not stumble from syllable to syllable, but advance with a purpose. To aid us in this work, I continue to quote from the same article by Dom Gajard :

II. Length of the Mediant Pause.

"The pause at the Mediant is a fundamental element of order and discipline in psalmody; everything else depends upon it; it regulates the whole movement. It must be at once ;

a) Long enough to allow the taking of a quiet breath which will carry us to the end of the phrase.

b) Brief enough that the verse be not cut in two and its unity destroyed.

How long exactly?

Many solutions have been proposed but none are very convenient. (Count *two*, count *four*, say *Ave Maria*, repeat silently the beats from the last accent or from the next to last... etc. etc.)

I have proposed another system which seems simpler and better : it is to make this pause a question of *rhythm* — and that, in reality, is what it is. Thus we hold the last ictic syllable for two beats, then pause during the time of a duplex composite beat and start singing on the following ictic syllable. A Diagram will make this system clear :

qui tí-met : Dó-mi- :num: : in mandá- tis
        Dó-mi- : no mé- : o :   : séde a déxtris
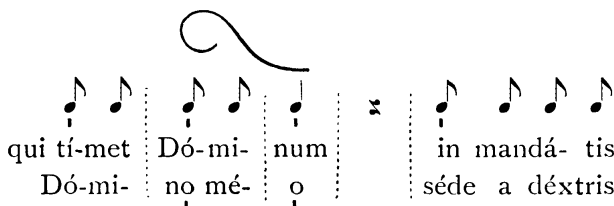
Fig. 8.

The same system applies in reciting the psalms. Of course the whole movement is more rapid than in singing; the binary rhythm of the mendiant cadence will be shorter materially, but it will have *the same rhythmic relation* to the other syllables. It will take the form of a slight holding back

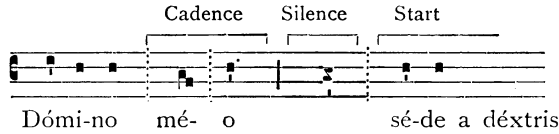of the movement followed by the binary rhythm of the pause at the
mediant. "

Cadence   Silence   Start

Dómi-no   mé- o   sé-de a déxtris

Fig. 9.

So far Dom Gajard.   His advise is practical and based on long experience
For our own part we have applied this system for many years and have found
no inconvenience in its use.   On the contrary, this central rhythmic pause keeps
the choir together and its influence is felt as a stabilizing element, shepherding
the flock of disjointed syllables and gathering the words into an ordered pattern.
As soon as the singers grow used to this measured pause, as soon as they
are confident that they will neither be hustled nor permitted to linger, a sense of
peace reigns among them.   It is a habit rapidly acquired and, once acquired,
never forgotten.   As for the syllables, the words, the general movement of the
phrase, these things take practice and taste.   The taste will grow with the practice.

Dom Gajard says nothing about the measurement of the pause *between verses*.
We add a word on this subject:

The mediant pause is relatively long because both halves of the verse are
sung by the same choir.   The pause gives the singers time to breathe.
The pause between the verses, on the other hand, can be relatively brief because
the new verse is taken up by the opposite choir where, presumably, the singers
are ready.   There is nothing to be gained by wasting time at this point.
Thus the pause between the verses is usually measured rhythmically, like
that at the Mediant, but is *only half as long*.   This makes for variety in pauses,
for attention and alertness on the part of the alternating choirs, for order
and discipline and for an agreeable sense of form.   Whatever may be the length
selected by a choirmaster for the pause between verses, let him see that it be
measured *rhythmically* to avoid confusion and give a sense of ordered
movement.   There is nothing less edifying in psalmody than disorder at the
mediant or between verses.   If some of the other points raised by Dom Gajard
demand long experience, that of the measured pause requires none.   It will give
the singers an immediate sense of ease and delight in singing and reciting
the psalms.   No more tumbling over one another, no more hesitation, no more
disorder in stopping and starting.   The very fact of accomplishing this first
step in the discipline of recitation will make the following steps easier to acquire,
it will leave the mind more free to meditate on the text and will lead to a better
recitation of the entire verse with its rhythm in which consists the strength,
the balance and the charm of psalmody.

We would suggest that the first lesson in psalmody, for an inexperienced group, should consist in *reading one psalm*, as suggested above, until the psalm is thoroughly familiar, giving the pauses their due rhythm. Then the same psalm should be chanted *recto tono*. All this should build up sufficient ease in mere declamation to prepare the students for the details involved in learning the melodic formulae for the Mediants and the Finals.

QUESTIONS.

1. What are the principal sources from which the literary texts of the Liturgy are taken?

2. Name some of the Liturgical texts based on psalmody?

3. Who were the authors of the principle psalms?

4. What part of a psalmodic verse might be called a Protasis? What part an Apodosis?

5. What relation does the Antiphon bear to the Psalm? How does the Antiphon influence the psalm and its details?

6. What is the function of the Intonation? Of the Flexe?

7. How many times is the Intonation sung in an ordinary psalm? How often in the Canticles?

8. What determines the Modality of a psalm?

9. What proportion does the Mediant pause bear to that between one verse and the next?

CHAPTER FIVE.

SIMPLE PSALMODY continued
The Intonation, the Flexe, the Cadence of One Accent.

The Intonation, as we have seen in the last chapter, is simply a melodic link uniting the Antiphon to the Psalm. The musical fragments that fill this function may affect two syllables of the text or even three.
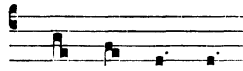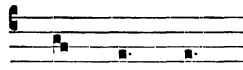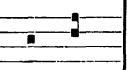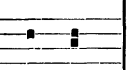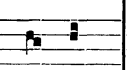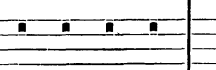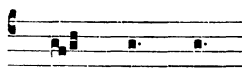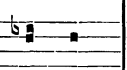
Rule for Intonations.

Intonation of Two syllables: the first two syllables of the text, whether accented or not, are applied mechanically to the notes or neum of the Intonation melody. (Examples pp. 128, 129, 130, 131, 132, etc.).

Intonation of Three syllables: the first three syllables of the text, whether accented or not, are applied, as above, to the notes or neum of the Intonation melody. (Examples pp. 208, 212, 214, 218).

Remembering that the melody of the Intonation is a musical link between the end of the Antiphon and the beginning of the Tenor (or recitation tone), the student will note in Fig. 10. the relation of the Intonation in each Mode to the end of an Antiphon melody and to the beginning of the recitation or Tenor.

INTONATIONS OF 2 SYLLABLES.

Fig. 10.

INTONATIONS OF 3 SYLLABLES.
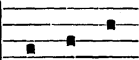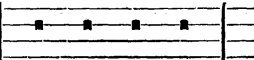
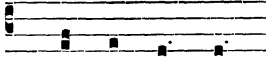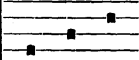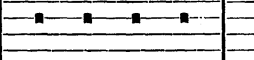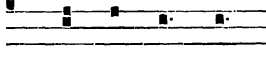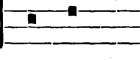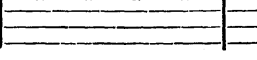| Mode	End of Ant.	Int.	Tenor of Ps.

Fig. 11.

Figures 10 and 11 assume that the Antiphon is to be sung as a whole before and after the psalm. Actually, this takes place only at Solemn feasts. On less important occasions, the Antiphon is merely intoned. A few notes of the Antiphon followed by the Intonation to the psalm, are all that are accorded us at the beginning. We hear the Antiphon as a whole only at the end of the entire psalm.

The student might, as an exercise, make a Diagram such as Figures 10 and 11 indicating, for each Mode,

1) The Intonation of the Antiphon.
2) The Melodic link of Intonation of the Psalm.
3) The Tenor of the psalm.

It is admirable to note how ingeniously the composers created melodies for the Antiphons which could lead into the Intonation of the Psalm whether they were sung as a whole or merely intoned, that is connected by a tiny fragment.

Exercise.

To each of the Intonation formulae of Figures 10, and 11, sing the following phrases, distributing the syllables according to the *Rule for Intonations.* Sing, first, the ending of the Antiphon using the names of the notes. Use the intonations of 2 and of 3 syllables.

> *Díxit Dóminus*
> *Laudáte púeri*
> *Beátus vir qui tímet Dóminum*
> *Confitébor tíbi*
> *Benedíctus Dóminus*

The student will meet with one more formula of Intonation of 2 syllables in the psalmody of the Magnificat, Mode 7 (p. 217). This intonation has its rhytmic ictus on *Do* because, in reality, it is an enlargement of a simpler formula, the note *Sol* being more or less unessential.

Solemn.
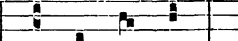
Formula used the Magnificat   Original form

Mode
7.

Fig. 12.

There is also an Intonation of 3 syllables in the psalmody of the Magnificat, Mode 2 (p. 214). These are the formulae for the Solemn Tones. We have listed them separately because it is advisable for the student to become familiar with the simpler Intonations before practicing the elaborate ones.
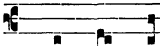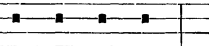
Intonation   Tenor

Mode
2.

Fig. 13.

Flexe.

When a line is too long to be sung on a single breath, it is cut by a Flexe.

Rule for the flexe.

When the note below the reciting tone (or Tenor) is a full tone interval, (see A and B) the flexe descends by a tone. When the interval below the Tenor is a half-tone, the voice descends a minor third (see C and D)
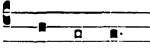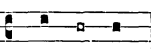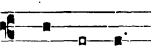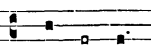
A   B   C   D

Fig. 14.

Exercise.

Sing the following phrases on the Tenor of the psalm and for each of the above formulae, and apply the rule for the Flexe in A, B, C and D.

Mánes hábent et non palpábunt   *(In éxitu Israel)*
Jucúndus hómo qui miserétur et commodat   *(Beátus vir)*
Dispérsit, dédit paupéribus   *Idem*

Parátum cor ejus speráre in Dómino   *Idem*
Peccátor vidébit, et irascétur   *Idem*
Memóriam fécit mirabílium suórum   *(Confitébor tíbi)*
Fidélia ómnia mandáta éjus

After practicing these examples of the Flexe, turn to the psalms themselves, and practise continuing along the line of the Tenor without any hesitation whatever. The dotted note measures the strict limit of the pause permitted at that point. It must not be the least bit longer. The breath is taken from the value of the dotted note.

Cadences.

The study of the cadences, both those of the Mediant and those of the Final, is fascinating. The cadences themselves are relatively simple. The only complication for the student is the application of the text to the melodies.

This has been greatly facilitated for us in the *Liber Usualis* by the system of aids provided by the Benedictine Monks of Solesmes for which we can hardly be too grateful.

The first line of each psalm contains the music in full with the text printed under the music. The subsequent lines of the psalm, are printed with the following aids for adaption of text to musical formula :

1. The accents at the cadences are printed in *black-face type.*

2. Where a note leaves the Tenor line, but is NOT an accent, the syllables are printed in *italics.*

3. Another hint is given us at the end of the Antiphons : the mysterious letters E u o u a e corresponding to a given melody. What do these letters mean? And what have they to do with the given melody?

They mean " *Saeculórum, Amen* " in a strange sort of abbreviation.

Liber Usualis p. 342   Ant. Mode 2 O Oriens (and the others).

E   u   o   u   a   e.

Sae- cu- ló- rum. A- men.
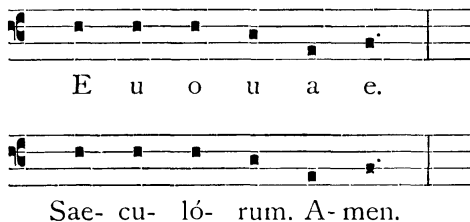
Fig. 15.

This gives us the melody of the final cadence of the psalm (2 D) while at the left hand corner we are given the indication (2 D).

Cadences.

The Cadences are based on modality and on accent. There are cadences designed on a structure on *one accent*. Others are designed on a structure of *two accents*. Some move directly from the Tenor to the Accent of the Cadence. Others prepare for that Accent with one or more notes which leave the Tenor line in a descending movement.

General rule.

When the melody leaves the Tenor line ascending, the accent is indicated. When the melody leaves the Tenor line descending, a note of preparation is indicated.

What importance can this have? A good deal of importance, as we shall realize when we begin to adapt texts to formulae.

Cadences of One Accent.

The cadence of one accent rises directly from the reciting tone, thus :

Mediant cadences of One Accent.

(Without melodic preparation.)

Mode 2.

Dé-   us
Dó- mi- nus

Mode 5.

Dé-   us
Dó- mi- nus

Mode 8.

Dé-   us
Dó- mi- nus

Fig. 16.

Modes, 2, 5 and 8 are the only ones-having this form of cadence.

Mediant cadences of One Accent.

(With melodic preparation.)

Mode 6.   Cadence of One Accent with *one* note of preparation.

Dó- mi- *no* mé-   o
Pá- tri- *et* Fí- li- o

Fig. 17.

Mode 4.   Cadence on One Accent with *two* notes of preparation.

Dó- *mi- no* mé-   o
Pá- *tri* *et* Fi- li- o

Fig. 18.

Exercise.

Practice the Psalm *Dixit Dóminus* up to and including the Mediant cadence in Modes 2, 5 and 8; then in Modes 6 and 4. Do not hesitate at the cadence or at the preparatory melodic notes. Sing simply as though these notes were a continuation of the Tenor. Do the same for the psalms *Confitébor, Beatus vir* and *Laudáte púeri*, always using Modes 2, 5, and 8, then 6 and 4. These are the easiest cadences. The singer should be thoroughly familiar with them before attempting the cadences of Two Accents.

Final Cadences.

These are extremely varied, as the reader will realize after glancing at Pages 113 to 117 of the *Liber Usualis*. However, there is no difference between them and the Mediant cadences in point of structure or interpretation. There are cadences of one accent, and of two accents, with one or more notes of melodic preparation. In order of simplicity, the study might be organized as follows :

Mode 2.   One accent with *one* preparatory syllable.
Mode 6.   One accent with *two* preparatory syllables.
Mode 8.   One accent with *two* preparatory syllables.
Peregrinus.   One accent with *one* preparatory syllable.

There are no terminations of one accent without any preparation.

At this point the student will want to know the meaning of the indications by letters and numbers which are marked before each psalm,

The numbers indicate the *Mode*. (Tone 1, Tone 2, etc.)

The letters indicate the *tone* on which the final cadence ends. If it ends on the Tonic of the Mode, a capital letter is used. Thus : *1 D* indicates *First Mode ending on Re,* tonic of the Mode, etc.

Should not the ending always be on the Tonic of the Mode, since it is the conclusive cadence? Not necessarily, since it merely leads back to the Antiphon which provides the final Modal ending.

When there is a letter in lower case, this indicates that the final cadence ends on a note *other* than the tonic of the Mode. (1 g indicates First Mode ending on Sol).

Sometimes more than one letter is seen after the number indicating the Mode. This indicates a choice of endings. The choice is not left to the taste of the singer, however. Each Antiphon signals the desirable termination by the shorthand signs : E u o u a e with its melody.

Exercises.

The student should now be able to sing the same four psalms already listed, but entire with both halves of the verse, in *Modes 2, 6 and 8.* It is wiser to practice the simpler formulae until they have become familiar rather than to undertake the more difficult ones with consequent hesitation and stumbling. The student will bear in mind the rhythmic pause at the Mediant and the half-pause between verses. He will remember Dom Gajard's advice about the tempo, alive and alert, and the quasi-equality of the syllables so that nothing sounds jerky or jazzed. A slight rounding of the accent at the mediant with a shade of *alargando* at both cadences will bring out the contrast between the pure declamation of the Tenor and the music of the cadences. But such an effect must be a mere suggestion, lest it degenerate into affectation or sentimentality.

CHAPTER SIX.

SIMPLE PSALMODY, continued CADENCES OF TWO ACCENTS

In the early Church, the psalms were sung by a solo voice. The chorus of the faithful repeated the Antiphon between every verse of the psalm or between every couple of verses. This system has been abandoned, today, in favor of choral singing. However, when we are dealing with children or with an extremely inexperienced group of adults to whom the Latin text of the psalms offers an almost insuperable difficulty, we have found the ancient system useful as a step of transition. The Antiphons are easy for children to learn. While they repeat the Antiphon between the verses, the psalm itself becomes familiar to them.

Example.

Antiphon   (a brief one is best for this purpose)

Nótum fécit Dóminus	(p. 388)	6 F
De frúctu véntris	(p. 412)	8 G

      (for Christmus time)

Divisérunt síbi	(p. 666)	8 G
Captábunt	(p. 684)	8 G
Meménto méi	(p. 693)	8 G

      (for Passion time)

Allelúia, allelúia, allelúia	(p. 761)	6 F.

      (for Easter time)

The children will sing one of these brief Antiphons before and after the psalm and will also sing it between each group of two verses during the course of the psalm. The Teacher will sing the psalm, taking the psalm tone indicated by the Mode of the Antiphon. (All those selected above are in the simple classification of the last chapter.)

The children will gradually become used to hearing the psalm as sung by the Teacher, and certain children can be promoted to singing the psalm with her, then, finally, without her. For this result to be obtained, the Teacher will confine herself to *one psalm* for some time. *Laudáte púeri* is brief and easy, but any other one will do.

Cadences of Two Accents.

These cadences are based on the *last two accents* of the text, whether these accents be tonic or secondary.

Liber Usualis, page 128. Mode 1.

The Mediant Cadence of Mode 1 is a formula of Two accents. The first of these accents is an elevation, that is, the accent rises from the Tenor. The second is merely a part of a melody. It is only necessary for the *first* accent to rise in cadences of two accents.

Note that each of the two accents is printed in black-face type in the *Liber Usualis.* The student should make a diagram of the text placing each of the syllables in heavy type under the corresponding notes of the music. The maximum number of syllables that can be employed in the two-accent-cadence, is six; the minimum, four. Thus:

	Pá- tri	et	Fí-	li-	o	(6)
	nunc	et	sém-		per	(4)
Dómi-	nus	ex	Sí-		on	(4)*

Fig. 19.

The reader may be astonished to see the last syllable of the word " *Dóminus* " given the principal accent of the formula. The reason is this. " *Dóminus ex Sion* " would have too many syllables under the first half of the formula. It would have required *two hollow notes*, which is more than the formula permits. Therefore, a secondary accent (which falls on the final syllable of the word *Dóminus)* receives the melodic accent under this cadence. Such cases will be met with frequently. We must note, therefore, the rule; when there are *too many syllables* for a formula of cadence, secondary accents are substituted for the tonic accent.

| | Dó- mi- nus | ex Sí- | on | Incorrect Form. |
| Dómi- | nus | ex Sí- | on | Correct Form. |

Fig. 20.

Since we find the accents indicated in black-face type in the *Liber Usualis,* we need not trouble our minds unduly with the rules of accentuation. For those who desire to know these rules, we give a summary of those which are listed in the *Petit Traité de Psalmodie* by Dom Mocquereau.

Where the Accents are Placed.

1. Words of 2 syllables : always on the first *(Déus. Méus)*.
2. Words of more than 2 syllables :
    a) on the penultimate : *(Redémptor) or*
    b) on the anti-penultimate : *(Dóminus)*.
3. Hebrew words are accented as though they were Latin : *(Dávid Jerúsalem)*.
4. Words having no tonic accent themselves, such as prepositions, conjunctions, adverbs, etc., often receive a secondary accent when they appear in the cadences.   The syllable that carries this accent becomes, *in a melodic sense*, an element in a Tonic cadence. (Thus : *atque, secúndum, quóniam*, etc.,)
5. In long words, secondary accents take the place of tonic accents as used melodically in the cadences.   (Thus : *inimícos, redemptiónem, justificátiónibus*, etc.)
6. A monosyllable takes on the character of its place in the cadence : it will be accented if it falls on the place of a tonic accent, or neutral if it falls on an unaccented note of the cadence.
7. In rhythmical poetry, the *last syllable of a dactylic word* bears a secondary accent.   The same rule applies in psalmody when this final syllable replaces the tonic accent in psalmodic cadences. (Thus : *génui, própositum*).   We have already seen an application of this rule in the case of the word " Dóми*nus* " in Figures 19 and. 20.

Exercise.

Sing the following psalms applying the principles we have learned to the Cadences of Two Accents.   At a first reading, sing only as far as the Mediant Cadence.

Mode 1.	*Díxit Dóminus*	(p. 128)
	Confitébor	(p. 133)
	Beátus vir	(p. 140)
	Laudáte púeri	(p. 148)

In case of any hesitation, stop to write out the text under the melody in Diagram form.

Mode 1. FINAL CADENCE.

This Cadence is of *One Accent* with two syllables of melodic preparation. There are many variants of this final cadence, but these affect only the last

syllable and the student may practice the one he wishes, or all in turn. Those marked with a capital D end on the Tonic of the Mode (Re). Those that end on a note other than the Tonic are marked by small letters, (thus: *f* meaning *Fa*; *g* meaning *Sol*; *a* meaning *La*).

The student should now sing the psalms listed above as a whole placing before the psalm an Antiphon in the First Mode, singing the Intonation (or link) the Tenor, Mediant Cadence, Rhythmic Pause, Tenor, Final Cadence, Half Pause, continuing thus through the psalm (save for the Intonation) and ending by a repetition of the Antiphon.

Final Cadences of Two Accents.

Mode 5 has a final cadence of two accents without any notes of melodic preparation. It is thus an easy psalm to sing (p. 138).

Mode 7, also, has a cadence of two accents both at the Mediant and at the Final, (p. 132, *Dixit Dóminus*). These Seventh Mode cadences never end on the Tonic of the Mode. Curiously enough, the psalmody in this Mode depends on the Antiphon for its melodic conclusion. It is this fact which gives the psalmodic formulae of the Seventh Mode an element of mystery, of questioning, of surprise, most remarkably so in Formula 7 d. The student should practice singing all four Vesper psalms in the Seventh Mode, varying the final cadences as he chooses.

Peculiarities of Modes 3 and 4 in Their Cadences.

In these two Modes we shall meet, not only cadences of two accents, but a way of treating them which differs from what we have seen heretofore.

THE EPENTHESIS.

Central and Anticipated.

The hollow note, called Epenthesis, which is utilized to take care of an extra syllable (Dactylic as compared to Spondaic) usually is placed centrally (Fig. 21ᵃ). In Modes 3 and 4, the cadences place this hollow note, not in the center of the formula, but before it (Fig. 21ᵇ). Why this is, we cannot say. Since this only occurs in cases of a descending clivis, we might assume that the composer did not want to separate the clivis from the final note by inserting an Epenthesis at that point. As a matter of fact, wherever there is a descending clivis in a formula, the Epenthesis is anticipated (See 1. D². Fig. 22).

A   Fí-   li-   o

B   Fí-   li-   o

Fig. 21.

Mode 1.

Anticipated Epenthesis   Central Epenthesis

1 D²   1 D

Dé-   us   Dé-   us
Dó- mi- nus   Dó- mi- nus

Fig. 22.

The Mediant cadence of the Third Mode is a cadence of two accents, the first having a central Epenthesis, the second, an anticipated one (p. 129). In spondaic words the accent falls on the clivis; in dactylic ones, the accent is anticipated.

Mode 3.

Dó-mi- no   mé- o   Gló- ri- a Pá-tri et Fí- li- o
Glória Pá-tri et Fí- li- o   et nunc et sémper

Fig. 23.

The final cadence of Mode 4 presents a similar example of an anticipated Epenthesis. This cadence consists of *one accent* preceded by two syllables of preparation (p. 150 *Laudáte púeri*). Note the accent of *Dómini* in the final cadence.

Mode
4.

et con- *gre- ga- ti-*   ó- ne.
     in   *saé- cu- lum* saé- cu- li.   p. 137.

Fig. 24.

The student should diagram the columns of mediants and terminations wherever the Epenthesis of Anticipation is used notably in Modes 3 and 4.

Anticipated Epenthesis.

Mode 3.   Mediant Cadence of 2 Accents, the latter anticipated.

Lau- dá-	te			pú-	e-	ri	Dó-	mi-	num
	Sit nó-men	Dó-mi-	ni	be-		ne-		dí-	ctum
	A só- lis	ór- tu	usque	ad		oc-		cá-	sum
	Excél- sus	su- per	ómnes	gén-		tes	Dó-	mi-	nus

Fig. 25.

Mode 4. E.   Final Cadence of 1 Accent, anticipated, and 3 syllables of preparation.

Laudá-	*te*	*nó-*	*men*	Dó-	mi-	ni.
et	*ús-que*		*in*	saé-	cu-	lum.
Laudábi-	*le*	*nó-*	*men*	Dó-	mi-	ni.
et super caélos	*gló-*	*ri-*	*a*		é-	jus.
in caé-	*lo*	*et*	*in*		tér-	ra.
et de stercóre	*é-*	*ri-*	*gens*	páu-	pe-	rem.
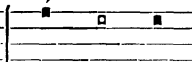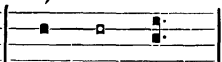
Fig. 26.

Mode 7.   Mediant Cadence of 2 Accents.

    Int.   Tenor   Cad. of 2 Accents

Lau-dá-	te		pú-	e-	ri	Dó-mi-	num
			be-		ne-	dí-	ctum
			ad		oc-	cá-	sum
			gén-		tes	Dó-mi-	nus

Fig. 27.

Mode 7. d. Final Cadences of 2 Accents.

		Pause	Tenor					Cad. of 2 Accents		
			laudáte	**nó-**		men	**Dó-**	mi-	ni	
			ex hoc nunc et	**us**-que		in	**saé-**	cu-	lum	
			laudábile	**nó-**		men	**Dó-**	mi-	ni	
			et super caélo	**gló-**	ri-	a	**é-**		jus	

Fig. 27.

Tones of the Magnificat.

There is no difference to be observed between the tones of the Magnificat and those of the other psalms, save for the fact that the Intonation is repeated before each verse (and not merely before the first as in the other psalms.) The simple tones, which are the more beautiful, are the same in modality.

The Solemn Tones (p. 213-18) are more overloaded with notes. The principles of interpretation are the same as those already described, therefore they need no further comment.

The psalms for Compline will be found on p. 218-20.

Conducting.

We may remind the student, at this point that, in conducting the psalms, he should slow down slightly at the cadences, a mere agogic shade, which will bridge the link between the strict recitation of the Tenor and the music of the cadence. The cadence accents should not be pointed and hard, but gently rounded, the whole cadence really *sung*-not spoken.

It is hard to use chironomy effectively for the part of the verse that is recited. The conductor may give the chironomy of the Intonation — then carry the hand quietly along during the Tenor to take up the chironomy again for the singing of the cadences (and in this we include, of course, the notes of melodic preparation). Above all, let the chironomy measure the pause at the mediant and the half-pause at the end of the verse. Once psalmody is well known by the singers, no chironomy whatever is needed. The balanced parallelism is felt by each singer and the chorus, as a whole, is carried along as inevitably as the branches of trees swinging in a gentle breeze, or as waves succeeding each other on the sea shore. Then the conductor's task been successful. He may and should disappear.

QUESTIONS.

1. Describe the various types of cadence that we meet with in simple psalmody. Give examples of cadences of one accent, of two accents with and without melodic preparation.

2. How are the accented syllables indicated in the *Liber Usualis?* The notes of melodic preparation?

3. What is meant by an anticipated Epenthesis? Give an example.

4. When a melody rises after the Tenor, what kind of a cadence does that suggest to you? When it descends?

5. Are the syllables that are used in the formulae of Intonation accented or unaccented?

6. What do capital letters indicate when describing a psalmodic formula? Why are other than capital letters sometimes employed?

7. Is there any particular pitch at which a psalm must be sung, or is the pitch relative and to be chosen according to the convenience of the voices?

8. Must a psalm begin and end on the Tonic of the Mode?

9. Give a description of the general movement of the psalms, the proper interpretation of the pauses and of the cadences.

10. Is the psalm always framed by an Antiphon in its entirety? Describe what takes place when the full Antiphon is not sung before and after the psalm.

11. Interpret the following: 1 D; 8 G; 4 a; 4 E; 3 g; 3 a; 5 a; 1 f; 7 a; 7 G; 2 D. E u o u a e.

PART THREE.

GREGORIAN COMPOSITION.

Drop down your dew
O heavens, on our parched and thirsty ground
And through the sound
Of melodies divine, renew
Each drooping soul
That all may gaze upon Infinity
And by melodic contemplation touch the goal
Eternal, worshipping the Blessed Trinity.

CHAPTER SEVEN.

THREE STYLES.

The Gregorian melodies are classified according to their degree of elaboration. Some are simple in the extreme — a note to a syllable — others, again, are almost pure song. We give the classifications that are usually accepted, although, in point of fact, the distinctions are academic for, in the melodies themselves, the styles frequently overlap.

1. Syllabic.
2. Neumatic.
3. Florid or Melismatic.

The considerations which induced the composer to select one style rather than another were these :

a) The *person* for which the music was intended.

b) The *place* in the whole complex drama of Mass or Office which the music was to fill.

a) The Persons.

The music composed for the *Celebrant* at the Altar was written in the Syllabic Style, for the Priest was not assumed to be a trained musician.

Music intended to be sung by the *people* was Syllable or mildly Neumatic, for similar reasons.

Music composed for rendition by the *Schola*, on the other hand, was Neumatic and Melismatic since this group was assumed to be made up of competent singers with good voices and a musical education. For the Schola, then, the composers created melodies of a subtle and ravishing art; masterpieces of meditation and contemplation inspired by the scriptural text : Graduals, Allelúias, Tracts, Offertories, Responsories. In ancient times, the Schola was made up of clerics and many a deacon became famous for his beautiful voice, a fact which led to abuses, to vanities, jealousies, *et al*, faults which may have been handed down through the centuries to singers who share the vanities without possessing the art of the Deacons.

b) The Place.

The composers were equally tactful in regard to the *place* a composition was to fill in the whole complex structure of the Mass or the Office. The music must be brief at times, at others, long, according to liturgical demands. The Gregorian composer realized that when words were many, music must be brief and *vice versa.* A mere recitation such as the Passion would not have been developed by them into an oratorio with solos, duos, trios, quartets and choruses, as did the great Bach and others less great. The tact of these ancient composers as regards proportion was perfect. Each piece was created with a view to the place it was to fill. Thus :

1. *Readings from the Scriptures.* (Gospels, Epistles)

   Prayers. (Collects, Prefaces, *Pater noster,* etc.) were composed in the *Syllabic Style.*

2. *Chants for the Ordinary of the Mass.* (Kyrie, Gloria, Sanctus, Agnus, etc.) were composed in the *Syllabic* or *Neumatic Styles,* for at such times, the Celebrant must not be kept waiting at the Altar; the music must not interrupt but accompany the Holy Sacrifice.

3. *Musical Meditations sung by the Schola.* (Graduals, Alleluias, Tracts, Offertories) came at a time when there was no danger of interrupting the Celebrant. The former came during the incensing of the Altar, the latter in the rather long period between the Credo and the Preface. These were composed in the *Melismatic Style,* and composers gave free vent to their genius. They developed the theme of the particular Feast. This, in the plan of the Church's liturgy, was a time of meditation, of spiritual riches, a moment of recollection and of joy. It was also a time of artistic satisfaction, for the Graduals, Alleluias and even the Tracts were the great musical *pièces de résistance* of the Mass. Clergy and people sat down to listen. Naturally, these Chants are long and composed in the *Melismatic Style.*

   The Introits and the Communions are less elaborate, partly because of their place, partly because, originally, they were *action pieces,* as will be seen in a later chapter. Both were Antiphons with Psalms. Today, the Introit has retained the Antiphon, a fraction of the psalm, the Gloria Patri and a repetition of the Antiphon. The Communion has lost the whole psalm and retains only the Antiphon. These compositions are usually *Neumatic* in style, occasionally almost *Syllabic.*

TREATMENT OF THE MELODIC ACCENT
IN THE THREE STYLES.

As we know, the Tonic Accent was a rise in pitch. In its treatment, the composers had three strings to their bow in the styles we have been considering : the syllabic, the neumatic and the melismatic. Their resources were infinite. To make the distinction clear to the reader, we reproduce a diagram from Dom Ferretti's *Esthétique Grégorienne* (¹) showing the treatment of the words, *Ave Maria*, in each of the three styles. All the examples save that of the Responsory, will be found in the *Liber Usualis* (pp. 1679, and 355). Another example will be found on p. 382 in the Verse of the Responsory, *O mágnum mystérium*. It is still another neumatic treatment of the words *Ave María*.

THREE TREATMENTS OF THE MELODIC ACCENT.

Fig. 28.

To realize the subtlety of the art of these ancient composers, we must remember that the accented syllable of the text was in itself a melody in embryo. The word gave a graph of the rise and fall of the melody. The definite pitch of the intervals and their length was the creative work of the composers. On this latent melody represented by the Latin words, in this design already sketched, they built up the melodic structure, always limited

(¹) Op. cit.

in their choice of direction by the pitch of the words. As an example of the imaginative and musicianly fashion in which the Gregorian composers made use of the three styles, from the simplest to the most florid, we shall take the single word, *Allelúia.* The melodies which we quote are all contained in the *Liber Usualis.* The reader will find many others.

1. Syllabic treatment. 2. Syllabic and Neumatic mixed. 3. Neumatic and Melismatic. In each of these treatments, the accent is brought out as an elevation in pitch based on the design of the word itself.

SYLLABIC.
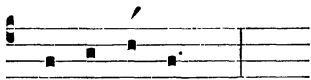
Al-le- lú- ia.   p. 761.
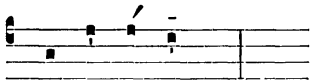
Al-le- lú- ia.   p. 229.
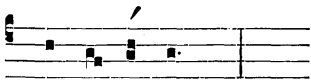
SYLLABIC AND NEUMATIC.

Al-le- lú- ia.   p. 243.

Al-le- lú- ia.   p. 812.

Al-le- lú- ia.   p. 236.

Al-le- lú- ia.   p. 244.

Fig. 29.

NEUMATIC.

Al-le- lú- ia.   p. 249.
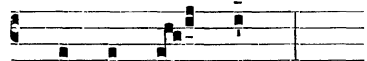
Al- le- lú- ia.   p. 228.

Al- le- lú- ia.   p. 361.
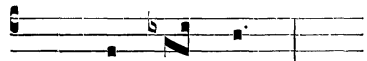
Al-le- lú- ia.   p. 329.
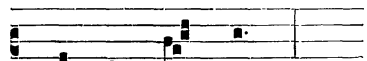
Al-le- lú- ia.   p. { 1076. 1147.
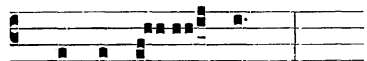
Al-le- lú- ia.   p. 1042.

Fig. 30.

MELISMATIC.

Fig. 31.

For other examples see pp. 354, 441, 790, 794, 810, 827, 831, 891, 902, 1029.

As the musical treatment becomes more elaborate, the reader will notice that length is given now to the accented syllable, now to a neutral one, now to the weak final syllable. In this matter the Gregorian composers retained full freedom. No particular syllable demanded length. Only pitch, the melody of the word, reigned supreme. There was no fixed rule for the application of length to one type of syllable rather than to another.

That the reader may realize the various styles and how they overlap and fuse into one another in the treatment of word-melody, we append the following diagram.

Fig. 32.

Neumatic

Al- le- lú- ia.

Melismatic

Al- le- lú- ia.

Al- le- lú- ia.

Fig. 32.

Sometimes melodic development was given the accented syllable, at other times to the neutral or final syllables. A few examples of each type follow :

MELODIC DEVELOPMENT.

ON ACCENTED SYLLABLE.

Al- le- lú- ia.

Al- le- lú- ia.

Al- le- lú- ia.

Fig. 33.

ON NEUTRAL SYLLABLE.

Al- le- lú- ia. p. 827

Al- le- lú- ia. p. 944.

Al- le- lú- ia. p. 1164.

Fig. 34.

ON FINAL SYLLABLE.

Fig. 35.

These examples, of which the reader will find many others in the *Liber Usualis*, will demonstrate the fact that the word provides a graph on which the composer created original melodies, yet, apart from the fundamental question of melodic direction, the syllables had no despotic power over the melody in questions of length nor in any other way. The melody reigns supreme as sovereign, yet it does not use its privileges like a despot. It rules with due consideration for the form and meaning of the text:

(a) By bringing into melodic prominence the principal accents of words and sentences.

(b) By constantly adapting its flexible formulae in the most subtle ways to take care of extra syllables, or missing ones. We shall draw attention to this phase of Gregorian composition when we shall speak of the fixed melodic formula and the art of centonization.

(c) By establishing hierarchies of values according to which the text prevails at times, particularly in the syllabic chant, and, at others, the music rises above all human words, translates moods and speaks of interior, spiritual truths which no words can deal with, so that the soul is carried as though on wings. This is true in particular of the neumatic and melismatic chants.

QUESTIONS.

1. In what three styles did the Gregorian composers write? Give examples of each.

2. What were the determining factors in the selection of a style?

3. In treating the Tonic Accent, which style did the composers use?

4. Which syllables (accented, neutral or final) are given melodic development by the Gregorian composer?

5. Analyse the Introit, *Roráte caéli* (p. 353) noting the syllables that are given a melodic accent and showing how the entire melody follows a graph set by the text. Do the same for the Offertory, *Jubiláte* (p. 486)

6. Find and write out several Antiphons, not among those listed in this chapter, where the text is treated in syllabic style and where the accents are given melodic treatment.

7. Take some word of your own choice and note how it is treated in the Gregorian melodies. Diagram it as we have treated the word *Alleluia* in the foregoing pages. Find and write out how this word of your choice is treated in the three styles, syllabic, neumatic and melismatic. In this research, you will find a number of cases that are exceptions to the rule. These exceptions, with their causes, will be dealt with in the following chapter.

CHAPTER EIGHT.

BREVITY OR LENGTH OF THE MELODIC ACCENT.

Exceptions to the law of Melodic Accent.

We have seen that, normally, the syllable of accent was higher in pitch than the surrounding notes, and this, in all three styles, the Syllabic, Neumatic and Melismatic. At the period when these melodies were composed, the musicians followed the rules applied by the Greco-Roman orators as to the acuity of the accent and as to a certain restraint in the size of the intervals used (the largest being a fifth); also as regards indifference to quantity. All this made the Gregorian Chant take on some of the characteristics of an oratorical art, but only, of course, in the syllabic chants.

In their treatment of length, we have seen that the Gregorian composers used considerable freedom as to where to place it. If we are interested in tendencies rather than rules, we must go directly to the melodies themselves for enlightenment. The theoretic writers of the Middle Ages will supply us with no data on the subject. An exhaustive study of the question was made by Dom Ferretti and described in his *Esthétique Grégorienne* ([1]). A dispassionate investigation of the Gregorian repertoire as a whole was undertaken with a view to determining just how the Gregorian composers conceived the phenomenon of accent and treated it as regards quantity. For his study he used the Antiphonary of Hartker, the most complete and authoritative manuscript that exists. We give a summary of his conclusions :

Syllabic Chants : 3000 Antiphons examined gave the following results :

A. Accented Syllable and that which follows it have each a single note; in all, 5771 accented syllables. Of these :

<div style="text-align:center">

Brief :   5347
Long :   424

</div>

B. Accented Syllable has one note, the following syllable, a group of notes; in all, 2691 accented syllables. Of these :

<div style="text-align:center">

Brief :   2403
Long :   288

</div>

([1]) *Opus. cit.*

From the above statistics we might conclude that the evidence in favor of brevity in the treatment of the accent by the Gregorian composers is overwhelming. The statistics, however, apply to syllabic melodies only, or to those which are nearly syllabic.

Would an equally exhaustive study of the entire Gregorian repertoire reinforce or weaken this evidence? Evidently, statistics are less easily found and numbered when accents are treated with groups of notes as in the ornate chants of the Mass and of the Office. Yet tendencies seem to be distinctly in favor of brevity. On the other hand, there remains a sufficient number of accents that are musically long to suggest the conclusion that the Gregorian composers were indifferent to quantity. It is certain that they used great freedom in their treatment of syllables, accented or unaccented, making each type now brief, now long. Any syllable, including the last, was susceptible of receiving an elaborate treatment by these musicians.

The practice might seem like musical anarchy to a composer of our day, yet it was no such thing. The Gregorian artist respected the Mode, the Form, the Style, the general structural requirements of the piece. These were the first to be served. A Melodic development characteristic of one style would be out of place in another. The use of any one of the fixed melodic formulae bound the artist to follow its laws. To understand why a composer chose this development rather than that, we need to be familiar with the whole Gregorian repertoire and the various forms which served as models. The more deeply we penetrate the processes of composition used by those artists of ancient times, the more impressed we become by the reasonable, logical yet intricate means to an end which they employed. Nothing was haphazard. Each melody was based on fundamental law. We shall find that the words and the individual syllables were considered as free and flexible *materia prima* to be used according to good taste, with astonishing ingenuity. While keeping strictly within the framework of the various musical forms of their day, the composers rejoiced in liberty of rhythm, liberty of modality and liberty of accent. Thus, though the tendency of the accent was toward acuity and brevity, the composers kept their freedom in regard to quantity in their treatment of all syllables, the accented ones included, when they composed their neumatic and melismatic melodies.

We must conclude, therefore, that the Accent, while usually brief, could be and often was long and was given tremendous elaboration by the Gregorian composers. (Examples, pp. 405 mirábile, 409 *Dó*minus, 487 Jubi*lá*te.

To return to the more fundamental law of the rise in pitch of the accented syllable: even here, we must note some exceptions. These exceptions were not arbitrary but were the result of contrary influences, or of higher laws than that of the melodic accent of a word.

Exceptions to the law of Melodic Accent.

1. *Superior rigths of the phrase as a whole;* entailing the sacrifice of individual word-accents.
2. *Laws of a particular musical form or style.*
3. *Laws of Modality.*
4. *Laws of Rhythm* (particularly in cases of fixed formulae).

The exigencies listed above constitute a group of aesthetic laws that over-ride that of the melodic accent. When there is conflict, the melodic accent gives way.

Examples.

1. *Superior rights of the phrase as a whole. Word accent gives way.*

et cól- les flú- ent   et má- gno Ré- gi

Fig. 36.

The words *colles* and *magno* have lost their melodic accent for the sake of building up a climax on the accent of *flúent* and of *Régi*.

 See *Dixit Dóminus.* p. 252.   *Vota méa,* p.281.

  Qui timet Dóminum, p. 253.   *Veni, Dómine,* p. 327.

2. *Laws of a particular musical form or style.*

Examples: The reading of the Epistles, Gospels, Collects and other prayers; the recitation of tenors in simple psalmody. Here all the syllables are sung *recto tono* and none are given melodic relief save at phraseological punctuations. These *Rectilinear Recitations* are a form that excludes the possibility of a musical pitch-accent. On the other hand, there are ornate tenors in the neumatic and melismatic compositions, such as the Responsories, Tracts,

Alleluia Verses, Graduals, etc., where we find a podatus of accent used, thus:

Responsory (Verse)

Ɣ. Di- le- xí- sti   ju-stí- ti- am et o-dí-sti

Tract (Verse)

Ɣ. I- ta de-   sí-de- rat á-nima mé- a

Alleluia (Verse)

Ɣ. Dí-   es   Sancti- fi-cá- tus il-lú-xit

Fig. 37.

Responsories with ornate Tenors will be found on pp. 376, 377, 640 and 644 (see the Verses). The student will find other such examples in the Tracts and elsewhere. These constitute a melodic treatment of the accents that occur in otherwise *recto tono* recitations.

We return to the exceptions.

3 a.   *Spondaic Cadences in Syllabic Chant.*

These are rectilinear, each Mode having its own cadence, thus:

Modes   1. and 2.   3. and 4.   5. and 6.   7. and 8.

Dé-   us   Dé-   us   Dé-   us   Dé-   us

Fig. 38.

3 b.   *Dactylic Cadences in Syllabic Chant.*

Today, most of these are rectilinear like the spondaic ones. The ancient classic formula, however, showed the care with which the composers tried to suggest a melodic accent by dropping the central syllable of the formula, thus:
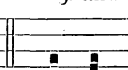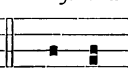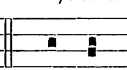
Modes   1. and 2.   3. and 4.   5. and 6.   7. and 8.

Dó-mi- nus   Dó-mi- nus   Dó-mi- nus   Dó-mi- nus

Fig. 39.

Unfortunately, this ancient classic formula was replaced by the rectilinear one which we find too often in our books today. For the latter, see pp. 254 *saécula;* — p. 260, *Dóminum;* — p. 286, *saéculum;* — p. 313, *saéculum;* — p. 1097, *Dómino;* — p. 735, *occísus est;* — p. 568, *Dóminus,* etc.

For the former and more beautiful cadence with its lifted accent see p. 724, *vivéntium;* — p. 622, *súper me;* — p. 992, *locútus est;* — p. 997, *Dóminus;* — p. 1101, *pópulo;* — p. 1110, *intélligat;* — p, 1173, *Dóminum;* — p. 1195, *super-lucrátus sum.* etc. These probably represent the original form of the Dactylic cadence in syllabic melodies. They have been restored in the monastic books of Chant; though not, as yet, in the Roman, though, as noted above, there are still examples in our books of the classical form.

In contrast to the syllabic chants, of which we have spoken above, the neumatic and florid chants have ornate cadences which give the accents their melodic form, thus:

Dé- us   Dé-   us   Dé-us   Dé- us   Dé-   us

Dé- us   Dé-   us   Dé- us   Dé-   us
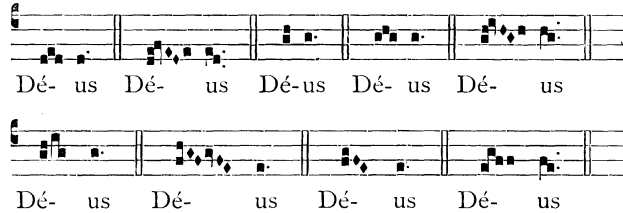
Fig. 40.

4. *Notes or incises of preparation.*

For Simple Psalmody, we have already seen such fragments used at Intonations and melodic preparations for Cadences of Accent. The syllables which fall on these notes of preparation, as those which fall on the syllables of Intonation, are neutral. They may be syllables of accent or not: either way, they take their place under the notes of the melody, materially, one syllable for each note or neum. Their function is not individualistic. They merge themselves in a fixed melodic formula, uniting their forces to prepare in an artistic manner the cadence to follow.

Mode 1.	Prep.	Cad.
a) {	di- lé-xit	é- am
{	la- va-bo-	ré- te
b)	hýdri- as	áqua

Mode 2.	Prep.	Cad.
a)	có- ram Dé- o	sú- o,
b) { ex	ámbu- la in	pá- ce
{ de	nú- me- ro pru-	déntem

Fig. 41.

If we examine only the lines marked *a* we might think that we are dealing with a normal treatment of the Melodic Accent. But the lines marked *b* will reveal that, in this melodic formula, all the syllables are neutral *materia prima*, and that these are notes and neums of preparation for a Cadence.

The student will find out by experience that we need to diagram many of these little formulae before fully grasping their nature and their function in a melody. He may look up other examples similar to those already indicated on pp. 285, 493, 559, etc. The *Liber Usualis* contains an abundance of such formulae. The First, Second, Seventh and Eighth Modes are particularly rich in this respect and we leave to the student the pleasure of discovering and diagramming them. There is no better way of becoming familiar with the technique of the Gregorian composers.

We list below a few formulae of preparation for cadences, giving one or two texts only that the student may complete the diagrams by his own research.

Mode 8.   Prep.   Cad.   Mode 1.   A   Prep.   Cad.

peccá- vi | tí- bi   ó- ra Pá-trem | mé- am.
vúlne- ra | mé- a

Fig. 42.

Further evidence of the fact that these melodic fragments are merely preparations for cadences can be found in their susceptibility of reduction where sufficient syllables are not contained in the text, individual notes being compressed into a neum, thus :

B
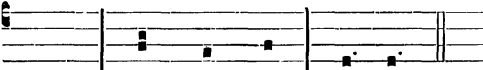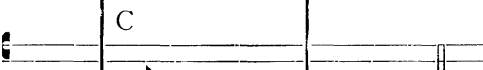
(See Syllabic   á-   ni- ma | véstras.
Example above, A)   C

al- | le-   lú- ia.

Fig. 43.

Other such melodic preparations for the final cadences of Antiphons will be found in great mumber by the student who wishes to pursue this study. We suggest that he consult the index to the *Liber Usualis* and look up the Antiphons, Mode by Mode, in a voyage of discovery to find out which of them have their cadences prepared by a fixed melodic formula. The Author might

give a complete list of references, but to one who really wishes to obtain an intimate knowledge of the melodies and their structure, personal research will bring a joy that no capsules of pre-digested knowledge can provide. In every art and science, it is our own research that gives us real satisfaction and a fundamental grasp of the principles involved. This book is intended as a guide post pointing the way. The student who will follow along the path indicated will find his reward at the end of the trail, besides much pleasure along the way.

5. *Notes of Preparation at Intonation of Antiphons.*

This exception to the rule of Melodic Accent is similar in principle to that under *Exception 4*, dealing with preparation for Cadences. We have, once more, a fixed melodic formula to which syllables are adapted mechanically without regard to whether or not they are accented. Thus:
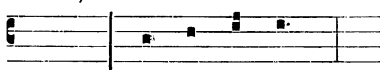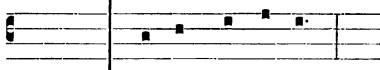
Fig. 44.

We have seen a podatus split apart to take care of two syllables of the text in the preceding diagram *(Dixit Dominus)*. What was possible in Mode 7 is impossible in many other cases where the podatus holds its own tenaciously. The accent of a dactylic word is then taken care of by an anticipated Epenthesis, * thus:
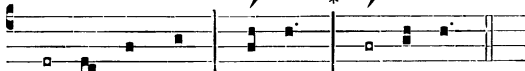
Fig. 45.

Thus this fixed formula changes its melody out of courtesy to the text.

There are a great many Antiphons in the *Liber Usualis* beginning with this formula of Intonation. The student should find and arrange them in Diagram form.

At this point the question may occur to some readers : what profit have we in knowing which are notes of preparation and which, notes of accent? Can such knowledge be translated into our singing? We answer without hesitation : *it should be so translated.* If we are singing syllables made neutral by a fixed formula we must not attempt to give them the kind of expression which is required by contrasts of tonic accents with neutral notes. Moreover, we sing with assurance when we know the form of the piece we are interpreting. In modern music, does it not help our interpretation to know whether we are playing a Sonata, a Rondo, a Theme with Variations or a simple Song Form? In the Chant, we shall not sing a simple formula of preparation as we would sing a melody written specially for the text in question. The whole expressive quality will be different.

6. *Exception to Law of Accent through modern ignorance.*

To our shame be it said that poor adaptations of ancient melodies to more recent texts are the cause of this unfortumate exception. The original melody written to an ancient text gave the accent its due elevation, thus :

Introit : *Ecce advénit*
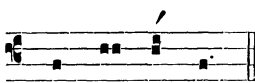
Introit : *Salve Sancta Parens*
(bad adaptation)

et po- té- stas
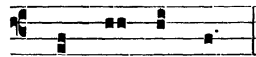
in saé- cu- la

Fig. 46.

Gradual : *Constítues éos*
Sts. Peter and Paul
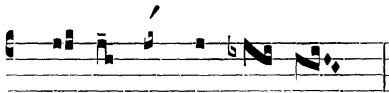
Gradual : *Benedíctus es*
Holy Trinity
(bad adaptation)

su-per ómnes tér- ram
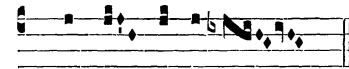
qui in- tu- é- ris

Fig. 47.

Ferretti's *Esthétique Grégorienne* cites many other examples of these incorrect adaptations of an ancient formula to a more recent text. One can hardly read his account of the mistakes made be well meaning people without realizing with fresh force how important it is to understand form and structure in Gregorian

Chant as in every other art. It may have been natural to have made blunders at a time when the restoration of the original melodies was in its infancy. To make such blunders now would be inexcusable, since the underlying principles of composition exemplified in these melodies have been brought to light. Their basic form is now known and recognized by all well informed church musicians.

7. Compositions of the Post-Classic Period.

During the time when the Gregorian Chants were in decadence and while new styles of composition were exercising their attraction, the liturgical compositions followed none of the rules which inspired the composers of the classical period and which we have described in the pages of this book. These compositions will not aid the understanding of Gregorian Chant ([1]).

Moreover, due to their intrinsic form, there are compositions which must be considered exceptions to the law of accent *in toto*, thus :

a) The Hymns where all the verses are applied to a common melody without regard to the varying position of the accents in the text.

b) *The Sequences and Proses*, which are exceptions to the law of melodic accent for the same reason as the Hymns. Though their verses go generally in pairs they are set to a common melody regardless of the law of melodic accent.

8. *The Melodic Cursus or Cadence of Five Syllables* which we shall describe in a later chapter.

QUESTIONS.

1.   Did the Melodic Accent tend toward brevity or length in the Gregorian Chants?

2.   Was the proportion of brief accents greater in the syllabic or semi-syllabic chants than in the neumatic and melismatic ones?

3.   What proportional figures for syllabic chants are given in Ferretti's *Esthétique?*

([1]) In searching for examples, the student may save time by inclosing within a clip pages 907-985 of the *Liber Usualis*. He will find nothing of interest from the point of view of research in these pages. In a general sense, the *Proper of the Time* (pp. 317-906; pp. 986-1110;) and *The Common of the Saints*, (pp. 1111-1272) are most useful. In the *Proper of the Saints* (pp. 1303-1762) there are some ancient feasts, such as that of *St. Andrew; Purification B. V. M., Sts. Philip and James; Sts. Peter and Paul; St. John the Baptist (Nativity); St. Lawrence: All Saints, All Souls,* but the greater part of this section contains little that the student will find helpful.

4. Did the composers retain their liberty in the treatment of syllables as regards their quantity?

5. Give some of the Exceptions to the Law of Melodic Accent.

6. Which of the Exceptions listed in this chapter seem to be legitimate ones based on superior laws and which, if any, might have been avoided?

7. Give some examples of each exception to the law of Melodic Accent the music of which is not included in this chapter but which come under the various headings :

   a) Superior right of the phrase as a whole.

   b) Notes or incises of preparation for Cadences.

   c) Notes of preparation at Intonation of Antiphons.

8. What mistake of adaptation was made in the Introit *Salve Sancta Parens?* What mistake, in the Gradual of the Holy Trinity?

9. Which compositions exclude all possibility of Melodic Accent treatment?

CHAPTER NINE.

THE FORM OF THE PHRASE.

As a word consists of a melodic rise and a fall, so the phrase follows a similar outline. It takes the form of an *Arch*, curving up, then down. Sometimes, but less frequently, it curves down, then up.

I. The Arch Design.

Examples of Melodic Arches.

a)	*Psalms :*	each verse.		
b)	*Antiphons :*	*Vidéntes stéllam Mági,*	p. 481.	*Normal Arch.*
		Jerúsalem gáude,	p. 338.	
		Véni Dómine	p. 327.	
		Ecce ancílla Dómini	p. 1417.	*Reversed Arch.*
		Ecce Dóminus véniet	p. 324.	
		Stephánus autem	p. 413.	
c)	*Invitatory :*	*Chrístus nátus est nóbis.*	p. 368.	(2 small arches)
d)	*Introits :*	*Roráte caéli*	p. 353.	
		Ad te levávi	p. 318.	
		Cognóvi	p. 1239.	
e)	*Gradual :*	*Qui sédes*	p. 335.	
		Déus cúi (V. of Locus)	p. 1251.	
f)	*Offertories :*	*Ave María*	p. 355.	
		Benedixísti	p. 337.	
g)	*Allelúias*		p. 354.	
			p. 336.	
h)	*Communions :*	*Exsultávit*	p. 352.	*Normal Arch.*
		Dícite	p. 337.	
		Dóminus dábit	p. 322.	*Reversed Arch.*

The compositions listed above are examples of what will be found throughout the whole Gregorian repertoire. The student will find others scattered through

the pages of the *Liber Usualis*.   The Arch, indeed, is characteristic of every type and style of composition, from the simplest to the most florid.   Sometimes the melodies consist of a series of arches differing in size, small arches enclosed in large ones.   They rise and fall flexibly like the waves of the sea, yet with a rhythm as firm as the oscillation of the tides, as the succession of the seasons, as the alternation of night and day.   Their measured movement seems as inevitable as a force of nature.   Circulating through all these curves of the melody, we feel the blood-flow of dynamics giving life and healthy color to each pulse in due proportion, and drawing the whole melody into vigorous unity.

The singer must feel the grace and energy of these arches, cultivate an insight into the life of these subtle, interlocking curves in their relation to each other and to the melody as a whole.   His voice must float upon their surface, become entangled in their reciprocal relations, convey the sense of intensity and vitality by which they move the soul.

Here, once more, a sense of form aids the singer.

II. The Circular Design.

The Gregorian melodies take another form than the Arch, a form less common, perhaps, but no less characteristic.   Here, the melodies rotate with a circular motion around a center where a magnetic note draws them toward itself and holds them together.   We might call these melodies *Concentric* or *Circular.*

Examples of Concentric Melodies.

a)	Antiphons :	*O admirábile Commércium.*	p. 442.
		O quam gloriósum.	p. 1732.
		Exiit sérmo.	p. 426.
		Mágnum hereditátis.	p. 444.
		Ego glóriam.	p. 569.
		Et dicébant.	p. 475.
b)	*Allelúia :*		p. 361.
c)	Introits :	*Ex ore infántium.*	p. 427.
		Dóminus díxit.	p. 392.
		Resurréxit.	p. 778.
d)	Offertory :	*Scápulis súis.*	p. 537.
e)	Communions :	*Exiit sermo.*	p. 423.
		Vox in Ráma.	p. 430.
		Ego sum.	p. 438.
		Hoc Córpus (to full bar)	p. 573.

The student should look up other examples of melodies designed in Arch-form (normal and reversed) and of melodies in Concentric form. The former require more color, more dynamism in their interpretation than the latter which call for restraint, serenity, subtle half-shades rather than the vivid colors of the Arch-form melodies.

III. Other Forms and Devices.

Modern music has forms which we do not find in Gregorian Chant. On the other hand, the Chant possesses forms which are at least as interesting and perhaps more complex than those with which modern musicians are familiar.

a) The *Song Form* is used rarely in Gregorian Chant (Form A-B-A) though we find an example in the Offertory, *De profúndis*, p. 1076.

b) The *Rondo Form*, on the other hand, is extremely common. The Responsories of the Office are all in this form. Some have a single refrain, others a double one. Take the familiar example of the Resp. *Libera me Dómine*. p. 1767 :

Melodic material	*Form of the Melody*
First Theme (A)	A-B-D-C-B-C-D-C
First Refrain (B)	Then : *da capo :* A-B-D.
Second Theme (C)	
Second Refrain (D)	

TEXT on which Melody is designed.

A.   Líbera me, Dómine, de mórte aetérna, in díe ílla treménda :

     B.   *Quando caéli movéndi sunt et térra.*

     D.   *Dum venéris judicáre saéculum per ígnem.*

C.   Tremens fáctus sum égo, et tímeo, dum discússio vénerit atque ventúra íra.

     B.   *Quando caéli movéndi sunt et térra.*

C.   Díes ílla, díes írae, calamitátis et misériae, díes mágna et amáre valde.

     D.   *Dum véneris judicáre saéculum per ígnem.*

C.   Réquiem aetérnam dóna éis, Dómine, et lux perpétua lúceat éis.

A.   Líbera me, Dómine, de mórte aetérna, in díe ílla treménda :

     B.   *Quando caéli movéndi sunt et térra.*

     D.   *Dum véneris judicáre saéculum per ígnem.*

The Refrains are an exact repetition of the thematic material. The Verses (C) contain slight modifications : they represent a resemblance, not an exact reproduction, of the fundamental melody, in the manner of a theme with variations.

Other Responsories having this same form (sometimes with a single Refrain, at other times, with a double one), can be found as follows :

Matins of Christmas : pp. 375, 376, 377, 382, 383, 384, 389, and 390.

Matin of Holy Week : pp. 628, 630, 632, 638, 639, 640, 644, 645, (*Una hóra* and *Senióres*), 671, 673, 675, 679, 680, 681, 686, 687, 688, 716, 718, 722, 726, 727, 728, 732. (*Astitérunt* and *Aestimátus sum*), 733, 774 and 775.

The student will look up these Responsories and arrange them in diagram form, those of double Refrain in one Diagram and those of single Refrain in another. It is not necessary that he should diagram all these Responsories, but only a typical group of each form. He will notice that those with a *Da capo* are always the last Responsory of a Nocturne. This repetition gives an effect of solemnity to the close of the Nocturne.

These Responsories are among the greatest masterpieces of the Gregorian repertoire. We hear them sung all too seldom if at all, unless we attend monastic offices. Even there, the Responsories are sometimes neglected or reduced to a rapid, careless *recto tono* or a psalmodic formula. The student, for his part, cannot afford to be ignorant of these musical treasures. Their form is magnificent, their use of melodic formulae is ingenious and subtle, their luminous exposition of the Modes and their freedom in the use, alternatively, of Tonic and Cursive Cadences, makes of them the delight of musicians. They are, indeed, the great musical masterpieces of antiquity, incomparable works of genius. They can no more be neglected by musicians than the work of Giotto could be ignored by an architect or a painter. They burn with that profoundly emotional quality full of restraint that we can find only in the works of an ascetic. There is nothing in all musical literature of any time or any style, more tender, more tragic, more overwhelmingly moving, than the great Holy Week Responsories. Divinity itself seems to have breathed its own Spirit into those phrases. The Sacrifice of Calvary calls for that particular expression which, once heard, can never be forgotten. Without it, the events are mute, hidden, unreal. With it, we relive the whole dolorous Drama, step by step and anguish by anguish, realistically, yet serenely. The soul of the Christian musician receives, here, its due nourishment, and not the mere half-loaf too often doled out to him.

We shall come back to these Responsories in a later chapter. For the moment, we urge the student to study them, one Mode at a time, and familiarize himself with their form. Later we shall deal with the details of their structure.

IV. Motifs and Rhymes.

Does the Chant make use of leit-motifs or build up large musical compositions out of little motifs developed or combined? In the modern sense, no. We shall· find, however, brief melodic fragments repeated either at the same pitch or on a different degree of the scale. Was this repetition a device for adding emphasis, or a mere matter of taste, on the part of the artist? We can only cite a few examples here. Others will be found in Ferretti's *Esthétique* (¹) arranged logically as questions and answers, affirmative or negative. The student will also find the pages of the *Liber Usualis* filled with examples which he can collect and classify himself.

A. *Brief Figures Common to all the Modes.*

These appear on various degress of the scale and are common to all styles of composition from the simplest to the most florid.

Fig. 48.

B. *Brief Incises Repeated in Whole.*

See Kyrie of Mass XVI, p. 59.   Form A-A-A; B-B-B; A-A-A-coda.
    Kyrie of Mass XVIII, p. 62.   Form A-A-A; B-B-B; A-A-C.
    Agnus Dei.   Mass XVIII p. 63.   Form A-A-A.

(¹) *Op. cit.*

C. *Figures Repeated Within a Melody.*

1. Gradual

A   A   A

2. Gradual

A   A   A   +

3. Gradual, Mode 7.

A   A
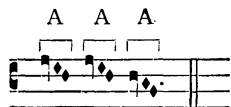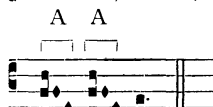
4. Alleluia, Mode 3. p. 354.

A   A   +

5. Al. Mode 7. p. 831.

A   A

6. Al. Mode 7. p. 1014.

A   A

7. Alleluia, Mode 7. p. 1252.

A   A   B
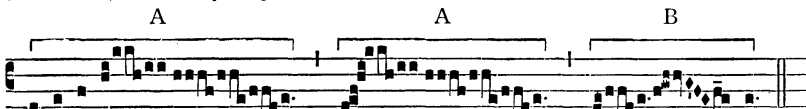
8. Alleluia, Mode 1. p. 1168.

A   B   A   C
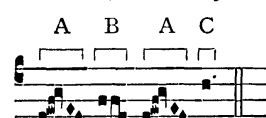
9. Alleluia, Mode 8. p. 1183.

A   A

10. Alleluia, Mode 4. p. 1191.

A   A   A
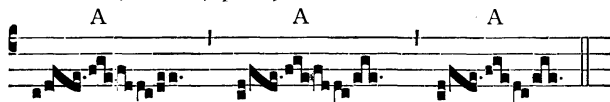
11. Alleluia, Mode 4. p. 822.

A   A   B   B
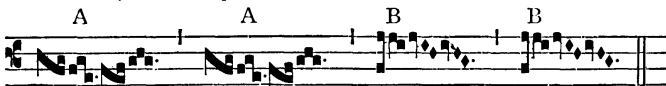
12. Gradual, Mode 3. p. 604.

A   A   B   A

Fig. 49.

13. Alleluia, Mode 5.   14. Gradual, Mode 2. p. 347.

          A   B   A   A   A   A   B

15. Alleluia, Mode 8. p. 361.   16. Alleluia, Mode 4. p. 428.

     A   A   B   A   A   B ᷱ A

17. Alleluia, Mode 8. p. 759.

          A   A   B

Fig. 49 (continued).

As the singer recognizes these thematic repetitions, he will avoid scrupulously any cheap effects like echoes, yet he will not make them dry and boring. A *slight* change of emphasis or (and) dynamics will be sufficient. They belong to the element *Form* and *Structure*.

The examples we have given above are pure melody; the composer could have done something else, but chose deliberately to repeat figures. We find repetitions also where the text suggests a repetition either by exact duplication of the words (as in the Offertory *De Profúndis*, p. 1076) or for some more subtle reason that animated the creative genius of the composer leading him to bring out a musical likeness in order to add efficacy to the text.

Examples.

                    A   A   B

Liber Usualis,
Ant. p. 492.

Dómi-ne,   sálva nos   pé- ri-mus.

Fig. 50.

With means so simple as to appear naive the likeness is brought out between an appeal to the Lord, His saving power and the contrasting danger which reverses the melodic direction.

Comm.
p. 487.

Implé-te hýdri- as á- qua.

Fig. 51.

This example seems to be a deliberate contrast between the quiet power of the Lord, the restraint with which He gives His orders, followed by the explosive effect of His actions on the elements themselves and on the persons who see His miracle of turning the water into wine. See this whole Antiphon p. 487.

Ant.
p. 482.

In- terro- gá-bat Má- gos He- ró-des...

Cú- jus splén-dor il-lú-mi-net múndum.

Fig. 52.

Introit,
p. 484.

Omnis tér- ra...

...psál- mum dí- cat...

Fig. 53.

In the Antiphon from the Feast of the Epiphany, we need hardly underline the genius of the composer who chose to use a common musical phrase to embody the question of Herod and the answer of the Magi. Earthly darkness and the splendor of the new Light are set in bold relief.

Again, the words, *ómnis térra* and *psálmus dícat* of the Introit p. 484, link two ideas rather than contrasting them. Another such example among many will be found in the Antiphon, p. 820, where the words *Ego sum Pástor bónus* are melodically reproduced by those of, *et pro óvimus méis.*

D. *Rhymes.*

In another vein altogether, we find patterns, melodic or rhythmic figures, that are purely musical devices. They give the melodies a certain folksong quality, something resembling the innocence of a Fra Angelico panel. See, for example, the Antiphon *Hodie*, p. 886 with its constant little rhymes, *mi-fa-mi re, re.* Another example, one of the most charming of musical rhymes, is found in the Antiphon at the Magnificat for the Feast of Two or More Martyrs (p. 1160). We transcribe it in full that its lilting rhymes at the end of the phrases may appear clearly to the eye as well as to the ear. The freshness, wonder and innocent joy of this little melody, condensed as it is, is unequalled we believe, in the whole of musical literature. So simple the means employed, so knowingly naive the result, we are led to think of Fra Angelico's *Paradíso* with the Saints pictured in their heavenly dance, each backed by his guardian Angel. We find, for the eye, in this picture, somerthing of the magical atmosphere of surprise and serenity that this Antiphon provides for the ear. The rhymes are evidently fundamental in the composer's plan, since all the phrases are so designed as to arrive gracefully at the rhyme which forms the cadence.

Gáudent in caé- lis á-nimae   sanctó- rum,

qui Chrí-sti vestí- gi- a   sunt   se- cú- ti :

et qui- a pro é- jus amó- re

sángui-nem sú- um   fu- dé- runt,

íde- o cum Christo   exsúltant si- ne   fí- ne.

Fig. 54.

E. Melodic Sequences.

A device used, and even abused, by modern composers is the sequence, a brief figure reproduced on a different degree of the scale. Gregorian composers used this device but without exaggeration. We find examples in the Graduals, Tracts, Alleluias, and Responsories. We cite a few of these and the student will find many others in the pages of the *Liber Usualis*.

Offert. Mode 3. p. 515.

Alleluia, Mode 1. p. 888.

Al. Mode 8. p. 786.

Gradual, Mode 5. p. 1240.
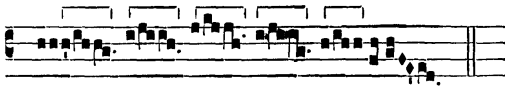
Tract, Mode 2. p. 592.

Tracts, Mode 2. p. 695.
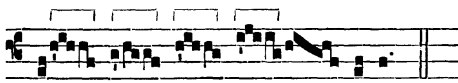
Responsory, Mode 8. p. 580.
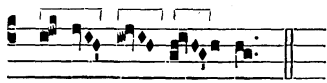
Allelúia, Mode 7. p. 1014.

Fig. 55.

We can touch only lightly on each of these characteristics of the Gregorian phrase : likenesses, contrasts, repetitions, sequences, rhymes, etc. Our object is not to cover the subject in an exhaustive manner but merely to stimulate and enlighten the student, drawing his attention to certain phases that are common to Gregorian Chant and to modern music, so that he may make his own more intensive study, his personal research. Our object is to point out to him what to look for and, to a certain extent, where to expect to find what he needs.

These musical devices were used by the Gregorian composers with taste and restraint. Interesting as they are, we must not rest too long in their contemplation, for the art of these great anonymous composers was something far more subtle than ours, and their devices more complex. In the following chapters, we shall speak of some of the more subtle laws of Gregorian composition.

Meanwhile, we recommend to the student a most charming example of repetition without monotony in the Antiphon, *Quem vidístis*, p. 395. It is a concentric melody repeating the same phrase affirmatively again and again, an unusual thing in Gregorian Chant, but here it is done with such delicacy and good taste that no monotony results, only a picture of speechless wonder of the shepherds, amazement of the questioning throng, naive, simple like a folk-song refrain. Note the phrases :

pastóres dícite	(a)
annunciáte nóbis	(a)
in térris quis appáruit	(a)
Nátus vidímus	(a)
et chórus angelórum	(a)

EXERCISES.

Offertory, p. 1252	Find and write out any little repeated motifs or rhymes. Is there anything reminiscent of the Song-form in this melody?
Offertory p. 355	Find and write out any repeated melodic figures whether on the same degree of the scale or other degrees.
Offertory, p. 1069	Treat in like manner.
Introit, p. 809	Analyse fully.
Alleluia, p. 1191	Analyse with view of showing likenesses and contrasts.
Alleluia, p. 1207-8	Treat in like manner.
Alleluia, p. 1251-2	Make a diagram of the two incises beginning respectively with the words *et confitébor*. Mark the incises a-a-b, etc.

Antiphon, p. 482   *(Interrogabat magos)*.   Find and mark incises a-b-c-a.

For the student who wishes to study the subject fully, *Ferretti's Esthétique Grégorienne*, Chapter Four ([1]) provides many examples arranged logically by affirmative and negative answering phrases; by binary and ternary groups of Incises and of Members. These examples are richer than those ot our disposal since Ferretti uses the whole Gregorian repertoire as source, whereas, in the present volume, we have limited ourselves to the melodies contained in the *Liber Usualis*.

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(1) Op. cit.

CHAPTER TEN.

NOTATION.

The graphic representation of sounds and rhythms which we call musical notation had a hard struggle to reach efficiency. It has taken many forms through the centuries and has not attained, even yet perhaps, to final perfection.

The early attempts to write out the Gregorian melodies aimed merely at aiding the memory of chanters who were assumed to know the Liturgical repertoire by heart. No staff fixed the intervals. Experiments were made with proportional spacing, then with one line, two lines, and more, up to ten. Yet it was still impossible to read accurately a melody that was not memorized. One essential thing was lacking until the XI Century when Guido d'Arezzo invented the clefs, thus indicating definitely the position of *Do* and of *Fa*. From that time on, musical notation became less vague, though still far from statisfying. Experiments and gropings continued throughout the Middle Ages and almost to our own time.

As we mentioned in Volume One, the improvement in the writing of intervals did not carry over into the representation of rhythm. As the former grew more clear in musical notation, the latter was neglected. This neglect was less serious in its consequences as long as the melodies with their true rhythm had been committed to memory. But during the long period when the Chant fell into decadence and when the rules of measured music held full sway among musicians, the rhythm was forgotten or distorted and the task of recovering it was not an easy one. Thanks to a half century or more of patient paleographical research, carried on, for the most part, by the monks of Solesmes, and thanks to the subsequent rulings of the Holy See, we have, today, a notation of the Gregorian Chants which is fairly clear and can be read easily even by young children.

This is particularly true of the simpler melodies. When we come to the more florid type, some practice is required. The fact that we have no measures set apart by bar lines, that bars are used only for endings of Incises, Members and Phrases, forces us to look for some other indication of the elementary rhythms. The Vatican Edition with the Rhythmic signs of Solesmes is the clearest notation we have from the point of view of rhythm. This is what the *Liber Usualis* offers. We shall give only a few words of advice to aid the singer in finding, at a quick glance, the essential points that will guide him in reading this notation.

Long Notes.

The first things to look for are notes which are doubled. They are important in themselves and also in the influence they have on their surroudings.

The dot after a note represents length.

Notes can be doubled also by fusion, that is, two notes on the same degree of the scale become one long note.
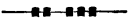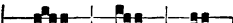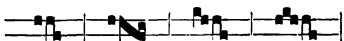
Fused Notes.

Their Character and Interpretation.

In *Music Fourth Year*, all fused notes were called " Pressus ". This was done iu order to avoid confusion for the children for whose use the book was planned. Actually, fused notes are *not* all Pressus. It is important to realize their difference when studyng the more elaborate compositions of the Gregorian repertoire.

1. The Bivirga (consists of two Virga fused into one long note).
2. The Distropha (consists of two punctum fused into one long note).
3. The Tristropha (consists of three punctums fused into one long note).
4. The Strophicus (consists of two plus three punctum) i. e. a duplex plus a triplex group with repercussion between).
5. The Oriscus is a prolongation of the last note of a neum always very light, and often represented in the *Liber Usualis* by a simple dot.
6. The Pressus (fusion of a punctum with the first note of a neum, usually of a descending neum; or fusion of two neums, the latter of which is usually a descending one).

Examples of each type

1. Bivirga
2. Distropha
3. Tristropha
4. Strophicus
5. Oriscus
6. Pressus.   etc.

Fig. 56.

All these are fused notes, but their character is not necessarily the same as that of the Pressus. The Pressus demands a certain emphasis on the fused note, not to say pressure or stress which would be too brutal. These other fused notes require, on the contrary, a light, springy, lively interpretation, like a palpitation of restrained excitement that grows more intense at each renewal, at each repercussion, or else that palpitates gently toward ultimate repose. These neums must never be sung neutrally: they must increase or decrease as described above. Dynamics play an essential part, but they are spread delicately over the phrase.

The repercussions of fused notes are *rhythmic* elements, they are tne steps of the rhythm in its impetuous advance.

The dynamics are expression, color, intensity, insistence.

To execute these neums in their succession and combination and to do so with taste, without exaggeration, requires practice but it is essential to a correct rendition of the more ornate chants. In listening, one has the impression of a leaf carried on the breeze, suspended, ready to drop, or of a bird in the air, undulating, hesitating an instant, before descending to its destination. Or, to use a more material comparison, one feels the springiness of a tight rope dancer keeping his balance without change of direction. These effects require vocal control and flexibility but when the art is once acquired, it lends to the melodies something ethereal, something spiritual, a life that is vigorous but immaterial, giving its true character to these great melodies, and making one think of the life of the risen body.

These delights of what we might call *vocal aviation* are not intended for the vast choral body of the faithful. They are reserved for the Schola or choir.

The Bivirga, Distropha, Tristropha and Strophicus: Should every note be given an individual repercussion? Some scholars think so. Fortunately, the evidence in favor of this interpretation leaves room for doubt and, for practical purposes, we must be satisfied with a *repercussion between each group of fused notes.* The repercussion of each note individually would tax the technique of a professional coloratura artist and would be beyond the power of the average singer. What we must observe is that these are all *neums of expression;* their interpretation demands life, color, variety of dynamics, a command of delicate nuances.

Of all the neums of fusion listed in this chapter, the only one that is *always* extremely soft is the Oricus. It is a fused note that prolongs endings. It is the contrary, therefore, of the Pressus which is always a neum of emphasis. The Pressus is energetic; the Oriscus is die-away. The two are both fusions but represent contrasting effects. In the Vatican Edition (to which the *Liber Usualis* necessarily conforms) the distinction is not clearly made between

this form of final prolongation and others. Yet, as the Oriscus is listed in the *Rules for Interpretation*, we describe its character. Moreover, it may well appear ultimately in the Liturgical chant books. For the moment, then, we need not trouble our minds unduly about the Oriscus. It is enough to know that it is lurking in the background, ready, at a sign, to spring into life. In the *Liber Usualis*, it is sometimes represented by a punctum added to a final note, sometimes by a mere dot of prolongation.

Useful rule.

Look first for fused notes since they are always ictic notes. The surrounding notes will be grouped in relation to these fusions.

Thus, for example, the *Tristropha* theoretically is a neum of three notes and, should be treated as a triplex group. Nevertheless, the surrounding melody may modify its triplex character and we often find the last note of the *Tristropha* bearing an ictus.

Example: Introit, Midnight Mass of Christmas p. 392.

First incise : normal *Tristropha* on *mi* of *Dóminus* (triplex group).

Third incise : the *Tristropha* on *go* of *égo* is followed by a single note between two neums *(ho* of *hódie)*. We know that a single note between two neums becomes rhythmically united to the group that precedes it. Thus the last note of the *Tristropha* and the note over the syllable " *ho-* " form a duplex group. There will be an ictus on the last note of the *Tristropha*, and a slight repercussion, extremely light, in order to bring into relief the accent of *hódie*. This accent begins gently to be reinforced by the following *Tristropha* which, this time, forms a full triplex group.

Triplex Tristropha.

Dó- mi- nus

Duplex Tristropha.

é- go   hó- di- e

Fig. 57.

EXERCISES ON GROUP REPERCUSSIONS.

(The student may use the names of the notes while singing these groups. After that,
he will use the syllables of the words.)

Dó- mi- nus   p. 392.

é- go hó- di- e   p. 392.

Rég-es Thársis   et ín- su- lae   p. 461.

Fí- li- ae ré- gum   p. 1228.

á- sti- tit re-gí- na   p. 1228.

In te speravé-   runt pátres nó-   stri :   pp. 592-593.

Omnes   qui vi- dé-   bant me,   p. 594.

Ipsi véro   consideravérunt   p. 594.

Fig. 58.

Gradual
Mode 3.

E-   ri-   pe   me   p. 570.

mé-   is :   p. 570.

vo- luntá-   tem   tú- am.   p. 571.

Fig. 58 (continued).

Compositions to Study.

All the Graduals in the fifth Mode contain many combinations of pressus, bivirga, strophicus, etc. The students will look up and find examples to practice which will be of all the more profit to them because of the fascination of personal discovery.

Interpretation.

The student will remember that we are treating of an art and not of a mechanism. The repercussion of the groups is necessary in order that the steps of the rhythm clearly be conveyed. These rhythmic repercussions must not be uniform in strength but must be organized in a series of crescendos or diminuendos, or in an alternation of the two. Whatever dynamics the student selects (and he is free) he must avoid a dead level interpretation, or a dry rendition of these neums that constitute one of the most expressive elements in the melismatic chants. On the other hand, he must avoid brutal contrasts. The repercussion is a light *touch*-not a blow. It will help us to arrive at the required delicacy to think of it as a *renewal* of an existing sound, the moment before the renewal being slightly *less loud*, so that the

repercussion becomes a touch that *restores the volume of sound to normal.* It is impossible to describe in words anything so subtle as that touch of repercussion. It must be heard to be relished, and once heard, it can never be forgotten. It is something active, something that palpitates, something that breathes of suspense and often of increasing intensity of feeling, but all in a world of nuances, not of vulgar contrasts. To render these nuances adequately with the voice, even when once intellectually grasped, requires practice and patience. Enthusiasm, also, will help. The Teacber should be able to give an example with his or her voice, for theory without demonstration is ineffective. If no better solution can be found, the students should listen to records of the monks of Solesmes, particulary the Responsories and Graduals.

In this chapter, we have spoken principally of the *distropha, tristropha,* etc. and little of the Pressus. The reason for this is that we treated the Pressus and the question of fused notes in general in Volume One. It will be sufficient, then, to remind the student that in scanning a melody, the fused notes (whether they be a Pressus or other form of fusion) be noted first of all, for they influence the grouping of the notes that surround them. Since they always attract the rhythmic ictus (a rule without an exception) the surrounding neums are often called upon to adjust themselves and lose the expected ictus on their first note. In the *Liber Usualis,* any case that is not clearly expressed by the neums themselves is marked with the ictus sign as an aid to the singer.

The rules for the placing of the ictus which were given in the first volume are assumed to be known by the users of the *Liber,* i. e. :

Where to Place the Ictus.

1. On all fused notes.
2. On all dotted notes.
3. On the second note of the Salicus.
4. On the first note of all other neums unless otherwise indicated.

Individual Notes between Neums.

For the sake of students who may find difficulty in scanning a whole Incise at a glance, we give, here a résumé of the rules treated in more detail in our Volume One.

1. A single note between two neums belongs rhythmically to the preceding neum.
    a) The neum itself remains unaltered by the adoption of this isolated note.
    b) The adoption of the isolated note changes the rhythmical grouping of the neum itself.

Examples.

Fig. 59.

The student should write out these examples with their rhythm in modern notation, and look up other such cases in the *Liber Usualis.*

2. Two single notes between two neums form a duplex group.

Examples.

Fig. 60.

3. More than two single notes between two neums may sometimes form a triplex group, but not always. Sometimes the rhythm of a word (ictus on last syllable) may dominate the situation. At other times the structural notes of the Mode may prevail. No hard and fast rule may be made for this case. In the examples given below, *Vínea méa* shows the ictus attracted by the last syllable of a word; *et lápides elégi* shows the attraction of the Modal Dominant and ignores the word accent, making a triplex group of the three notes between neums. The example *Posuérunt* gives a series of six single notes between

two neums. This becomes almost a recitative and the word-rhythm dominates the phrase.

Víne-a mé- a...   p. 675.   et lápides e-légi...   p. 675.

Posu- é-runt super cáput é-jus...   p. 694

Fig. 61.

4. The Fused Notes (Pressus and all other forms) always attract the rhythmic ictus. In scanning an incise, therefore, the fused note should attract our attention first of all, for we can be sure to find at that point one of the firmest steps of the rhythm. This gives us a sense of security. The difficulty begins when we must note the influence of the fused note on its surroundings. Notes that would ordinarily be ictic become neutral; neums that would ordinarily have an ictus on their first note, lose this ictus. Thus, we must form the habit of counting backward as well as forward from the fused note.

Examples.

Fig. 62.

Notice how many notes (first of a neum, etc.) have lost their ictus because of the domination of the fused note over its surroundings. The first note of a neum, in these cases, is treated exactly like an isolated note between two neums and is rhythmed with the preceding neum or notes. If the student feels at all puzzled by the above examples, he should copy them out in modern notation and find similar illustrations of this problem in the pages of the *Liber Usualis* until all hesitation is conquered.

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Compositions to Write out in Modern Notation.

P. 722.   Phrase : *In animábus nóstris.*
P. 759.   *V. Confitémini Dómino* (to the end of page).
P. 760.   Tract, *Laudáte* (in whole).
P. 761.   Antiphon, *Véspere áutem sábbati* (in whole).

Those students who are thoroughly familiar with Gregorian notation and can read without hesitation may pass over all the exercises of this chapter. The others will find them useful and may be led to look up other examples in the *Liber Usualis.* Any hesitation in reading and discerning the grouping will be so great a handicap to a singer as to take all life out of his sung praise. This fundamental matter of technique should be known so well as to act automatically without an instant's hesitation.

One final bit of advice regarding the repercussions of which we have spoken in this chapter. Let them be elements of union, not of division. If they give the impression of cutting up the phrase, then they are not smooth enough, not sufficiently legato. They must seem like something *springy*, resilient, and that spring should be an *onward leap*, leading inevitably to the next spring, as the tight-rope dancer, who can never remain stationary. One must feel a strong breeze blowing through the melody and carrying all before it. The repercussions themselves, which we have tried to suggest by chironomy, are really too light and ethereal for any gesture to indicate. They are like a touch of shadow or a change of light. The singer must feel them as a *tender touch*, a palpitation of love, a flutter of spiritual desire. The singer who cannot feel these things, whose heart is dry and unresponsive, will never succeed in singing these great melodies. But, as St. Augustine says, " Give me one who loves and he understands ([1]) ".

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([1])   St. Augustine. Homily for Ember Wednesday, after Pentacost.

CHAPTER ELEVEN.

They weave a tapestry with threads of gold,
    Scarlet and violet, yellow and blue ;
    They build a mosaic of varied hue,
Glorious as glass in Cathedrals of old,
    At once so fanciful, so true
        And yet so bold.

Mysterious melodic fragments, themes
    That are holy legacies of undated past,
    Undying splendor made to last
With the tenacity of dreams
        As long
    As men worschip in song.

Thematic jewels, each, detached, a gem
    Yet spun together in a mighty whole
    To pierce dull sense and awaken the soul
By unearthly, symbolic stratagem
      From birth at Bethlehem
      To Requiem ;

Fragments subtle in their fusion,
    Flexible, fluid, true
    To type, each jewel in a setting new,
Vibrant with allusion
    And stirring memories
    Of kindred sanctities,

    Beyond the dark desire
Of flesh, those strong and fine
Tapestries made of heirlooms, all combine
    With noble art and sacred fire
      To be the treasury
        Of memory.

CHARACTERISTIC TYPES AND FORMS OF COMPOSITION.

Composers of ancient times created their melodies according to several distinct systems.

One of these was similar to that used by modern composers; they created a special melody designed for a particular text.

This was not their only system, nor, indeed, the principle one. There were two others of which we shall treat presently.

For many centuries the popular belief, shared by the composers, was to the effect that the melodies and all the thematic material and formulae of the Liturgical repertoire had been directly inspired by God to His servant, Pope St. Gregory the Great. Artists pictured the Pope with a Dove on his shoulder in the very act of whispering into the ear of the Pontiff the notes and neums of the Chants. Great, then, would have been the scandal of replacing the themes and formulae of the primitive liturgical repertoire with new melodies of less high origin. It would have been a profanation, a substitution of human inspiration for the divine.

Consequently, when the feast of a new Saint or Martyr was embodied in the Liturgical Year, the musicians hastened to scan the existing repertoire to decide which, among the existing melodies, could best be adapted to the text of the new feast. The art of adaption was highly developed, in ancient days. At first, then, these adaptations were made with consummate skill and were as true to type as the originals.

As the centuries rolled by, the custom of adaption continued but those who used the system possessed less knowledge, taste and art; their derived melodies were less successful, indeed they were often full of faults. Whereas the ancient composers knew the rules of the game, those of more modern times were ignorant of the laws and customs of the ancients and their attemps at adaptation defied the fundamental rules of classical composition. A case in point was mentioned on p. 59. where an exception to the *Law of Accent* was caused by poor adaptation of a new text to an ancient melody. Unfortunately, such examples are numerous. Ferretti cites many in his *Esthétique Grégorienne* [1].

There existed a great fund of classical melodies, themes, formulae, types of various sorts, which were the common treasury of the composers. These could be woven together, enlarged, diminished, twisted a bit, to fit a great number of texts which differed from one another in accentuation, in length and even in sentiment.

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[1] *Opus cit.* p. 36-7

One might wonder, at first, whether the use ef these fixed melodic formulae was not a mere pedagogical device to aid the memory in days before the invention of printing when the repertoire of the whole Liturgical Year had to be learned by heart. These recurring themes interwoven, combined, contrasted, would they not aid the memory? Or, on the other hand, might they not confuse the singer? As we examine the melodies themselves with attention, however, we refuse to accept an explanation based on mere convenience. We are faced with masterpieces of musicianship, composed with a taste so sound, so subtle, so eloquent and so ingenious, that we know their aim must have been the service of God and the service of art in the fullest sense of the term. We are led on to delve into the artistic principles on which they were based, the laws implied by this type of composition. For, as a matter of fact, this system of composition which is unique and found only in the Gregorian Chants, is far more characteristic and in more general use than the system of creating special melodies for individual texts.

We find, then, a vast number of musical fragments which constituted a collection of precious heirlooms, a treasury of sacred themes. The composer's art consisted in weaving them together into a new composition that sounded as fresh, as logical, as original as though it had been created especially for the text in question. As we shall see presently, this art was one of such subtlety and such eloquence, demanding such skill on the part of the musician who employed it, as to cast into the shade, as a mere bungler's task, the ruder art of original composition on a personal theme. After seeing the jeweled fragments that make up the glorious windows in the Cathedral of Chartres, who would care to look upon a piece of painted glass all of a piece?

Among the precious fragments, some belonged exclusively to one Mode, others, to several; some were formulae set aside for beginnings, others for endings; some were characteristic of Syllabic Chant, others of Neumatic or Melismatic melodies; and some, though few, could be used in more than one type; they were fragments of universal applicability and utility. But all these things had to be known and applied with art; the formulae were like colors which gave each other value and set each other off to the best advantage. The art of the composer was close, in spirit, to that, developed by the makers of mosaics or, later, of stained glass windows. What these men composed for the delight of the eye with fragments of stone or glass, these others composed with melodic fragments for the delight of the ear; and not for its delight, only, but for its education in symbolism.

Strangely enough, the result is not monotonous as might have been expected. A snap judgment would declare the whole process a bit of mere mechanism, worthy, perhaps, of an artizan, but totally unworthy of an artist. Such an impression would have to be corrected by any serious student or by any mere listener gifted with taste. The art practiced by these composers is one characterized by such variety, such eternal freshness, that each composition appears to

have been created for the express purpose of clothing that particular text in question and no other. Indeed the use of a fixed melodic formula might escape our notice were not our attention drawn to it. The more deeply we penetrate the secret principles of composition that animated these great anonymous masters of the past, the greater becomes our amazement, our delight and admiration. We thrill at finding treasures that a more casual glance might have passed by unnoticed.

Before delving more deeply into these principles of Gregorian art, let us review rapidly, for the sake of clarity, the various types of composition with which we are already more or less familiar and of which we can find examples in our anthology, the *Liber Usualis*.

Types of Gregorian Composition.

1. *Strophic Compositions.*

Under this heading we group such compositions as hymns and sequences.

a) *Hymns:* here the various verses are all of a pattern, of an equal number of feet. This form resembles our modern system of composing song melodies with more than one verse set to a common tune.

b) *Sequences:* here the verses are grouped two by two. Where a change of melody occurs it applies to two verses always following a common pattern.

These Strophic compositions are relatively modern. Here, the melody dominates the text. We need not look for word-rhythms or melodic accents, nor use of the ancient melodic formulae.

2. *Psalmodic Compositions.*

These are constructed on the principle of parallelism, as noted in Chapter Four. It is a form inherited from the Hebrew synagoge. The musical setting follows the text only in the sense that each verse is a replica of all the other verses; though the text varies in length, the melody is the same for all and adapts itself by the elasticity of the reciting line or tenor. Thus, in one sense, the Psalmodic Form has much in common with the Strophic. Many verses receive a common melodic treatment. Yet the adaptation of the melodic formula to take care of word accents at the cadences, brings this form closer than the Strophic to the other types of Gregorian composition.

3. *Commatic Compositions.*

These are made up of musical segments : Incises, Members and Phrases of a free character where the melody is in an intimate relation to the text.

In contrast to the hymns, sequences and psalms where varying texts are set to a common melody, the Commatic Chants take account of the grammatical structure and meaning of the text. Almost all the chants of the Mass and of the Office belong to this type: the Antiphons and Responsories of the Office; at Mass, the Antiphons of Introit, Offertory and Communion; the Graduals, Alleluias and others chants of like nature, in a word, those which are neither Strophic nor Psalmodic.

4. *Recitations and Dialogues.*

These occur both at Mass and at the Office. Among the monologues are those of the Celebrant at the Altar, those of the Deacon and sub-Deacon — recitations which include the Preface, Collects, Epistles, Gospels, Prophecies, etc. etc. The dialogues take on, at times, something of the character of a sacred drama, and, as we know gave rise to the Liturgical drama within the Church, and, spreading without, to the Mystery plays. Among the dialogues at Mass, we note the exchange of courtesies between the Celebrant and the people that introduces the Preface; between the Deacon and people before the Gospel; between the Celebrant and people before the *Pater noster.* The Office also contains such monologues and dialogues.

So far, all these forms are familiar. Into one or other of them we can place all the compositions of the Gregorian repertoire.

It is perhaps the Commatic melodies that are least well understood, and it is with these that we shall deal in describing the principles which animated the Gregorian composers. From the point of view of the composer, these melodies can be classified under three headings, each representing a distinct style or form.

THREE STYLES IN COMMATIC MELODIES.

1. *Original creation.*

Here a special melody is composed to bring out the expressive quality of a given text as also its grammatical and rhythmical structure. The music is intimately related to the text which it interprets. We have spoken of this style which is that of the modern composer.

2. *Fixed Melodic Types adapted.*

Or this curious and characteristic process Dom Ferretti writes : " The artist does not create a new melody; he uses a traditional air which he takes as his *model* or *type;* this, he applies and adapts to a new text, introducing such modifications or variations as are necessitated by the text itself which may be too long or too brief. In this form of composition, the melody possesses

an expression which is independant of the text, a beauty purely musical that
is autonomous, intrinsic, transcendental. Yet, in these melodies based on fixed
melodic formulae, the artist is not free to dispose the melodic rises and falls
according to his fancy; he is bound by the exigencies of the melodic form
that he has chosen to use, in which certain notes or neums require that the
tonic accent of the text be placed at a particular point and not elsewhere.
From this point of view, there is a vast difference between this type of
composition and chants that are Strophic in form " (1).

3.   *Centonic Composition.*

When using this form, the composer does not merely select a type-melody
and adapt it to other texts.   He creates *a new melody* made up out of
traditional fragments, themes or motifs welded together in such a manner as
to form an organic whole that is logical and homogeneous.   He gathers
up the sacred fragments, those heirlooms of the past, and conceives a new
setting for those ancient gems, something original, fresh, enchanting, which
the art of the composer disguises to the point that the listener cannot conceive
that he is not hearing an entirely new melody.   Yet, in reality, these melodies are
veritable mosaics or patchworks like the crazy-quilts of our grandmothers' time.

This type of composition resembles that of the Fixed Melodic Formulae
insofar as these centonic melodies have a purely musical value that is not
derived immediately from the text, yet they, too, have their rules which limit
the composer.   There are notes and neums belonging to each formula that
must bear the tonic accent, and to these rules the composer must bow.
Moreover, he cannot unite these traditional musical fragments haphazard,
but must combine them according to precise laws.   Finally, these themes
or melodic fragments possess mutual attractions and repulsions.   Their order
depends on certain musical exigencies which the composer must respect,   He
is not free to use these wilful little treasures according to fancy nor according
to the inspiration of the moment, but he must work within the framework
of law.

ORIGINAL MELODIES.

We find these melodies both in the music of the Mass and of the Office.
The Chants at Mass written in this form are principally to be found among
the Introits, Offertories, Communions and Alleluias with their Verses.   In
these compositions we find veritable masterpieces of Gregorian art.   In this
form, the composer felt free to give full reign to his imagination and feeling.
Yet, once more, within the laws which regulated the rise and fall of the melodies
according to the design of the accents of the text, as was the case in most other
compositions of the period.

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(1) *Esthétique Grégorienne.   Dom Paolo Ferretti O. S. B.*   Chapter 2, p. 92.

Examples.

The two compositions listed under p. 486 and 1030, possess, besides their eloquence and startling beauty, a feature that is almost unknown in Gregorian Chant, that of repeating the first sentence. The reader will examine the treatment of the various accents and, particularly, the general accent of the phrase; how the melody is devised to lead up to it and set it in bold relief. Note also, the interior workmanship, the repetition of little motifs, the melodic sequences used in that long accent of the *Jubilate*, culminating with such intensity of emotion. Note tbe great curves in all these pieces. Take the compositions apart, bit by bit, study them, (we have given the student an idea of what to look for) and then put them together again and sing the compositions as a whole with the magnificent sweep that they demand.

The workmanship is as intricate as a jeweler's art but free as the conception of an inspired musician.

Some of the pieces listed above are almost " program music ", so closely does the melody interpret the text, ascending with the ascensions, etc., or bringing out with almost dramatic depth of feeling the particular words that form the climax of the literary text. We are impressed by the immensity of the resources of the artists who composed these great dramatic pieces without the aid of harmony or counterpoint, yet who were capable of building a moving, a heart-rending climax out of mere monody; or, of lifting the heart of the hearer to a superhuman, paradisiac joy.

Nor was their work one of mere intuition and sensibility. Their art showed skill, technique, wise and cunning devices. These men were erudite, not merely talented. They were learned musical scholars who knew and practiced all the " tricks of the trade ".

We have spoken of the repetition of musical motifs and of melodic sequences that are found in these compositions. Ferretti drawn attention to these and other devices that produce a sense of unity in the melodies [1]. Among them,

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[1] *Opus cit.* Chapter II, p. 103-6.

such repetitions of musical patterns on different degrees of the scale as the following :

Gradual : *Priúsquam.* p. 1500.

Mode
5.

Pri- úsquam...   et ántequam exí- res

Introit : *Dóminus illuminátio.* p. 998.

2.

Dó-mi-nus...   Dó-mi-nus

Antiphon : *Si offers.* p. 1005.

1.

Ante altá- re,...   ánte altá- re,

Hymn : *Crux fidélis.* p. 709.

1.

Arbor úna nóbi- lis : ...   Frónde, fló-re, gérmi-ne :

Fig. 63.

Ferretti gives many other examples of this device. The student may easily discover them in his peregrinations through the *Liber Usualis.* The Graduals (of Mode 5 in particular) and the Responsories, as well as many Alleluias will be worth examining from this point of view.

The study of composition according to fixed melodic types or formulae will be reserved for another chapter, as will the Centonic compositions.

QUESTIONS.

1. Why were the ancient melodies, themes and formulae so greatly prized by the church musicians of antiquity?

2. By what process did they seek to preserve the old while serving the new?

3. Which types of Gregorian composition are relatively modern and make no use of melodic formulae, of melodic accents nor word-rhythms?

4. Which compositions belong under the heading Commatic?

5. What are the three styles used by the Gregorian composers in creating melodies of the Commatic type?
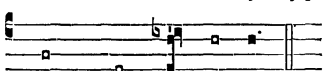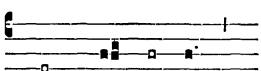
CHAPTER TWELVE.

JEWELS OF THE TREASURY.

Before studying the art of the Gregorian composer in his creation of type-melodies and his centonization of existing motifs, let us glance at some of the material at his disposal. We can give only a few samples of this rich and varied treasury of sacred themes, but that little may encourage the student to delve more deeply into what we might call the musical vocabulary of our ancestors.

Among the ancient themes, as we have said, some were formulae of beginning or intonation, some central fragments, some, final motifs for cadences.

A few Formulae of Intonation.

A. *Mode 1.*
Theme common to many Types.

Jú-stus es
Gaude- á- mus
A-ve Ma- rí- a

B. *Mode 5.*
Theme of Graduals.

Chrí- stus
Dó- mi- ne
In Dé- o
Pro- pí- ti- us

Fig. 64.

The essential notes are in black type. The hollow notes are unessential to the formula but take care of extra syllables in such a manner as to bring the accented syllable of the text on the neum of accent.

A partial list of compositions beginning with Formula A follows :

Antiphons : pp. 426, 467, 494, 495, 564, 652, 694, 996, 1040, 1090, 1109.

Introits : pp. 353, 437, 448, 573, 961, 1040, 1047, 1056, 1182, 1368, 1448, 1556, 1571, 1601, 1724, 1751.

Offertories : pp. 448, 486, 842, 1004.
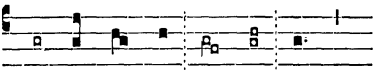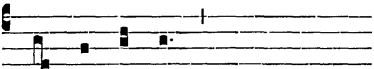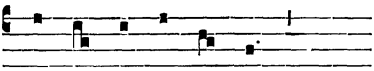
A partial list of compositions beginning with Formula B follows :

Graduals : pp. 422, 471, 653, 655, 999, 1017, 1025, 1183, 1362, 1478, 1494, 1500, 1512, 1602.

The student should diagram the texts under the melodies in the case of both formulae (A and B). We could present these formulae with their texts duly diagrammed, but we prefer to leave this task to the student, convinced, as we are, that the only way to become familiar with the processes used by the ancient composers is to do one's own research. We have no desire to lay down rules to be memorized. Our ambition is so to stimulate the curiosity of the reader as to lead him to undertake a personal work of research and by this means to grasp the principles that underlie the art of Gregorian composition.

Other Formulae of Intonation.

Mode 8.   Antiphons and Introits.
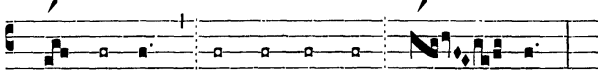
C.

Antiphons: pp. 445, 502, 761, 916, etc. etc.

D.

Antiphons: pp. 367, 433, etc. Introit: p. 318.

E.

Antiphons: pp. 482, 684, 713. 792, 851, etc. etc,

Fig. 65.

Developments.

The opening themes are followed by a considerable variety in development. There are frequently resemblances, but seldom identity of treatment as will be noted in the following examples :

F.   *Mode 2.*   Theme and development confined to Graduals.

Jú-	stus	ut pálma	flo-	ré-	bit
Ré- qui-	em		ae-	tér-	nam
Dó- mi- ne,		Dé-	us vir-	tú-	tum

Fig. 66.

We might call the above an Intonation formula of Two Accents were it not for the accordian-like passage that enlarges or diminishes according to the number of syllables contained in the text. Other examples of this formula will be found on the pages listed below, and the student is urged to diagram all these texts under the melodies according to the pattern set forth above.

Graduals : pp. 345, 347, 360, 533, 1067, 1201, 1269, 1326, 1808.
Offertory : p. 528.

G.   *Mode 2.*   Intonation of One Accent.   Used principally
                     Responsories.   in Tracts and
                                                         Developments

Fig. 67.

See also Tracts : pp. 527, 533, 547, 592, 614, 673, 695, 697, 1332.
All these should be diagramed as far as the end of the First Member.

A FORMULA OF ENDING OR FINAL CADENCE.

Mode 2.   Two Accents.   Used exclusively in the Tracts.

Fig. 68.

A CENTRAL FORMULA.

Mode 2. One Accent. Tracts.

V. Quó-   ni- am í-   pse
V.   Tu   áu-   tem
V.   Ego áu-   tem

Fig. 69.

AN INTONATION FORMULA.

Mode 8. Two Accents. Tracts.

1	2	3	4	5	Page
	Ab-	sól- ve		Dó-mi-ne,	1809.
Sic-	ut	cér- vus	de-	sí- de- rat	753.
Qui	con-	fí- dunt	in	Dó-mi-no.	561.
Ju-	bi-	lá- te		Dó-mi-no.	513.
				caé- lum	751.
	At-	tén- de			

Fig. 70.

Diagram the Intonations of the Tracts of the Eighth Mode listed in the Index of the *Liber Usualis.* Some will fit this melodic type exactly, others will do so with slight variations. The student will notice, on Column 5, last line, the melodic adaptation made to take care of the spondaic word *caélum.* Diagram, also the formulae of endings (cadences) as found in the Tracts on pp. 499, 513, 745, 748, 751, 753, 760, 1394.

In making these as well as all other diagrams, the student should be careful to place the accent of the word *immediately under the note or neum* to which *it corresponds.* Inexactitude in this regard makes the diagram illegible.

Since the Tracts are a form of Ornate Psalmody, it is natural to find among them a great number of fixed themes or formulae repeated with variations but always true to type. Familiarity with these themes of ornate psalmody will aid the singer in rendering these pieces intelligently.

INTONATIONS OF GENERAL UTILITY.

Mode 2.   *Mode 7.*

Fig. 71.

Antiphon: p. 835.   Antiphons: pp. 397, 398, 468, 578.
Graduals: pp. 343, 344.   Introits: pp. 408, 552, 789, 1032.
Offertory: p. 894.   Graduals: pp. 1060, 1071.
Introits: pp. 998, 1006.   Alleluias: pp. 1014, 1060.
                                           Communions: p. 950.

There are many more of these little *passepartout* fragments, which the student will note for himself. The great majority of themes, however, are characteristic of and limited to one type or another. The Graduals are particularly rich in "fixed" formulae. A few examples follow:

PHRASES OF ENDING FOR FINAL CADENCES.

Mode 5. Graduals. Formula of Two Accents.


```
                          lí- be-ra      nos
              ne dis-     cé- das a      me
   quod est   su-per      ómne nó-       men
   et be-ne-  di-cti-     ó- ne é-       rit
```

Fig. 72.

See also pp. 416, 471, 999, 1003, 1014, 1025, 1038, 1034, 1251. These should be diagrammed.

Mode 3. Graduals. Formula of one Accent.
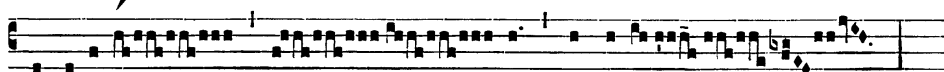

```
         mé-   is
```

Fig. 73.

See also: pp. 604, 1695, and with slight variants pp. 448, 554, 604.
Note in the above examples the long codas to all these solemn endings.

CENTRAL FORMULAE.

Mode 5. Graduals. p. 485.

A.

Confite- án-   tur Dómino

B.

mi-se-ri-córdi-ae   é-   jus :

Fig. 74.

CODAS.

Mode 5. Graduals.

A.   B.   C.

D.   E.

Fig. 75.

HALF CADENCE.

Mode 3. Graduals. One Accent or on a Final Syllable.

é-   os

Fig. 76.

See also Graduals pp. 553, 604, 1654, etc.

Were we to give a complete thematic list of the various formulae used by the Gregorian composers with so much taste and skill, this little book

7

would grow to the size of an encyclopedia. No doubt the few given as examples will suffice to give the reader some idea of the various types of musical fragments so dearly treasured by our ancestors. The point of interest, henceforth, will be to study the skill with which the composers made use of these themes in creating their various types of composition. The following chapters will be devoted to that study.

QUESTIONS.

1. Do we find themes of general utility in the Gregorian treasury, and others more specialized in function?

2. Do we find themes specially adapted to Intonations? To Final Cadences? To Half Cadences?

3. In what compositions do we find the greatest number of fixed melodic formulae?

4. What Modes are rich in fixed formulae?

5. Do we find examples of Ornate Psalmody in some of the Chants of the Mass? Which Chants?

6. Can you give examples of some Fixed Melodic Formulae and show how these formulae take care of Spondaic and Dactylic Syllables of the text?

7. Have you found other examples in the *Liber Usualis* of some of the Melodic Formula listed in this chapter? Which ones? How many? Were they exact reproductions or slight variants?

CHAPTER THIRTEEN.

TYPE-MELODIES.

When creating a melody according to a fixed type, the artist chose a traditional air from the musical treasury and applied it to texts which differed in length, accentuation and number of feet. This process might appear to be a mere mechanism, yet it required, on the part of the composer, tact, sensitiveness, a refined art, a profound knowledge of language requirements, of phraseological characteristics, but, above all, familiarity with the laws that ruled each musical formula in its adaptation to a given text. If one of our readers should doubt this, we suggest that he try his hand at composing a new melody on an ancient formula, keeping to the rules that bound the ancients. His assurance may recive a shock.

Today, we know the laws that guided the composers of the Gregorian Chants. We can see how it is possible, even today, to provide newly created Feasts with melodies drawn from the traditional repertoire. The Type-Melody and the process of Centonization can be applied with success to enrich the repertoire of the Church without departing from the spirit, even from the letter, of that art known as Gregorian Chant.

Such adaptations require knowledge, experience and musical taste. The composers of old retained all the structural features of the original melodies while bringing out carefully, scrupulously, all the characteristics of a particuiar text. The more we study these Type-Melodies, the greater becomes our admiration for the artists who used them to such perfection.

Type-Melodies in the Chants of the Mass.

Type-Melodies abound in the Graduals, Alleluia, Verses, Tracts, and even in the Introits. Among those which are most characteristic and worthy of study, Ferretti lists the following ([1]).

1. Graduals of the Type: *Jústus ut pálma florébit, Mode 2,* (pp. 1201, 345, 347, 360, 533, 1067, 1269, 1326, 1808).
2. Graduals of the Type: *Chrístus fáctus est, Mode 5,* (pp. 655, 422, 485, 489, 1331. There are others in the *Graduale* not included in the *Liber Usualis,* and therefore, not listed here).
3. Alleluias of the Type: *Excita Dómine poténtiam, Mode 4,* (pp. 336, 486, 879, 1286, etc.)

([1]) *Esthétique Gregorienne,* pp. 107-8.

4. Alleluias of the Type: *Véni Dómine et nóli tardáre, Mode 3*, (pp. 354, 1064, 1217 and others that are relatively modern).
5. Alleluias of the Type: *Crástina díe, Mode 8*, (pp. 361, 904).
6. Alleluias of the Type: *Dies sanctificátus, Mode 2*, (pp. 409, 416, 422, 439, 460, 1184, 1336, 1346, 1501, 1520).
7. Alleluias of the Type: *Te mártyrum, Mode 5*, (pp. 1171, 1252, 1603, 1613).
8. Alleluias of the Type: *Levíta Lauréntius Mode 7*, (pp. 1595, 944, 1586, 1655).

To this list, we might add the Introits of the Type: *Gaudeámus* and some others.

That the student may bave a general idea of the principles of adaptation according to which the composers worked on these themes we shall give a couple of diagrams: one, of an Introit, the other, of an Alleluia verse. These are inserted merely as models of how to work, for we repeat that the only way for the student to penetrate the art of these ancient musical masterpieces is to do personal research work. Without this the theory may be memorized but the art will be unassimilated.

While the melodies of the Mass provide charming examples of the composers' use of Type-Melodies, the Antiphons of the Office are still more rich in examples of this form of composition. In another chapter we shall give examples of Antiphons composed by the process of Type-Melodies and examples, also, of Antiphons composed according to the process of Centonization.

TYPE-MELODIES AT MASS.

Mode 1.   Introit.

Gaude-ámus   ómnes   in   Dó-mi-   no,   dí-em féstum ce-le-brántes   sub

honó- re be-á-ti   Thó-mae Már-ty- ris : de cú-jus passi-   ó- ne
           be-átae Ma- rí-   ae Vír-gi- nae : de cú-jus So-lemni-tá- te
                   Sanctó- rum ómni-   um : de quórum So-lemni-tá- te
                   be-   á- tae   Annae : de cú-jus So-lemni-tá- te
           be-á-ti Josá-   phat Már-ty- ris : de cú-jus passi-   ó- ne

gáudent An-ge-   li,   et colláu- dant Fí- li- um Dé-   i.

Fig. 77.

Mode 2.   Alleluia.
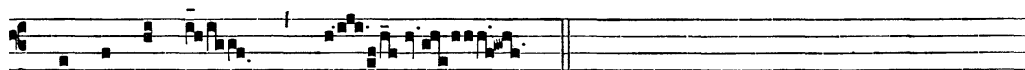
Al-le- lú- ia.   * *ij.*

Int.   Ornate tenor   Cad.

A.	Dí-	es	sancti- fi- cá-tus	il-lúxit	nó-	bis:
B.	Hic	est	dis-cí-pu- lus		íl-	le
C.	Tu Pú-	er		pro-	phé-	ta

Ornate tenor

A.		ve-	ní-te gén- tes,	et adorá-
B.	qui testimóni- um per-	hí-	bet	
C.		Al-	tís-	simi

Cad.   Int.   Ornate tenor

A.	te Dómi- num :	qui- a hó-di- e	descéndit lux
B.	de his	et scí- mus	qui- a
C.	vo- cá-bi- tis,	prae- í- bis	ante

Cad.   tenor   Cad.

A.	má-		gna	su-	per tér- ram.
B.	vé-	rum	est	te-stimóni-	um é- jus.
C.	Dó-	mi-	num	pa- ráre ví-	as é- jus.

Fig. 78.

We have placed only three of the group of texts adapted to this Type-Melody, in order to simplify the diagram.   There are a number of others containing slight variants which the student should diagram, taking as a model the arrangement of the verses as on *Fig. 78*, with extra columns for the variants.

This melody has some resemblance to an elaborate psalmody with its intonations, ornate tenors, cadences, and melodic preparation for accents; with its points at which the melody — accordion-like — can be enlarged or diminished according to the length of the text to which it is adapted.

The verses which we have copied under the melody are those of the Alleluias, 1) Of the Third Mass of Christmas; 2) of the feast of St. John, Evangelist· 3) Of the feast of St. John the Baptist.

Why should they have been put to a common formula? Neither the length of the phrases, the arrangement of accents, nor the feet of the rhythm have any resemblance in these three Allelúia verses. Here are the texts:

1) *Díes sanctitificátus illúxit nóbis; veníte géntes et adoráte Dóminum : quia hódie descéndit lux mágna súper térram.* (40 syllables).

2) *Hic est discípulis ílle qui testimónium perhíbet de his et scímus quia vérum est testimónium éjus.* (34 syllables).

3) *Tu, Púer, prophéta Altíssimi vocábitis, praeíbis ante Dóminum paráre vías éjus.* (29 syllables).

It is not, then, in a material likeness between these texts that we must seek the reason for their choice to be set to a common musical formula. There were plenty of other Type-Melodies, multitudes of traditional airs in the treasury of the Church's song. Why this one in particular?

Evidently, we can give no conclusive answer to this question. Problems such as these open out a vast field for research into the aesthetic and doctrinal concepts that guided the composers of the Gregorian Chants. We can do no more than use our intuition in the matter.

The purpose of sacred music, as Pope Pius X has told us, is that of adding life and efficacy to the text. If the Liturgical chants are to fulfill their mission, much depends on the quality of the interpretation by the singers, still more, perhaps, on the qualities of the hearer. The mere sound of notes, however true to pitch, the mere vibrations of vocal chords striking the ear drum of a passive listener will add but little efficacy to the text. The melodies of the Church are not magical incantations producing automatic effects. They demand personal activity if they are to affect us at all. The Chant will add life to the text in exact proportion to our own efforts and reponse.

That brings us to a point which touches rather closely on the art of Fixed Melodic Types. St. Augustine, in his Confessions, insists that we should seek God and find Him in the memory. Can the memory, we wonder, play a part in seeking a deeper knowledge of divine truths, through the medium of the Liturgical melodies of the Church? Why not? To a superficial listener, the part played by the memory will be mediocre; it will be practically non-existent to one who is familiar with only a few fragments of

the great treasures that grace the liturgical year. But to one who follows consistently the unfolding of the whole annual pageant of melody, secrets will be revealed and the great truths of our faith will be seen in a fresh perspective.

Melodic fragments exist, of course, which convey their message quite simply, with little need for an effort of memory. Such, for instance, are the eloquent Antiphons embodying the words of Our Lord. Who can listen unmoved to the voice of His complaint, *O vos ómnes* ([1]), to His reply to Satan, *Non in sólo páne* ([2]), to His calm judgment free from passion, *Ite et vos* ([3]), whithout a sense of having penetrated deeply into the personality of Our Lord? Or who can listen to the tones of His voice in combat without admiration for His serene strength in the Antiphons, *Ego sum qui testimónium* ([4]), and *Ego daemónium non hábeo* ([5]). Who can remain indifferent to His warning tones in *Qui non cólligit mécum* ([6])? Who can resist His tenderness in *Ego sum Pástor óvium,* ([7]) *Ego sum resurréctio et víta,* ([8]) and *Ego sum pánis vívus* ([9])? We seem to have captured a glance from the Divine eyes.

All these touch the heart without any effort of the memory. The words, indeed, make great truths perceptible to the mind but it is the gracious melodies which give them a life that stirs the soul to its depths. We feel that we know, not only what Our Lord said, but how He said it — the tone of His voice, the look of His eyes — the reserves and the revelations. His personality enthralls us and lingers in the heart like a fragance.

Other Antiphons such as *Páter júste* ([10]) and *Quaérite primum régnum Déi* ([11]), the latter with its melodic implication of the Passion, arouse the memory to an activity which can enrich the doctrinal content of the text. But, in the present study, in this long digression of discovery, we are concentrating our attention on a melody of the Christmas season to illustrate what we believe to be the true function of memory and the subtle ways in which it can help us to find God and His truth through the liturgical chant of the Church. Such use of the memory may well fulfill the desire of Pope Pius X. We shall seek and find cross references, musical ones, of course, which unfold mystical meanings unsuspected by the superficial listener but which enrich the perceptions of the faithful follower of the liturgical drama of the year.

We take as an illustration the Alleluia of the Second Mode that occurs in the Third Mass of Christmas. Te text of its verse reads as follows:

> "*Díes sanctificátus illúxit nóbis: veníte géntes et adoráte Dóminum: quia hódie descéndit lux mágna super térram.*"

([1]) p. 737. ([2]) p. 538. ([3]) p. 497. ([4]) p. 568. ([5]) p. 568. ([6]) p. 556 ([7]) p. 816. ([8]) p. 1770. ([9]) p. 895. ([10]) p. 578. ([11]) p. 1040.

The text is clear, its message complete and comprehensible at is stands before us in cold print. The melody, no doubt, enhances its beauty. But is that all? Overtones in the memory begin to vibrate. A nostalgic sense of wonder spreads like a golden cloud about the musical phrase. Where have we heard these strains before? In what connection?

The theme of the text is one of Light — new light — spreading light. Could the melody be a thematic symbol of light? Of light to Gentiles? We wonder, and turn for confirmation of the hypothesis to the Feast of the Epiphany. The Magi, those first fruits of the Gentile world, following light, came from afar. With inner delight we find that our instinct was sound: here, precisely, is our Second Mode Alleluia framing, with its theme of light, the following words:

> "*Vídemus stéllam éjus in Oriénte, et vénimus cum munéribus ad adoráre Dóminum.*"

A chance? A happy hazard? Perhaps the melody imposed itself by a similarity in the form of the phrases, the number of syllables, the accents of the text, or the distribution of the pauses? Such a supposition is dispelled by a comparison of the two texts. In the Christmas verse we count forty syllables; in that of the Epiphany, twenty-nine. In the former, we find three phraseological divisions; in the latter, two.

But perhaps we have, here, a melody peculiar to a season, that of the Christmas cycle? A slight effort of memory rescues us from doubt. We think of the Nativity of St. John the Baptist, June 24th, and the phrase in which his father, Zachary, announced the future vocation of the prophet. Here, again, we find the Theme of Light:

> "*Tu, púer, prophéta Altíssimi vocáberis: praeíbis ante Dóminum paráre vías éjus.*"

We find it again, indeed, in the Easter cycle. On the Third Sunday after Easter, our Second Mode Alleluia clothes the following text:

> "*Redemptiónem mísit Dóminus in pópulo súo.*"

The melody is not peculiar to a season. We must seek another reason, one more subtle and symbolic. Prophecy, first fruits, harvest — the cycle is complete. But no. The memory, once more, knocks at the door of the mind. Other Feasts have used this theme. Which? We feel sure that the Theme of Light — if such it is — cannot be restricted to a season nor to identical phrase forms. Are we correct in assuming a mystical intention in the use of this melody? Were St. John the Baptist and the Magi the only witnesses to the Light? The thought imposes itself that the Martyrs were witnesses

by blood. Turning to the Feast of St. Stephen, the first martyr, we find
our Alleluia of Light clothing the text of this verse:

> "*Vídeo caélos apértos et Jésum stántem a déxtris virtútem
> Déi.*"

The text alone gives no indication that witnessing to the Light and death
have a connection.   This fact might pass unnoticed save for the musical
reminder.

We search the pages of memory.   Where else have we heard this melody?
As the Liturgical year rolls by, we come to the feast of St. Peter, June 29th, on
whose rock the Church was built.   Will he, too, be enshrined in the Theme
of Light?   Yes, here is our Second Mode Alleluia placing in bold relief
these words :

> "*Tu es Pétrus, et super hanc pétram aedificábo Ecclésiam
> méam.*"

Could a musical commentary be more explicit?   Here is the Light prophesied
by John, announced on Christmas, guiding the Magi, witnessed to by the
first Martyr, spread throughout the world by the lips of the Prince of the
Apostles.   If there were no mystical intention on the part of the composers, how
can we explain the choice of that particular melody among so many others?
Now, hot on the trail, we search further for confirmation.   We find, not
Peter alone, but Paul; on that day of his conversion when a blinding light
turned Saul, the persecutor, into Paul, the Apostle to the Gentiles, we find
our Theme of Light once more.   On the 25th of January, our Second Mode
Alleluia enshrines this verse:

> "*Magnus sánctus Páulus, vas electiónis, vere dígne glorifi-
> cándus, qui et méruit thrónum duodécimum possídere.*"

Yet this triumphant appearance of our theme does not fully satisfy the
memory.   We have heard it elsewhere.   Is the spreading of Light, we ask,
the work exclusively of the active saints and martyrs, those who preached
the Word and shed their blood for the truth?   What of the motive power,
hidden but potent, of the contemplatives?   Turning to the Feast of St, John,
the Evangelist, the beloved Apostle, we find that he, too, is clothed in the
Melody of Light:

> "*Hic est discípulus qui testimónium pérhibet de his: et scimus
> quia vérum est testimonium éjus.*"

CHAPTER FOURTEEN.

MOBILIS ET STABILIS.

Flexible, free and subtle art
Of Antiphon, so firm in form,
So true to Modal norm
In whole and every part,

Yet so responsive to the right
Of text liturgical,
Carving with art chirurgical
And with magical might

That form, familiar, dear and ever new
In its plasticity,
Subtlety disguised as simplicity,
Strong and fresh as the morning dew.

The theorists and writers of the Middle Ages throw no light whatever on the laws which ruled the composers of the Gregorian Chants. What we know today is due wholly to the melodies themselves. When restored to their original form, when compared and analysed, they revealed their structure. Melodies of a common type provided a basis for a comparative study of incises, and phrases, the neums having been diagrammed vertically. Once this preliminary operation performed, the skeleton, the structural features of the melody, stood out in bold relief. Fortunately the number of melodies was legion. They came from every country, from each century, in many different kinds of handwriting, but all pointed to a common system, a common conception of musical form.

The mechanism of adaptation was discovered. First of all, it was necessary to distinguish which notes or neums were essential and which, accessory. The former were never omitted. The presence or absence of the latter depended on the length of the text. This is the system which we shall use in our own study of Gregorian form. For precision in diagramming a melody, the essential notes should be written in solid characters and the unessential ones in hollow notes; or, the former in black and the latter in red. Thus the eye seizes at a first glance the structural notes — the architecture of the Type-melody — and distinguishes these essential notes and neums from those which are accessory.

This is the first step in the process. The second step consists in deciding, which, among the essential notes or neums, demand a tonic accent; and whether these notes or neums may serve, also, for secondary accents. The neums (or notes) of accent must be marked with the usual sign (✓).

There are other things to observe, once these fundamental matters have been attended to. Ferretti's *Esthétique Grégorienne* (¹) gives a detailled description of the various types of alteration that a formula can receive in its adaptation to texts. Here we can give but a rapid glance at these manipulations, enough, we hope, to enable the reader to know what to look for in his study of Type-melodies.

The stable part of the formula consists of the structural neums or notes. The mobile part consists of certain accessory notes inserted at the beginning, in the middle, or at the end of the formula to take care of extra syllables where texts differ in length and in accentuation. In order to bring the accents of the text at the appropriate place in the melody, these accessory notes are inserted The art with which these mobile passages are combined with the stable parts of the melody is what we are about to examine.

Accessory Notes and Neums can affect:

1. Beginnings
2. Endings
3. Central portions of the melody.

1. *Beginnings.*

Prostasis. This is the name given to accessory notes which take care of extra syllables appearing before the structural part of the formula begins.

Fig. 79.

Note in each example the *Neum of Accent*. This begins the stable part of formula. The hollow notes which precede it represent the mobile part of the formula. They take care of extra syllables that precede the structural part.

(¹) *Op. cit.* Chapter 4.

When we have once discovered the normal beginning of a formula, we perceive which notes, if any, belong to a Prostasis.

The Prostasis, then, consists of the addition of one or more notes (or even neums) *before the beginning of a fixed melodic formula.*

> *Exercice:* Introit. *Roráte* p. 353; Offertory, *Jubiláte* p. 486; Antiphons, *Collígite,* p. 494; and *Símile est,* p. 495: Diagram the Intonations of these pieces up to the quarter bar, indicating the Prostasis, if any, and the fundamental formula with its neum of accent.

2.   *Endings.*

Apocope.   This is the name given to the cutting off of a final note of a melodic formula because of the brevity of a text.

Example of an Apocope.

Fig. 80.

3.   *Central Parts of Melody.*

Epenthesis is the name given to accessory notes or neums inserted in the central part of a phrase to take care of extra syllables and problems of accentuation.   In our study of psalmody we have seen two forms of epenthesis: the one a) with its hollow note in the middle, thus adapting a spondaic accent-formula into a dactylic one; the other b) with its hollow note anticipated.

Examples of the Central Epenthesis.

Fig. 81.

Other Examples of Central Epenthesis.

In Graduals and Tracts.
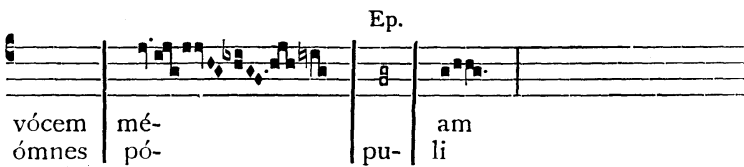
1. Gradual
    Mode 5.

    nó-   men
      ó-   mni-   a

2. Gradual
    Mode 5.

    et nos li-be- rá-   ti
    mi-   se-ri- cór-   di- am

3. Gradual
    Mode 5.

    caé-   li
      Is-   ra- el

4. Gradual
    Mode 5.

    Per nó-   ctem
    Al- tís- si- me

5. Gradual
    Mode 2.

    a gene-ra- ti- ó-   ne
    et   lux per- pé-   tu- a

6. Tract
    Mode 8.

    vócem mé-   am
    ómnes pó-   pu- li

Fig. 82.

Examples of Central Epenthesis (continued).

In Alleluías and Graduals.

Fig. 83.

In Examples 3, 4, 6, 7, and 8, the Epenthesis consists, not merely of an inserted *note*. but of an inserted *neum*, (podatus, clivis, porrectus). The character of the melody itself is the cause — the composer evidently felt that the insertion of a single note in unison with the previous and following ones would make the melody stiff, heavy. Following the promptings of musical taste he inserted a neum instead of a note at this point to serve as Epenthesis.

Anticipated Epenthesis.

A) *In Syllabic Chant.*

In our study of psalmody (Chapter Six) we have already seen an example of this anticipated epenthesis, particularly in the psalmodic formulae of Modes 3 and 4. It will be no surprise, then, to find it employed in in the Antiphons and also in the more florid compositions of the Gregorian repertoire to the point, at times, of changing the melodic formula in order to give the accent this peculiar kind of lightness and melodic relief. In the examples which follow, the two phrases in Mode 1 alter the formula itself to take care of this anticipated epenthesis. The case is not accidental, It occurs each time that these formulae are used for a Dactylic cadence and is evidently a matter of musical taste on the part of the composer.

Examples of Anticipated Epenthesis.

Antiphons.

Mode 4.

Confun- | dántur
A-pud | Dó- | mi- ne

Mode 1.

Ec-ce pú- er | mé- us
Be- á- ti pa- | cí- | fi-ci

Mode 1.

in mó-di- co fi- | dé- lis
oc- cí-dit múl-tos | pú- | e-ros

Fig. 84.

Exercise.
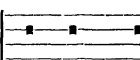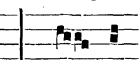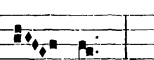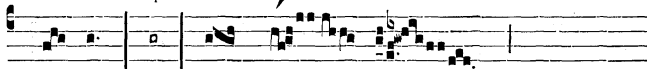
Arrange the Intonation incise of the following antiphons so as to show the position of the Epenthesis (whether central or anticipated):

> *Quia vidéntibus me,* p. 1326;
> *Lúmen ad revelatiónem,* p. 1357;
> *O múlier,* p. 1084;
> *Angelus Dómini,* p. 1084;
> *Ecce vídeo,* p. 418;
> *Admóniti Mági,* p. 483;
> *Cum immúndus spíritus,* p. 557;
> *De quinque pánibus,* p. 559.

8

B. *In Neumatic and Melismatic Chants.*

These anticipated Epentheses are found frequently in the Responsories of the Office and in the Type-Melodies of the Graduals. An example of each follows:

Fig. 85.

The student may wonder why those who have no intention of becoming Gregorian composers should examine in such detail the processes used by these ancient musicians. The fact is that we cannot interpret the works of any artist acceptably without knowing something of the structure and aesthetics of his art. Even possessing such knowledge, we may still lack the talent of a true interpreter, but, without knowledge, we would be nothing but charlatans. Our failure would not be the fault of the chant, the composers or the singers whom we must direct, but clearly, our own. How can we interpret correctly a melody whose fundamental form and spirit is unassimilated? How can we give due proportion to notes and neums, if we do not know which are characteristic of accents, which are merely accessory, at which points the melody may be stretched out or reduced? Without this fundamental knowledge we cannot hope to give an intelligent rendition of the chants of the Church. To an expert ear, something will always be out of focus. These, then, are a few of the points which we must know by experience. There are others which, perhaps, concern the specialist rather than the conscientious interpreter but which should be mentioned rapidly that they may be referred to in case of need.

Formulae may be Modified.

1. By contraction.   3. By division or breaking up of elements.
2. By fusion of neums.   4. By addition.

This sounds complicated, but then, the composition of Type-melodies was indeed, a complicated if logical art. It was full of subtleties which only a highly sensitive artist could have invented, and in these devices lies much of the charm of the liturgical chant. We shall describe them briefly.

1. Contraction or Syneresis.

The name *Syneresis* is given to the modification of a formula where the melody must be reduced to fit a text with fewer syllables and, for this purpose, the individual notes are drawn together into a neum.

Examples of Syneresis.

Fig. 86.

Fig. 87.

A represents the normal form of the melody with a Tenor in the center which can be stretched or diminished, accordion-like, as in psalmody, to take care of the number of syllables contained in the text.

B shows the formula contracted from seven syllables to three by Syneresis. The psalmodic Tenor is suppressed altogether and the two ends of the melody are drawn together in a composite neum to fit the three syllables of the word, *Gloriam.*

C shows this same formula reduced still further to adapt itself to a single syllable. All the original melody is there, save the reciting notes of the Tenor, but gathered up into a single composite neum. This is Synereris. The process cannot be applied to all melodies at random. Only certain formulae admit Syneresis. Since the student will find examples of this type of modification of a formula, we have draw his attention to it, here, that he may be prepared for it.

2. Modification by Fusion or Crasis.

Crasis is the name given to the fusion of two notes or neums, another device for taking care of a text with *too few syllables* for the normal formula.

Examples of Crasis.

IN SYLLABIC CHANT.   IN MELISMATIC CHANT.
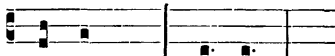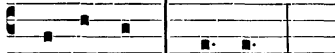
Fig. 88.

To the eye, the Crasis has much in common with the Pressus but it involves no particular emphasis or stress.

3. Modification by Division Called Dieresis.

This process is the reverse of the syneresis and the crasis. A neum of a fixed formula is broken up into individual notes to take care of extra syllables. Not every formula can be thus broken up.

Example of Dieresis.

Original
formula

pór-ta   caé-li

Dieresis

géntes et | régna

Fig. 89.

4. Modification by Addition or Insertion.
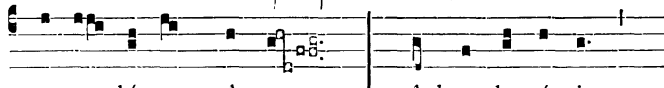
a) *Epithesis.* This is the name given to a little addition made at the end of a formula either to take care of an extra syllable or else simply to make an agreeable link between the end of one phrase and the beginning of another.

Epithesis for extra Syllables.

Epithesis

Gradual
Mode 2

Ví-si sunt   p. 1547.
Audi fí-   li-   a   p. 1602.

Fig. 90.

Epithesis as link between end of psalm and repetition of Introit.

End of Psalm   Epithesis   Introit

Introit
Mode 1.

saecu- ló-rum, Amen | Ad te le-vá-vi   p. 318.

Fig. 91.

Modification by Substitution or Permutation.

In certain formulae the composers substituted one note for another in order to avoid an awkward progression or unpleasant repetition.

Examples of Permutation.

Antiphon Mode 7.
Original formula

do- ló-rem mé- um
cla-ri- tá- te

* Permutation

Permutation
to avoid the repetition
of La.

In con- spéctu tú- o

Fig. 92.

	Prosthesis					MEMBER 1							
1	2	3	4	5	6	7	8	9	10	11	12	13	14
1.						Om-		nes	de Sá-	ba		véni-	ent,
2.						Lú-		men ad	reve-	lati-	ónem	génti-	um,
3.		In				pá-		ce	in	id-		í-	
4.		De				frú-		ctu	ven-	tris		tú-	
5.		Au-				dí-		te	et	intel-		lígi-	te
6.		Vi-				dén-	ti-	bus	illis	ele-		vátus	est,
7.			Ob-		tu-	lé-		runt	pro	é-o		Dómi-	no
8.		Qui-	a		vi-	dí-	sti	me, Tho-	ma	credi-		dí-	sti :
9.													
10.		San-	ctó-	rum	vel-	ut	á-	qui-	lae ju-	ventus	reno-		vábi-	tur :
11.	Da-		ta			est	mí-		hi	óm-	nis pot-		é-	stas,
12.		Cap-					tá-		bunt in	á-	nimam		jú-	

Fig. 93.

We have mentioned these rather exceptional modifications to fixed formulae that the student may not be puzzled should he run across them. This study will also help him to realize how some of the exceptions to the Law of Melodic Accent take place. If a neum of accent should be broken up to take care of two syllables instead of one (the case of a podatus, for instance) evidently the second syllable will be higher than the first, though, normally, the first is the accented syllable. (See example of Dieresis: *Pórta caéli* vs. *Géntes et régna, Fig. 90*). In these cases, the accent is no longer at the summit of the melody. These, as we have said, are exceptional cases. Not all the formulae are susceptible to such treatment. The greater number remain always true to type even when adapting themselves flexibly and fluidly to the needs of the text.

Having glanced at the musical strategy employed by the Gregorian composers in some detail, the student will be in a better position to appreciate one of the loveliest Type-Melodies to be found among the Antiphons of the Office. It is not only one of the most charming but also one of the most numerous. We include it as a whole, confining ourselves, however, to those Antiphons which appear in the *Liber Usualis*. For the complete Diagram containing all the Antiphons of this type, we refer the student to the *Esthétique Grégorienne* of Dom Ferretti (¹).

Recitation	Link		MEMBER 2						
15	16	17	18	19	20	21	22	23	24
aurum et thus	defe-		rén-		tes, al-	le-	lú- ia,	al-le-	lú- ia.
	et		gló-	ri-	am	plébis	tu- ae	Is-ra-	el.
	psum		dór-	mi-	am	et	requi-		és-cam.
	i		pó-		nam	super	se-dem		tú- am.
tra-	diti-		ó-		nes quae	Dómi-	nus	dé- dit	vó- bis.
et núbes su-	scépit		é-		um in	caélo		al-le-	lú- ia.
			túr-	tu-	rum aut	du-os	pul-los	co- lum-	bá- rum.
be- á- ti qui	non vi-		dé-		runt et	credi-	dé -runt,	al-le-	lú- ia.
In	lóco		pá-	scu-	ae	ibi	me	co- lo-	cá- vit.
flo- ré-		bunt sicut	lí-	li-	um in	civi-	tá- te	Dó-mi-	ni.
in cae- lo	et in		tér-		ra,	al-	le-		lú- ia.
	sti, et		sán-	gui-	nem	inno-	céntem	condem-	ná-bunt.

Fig. 93. (continued)

(¹) *Op. cit.* pp. 108-9.

DESCRIPTION OF TYPE MELODY MODE 8.

The Antiphon is composed of Two Members.

The First Member is prepared by a Prosthesis, the notes of which are used only when necessary, that is when there are extra syllables to be taken care of at the beginning. (Columns 1, 2, 3, 4, 5, 6).

The Two Members are united by a brief recitation (Column 15) which, accordion-like, is longer, shorter, or even omitted when not required by the syllables of the text.

They are also united by a link (Columns 16-17) which is melodically essential in one form or the other (16 or 17). This link can never be omitted.

Lines 1 and 2 : The Antiphons begin directly with the melody of the first tonic accent of the text *(Omnes : Lúmen)*, without any preparation. The other lines use one or more notes of the Prosthesis according to the syllables that occur before the first Tonic Accent of the Formula itself.

Columns where melody requires a Tonic Accent: Numbers 7 and 13 of the first Member and Numbers 18 and 24, of the second demand a tonic accent. These are the columns of stability. Column 23 also requires an accent, usually tonic, but sometimes, secondary.

The neums used in this Antiphon may be dissected to take care of extra syllables. This fact is demonstrated in almost each column.

Columns 8 and 19 represent a central Epenthesis.

Column 23 is unessential to the melody. It serves to take care of extra syllables of the text.

Column 22 is essential. It is never omitted and may be used for one syllable or for two.

Columns 14 and 15 are unessential and may be omitted. When the text is exceedingly brief, Column 13 introduces the Second Member, being linked to Column 16 by a podatus of union. (See Lines 3 and 4).

The Prosthesis (Column 1-6) follows a simple rule. If one extra syllable precedes the principal accent (Column 7), that syllable is given to the note Sol of Column 3. (Lines 3, 4, 5. 6). If there are three or four syllables before the principal accent, they are distributed thus : one or more on Column 3, the others on Columns 4 and 6. (Lines 7 and 8). As for the Antiphon (Line 7) *Obtulérunt*, there are variants in the MSS some of which give the prosthesic syllables to Fa and La (Columns 4 and 6) some to *Sol* (Column 3) and *Fa* (Column 4) as in the above diagram. The Vatican Edition gives *Sol-La-Fa*. We must not be surprised at these variants for the composers felt free to select the notes they pleased for the Prosthesis, provided the body of the melody itself remained true to type.

When the two Members of the Antiphon are linked together under
Column 16, there must be no pause whatever in the rendition.   There are no
longer two Members but one : or, if one wishes to distinguish the two, the
Second Member would begin on Column 18 with its principal accent, (See Lines
3, 4 and 12).

In lines 2 and 10, we have an Acopope under Column 24.

Line 9.   Here, the text is so brief that the composer applied to it the melody
of the Second Member only.

Line 12 contains a variant, a passage which is found in other type-melodies
of the Eight Mode.

This melody composed of two Members that resemble one another closely,
which are almost a repetition one of the other, provides the simplest possible
example of the strategy used in the working out of a Type-melody.   However
much the details may vary (syllables, accents, length or brevity of the text) the
melody itself remains intact, recognizable.   In a word, it keeps its own
personality.

Our little diagram can give but a limited idea of the great number of points
of adaptation in the original melody, for we have confined ourselves to the
transcription of those Antiphons which are included in the *Liber Usualis*.
For the complete diagram of all the Antiphons of this type contained in
the Liturgical books, we refer the student to Dom Ferreti's *Esthétique Gré-
gorienne* (¹).

We can now appreciate the point of view of the Belgian musicologist, Gevaert,
in his volume, *La mélopée antique dans le chant de l'Eglise latine* when he
says : " The ancient composers considered the act of composition from an
essentially different point of view from ours.   The modern composer aims at
originality, inventing his own motifs with their harmonization and instrumen-
tation, whereas the Greco-Roman melodists and, after them, the authors of the
liturgical chants, worked, in general, on traditional themes from which they made
up new chants by the process of amplification.   A theme of this nature was
called, from remote antiquity, *nomos*, meaning *law, rule, model.*   As in archi-
tecture, so in music, invention consisted in the act of constructing new works
with the aid of materials drawn from the common domain.   This manner
of procedure was not confined to the Hellenic period; it is found universally
wherever homophonic music rose to a conception of Modal unity.... like the
nomos of the Greeks, the *Saman* of the Vedic priests, the *raga* of the modern
Hindus, it is a simple melodic schema serving as a canvas upon which to design
an infinity of chants.   The *nomos* are, in a sense, the roots of the musical
langage; each one of them constitutes the common element in a whole family of

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(¹) *Op.cit.* pp. 108-9.

melodies. As for the invention of Type-melodies, this was considered to be the result of quasi-divine inspiration ([1]) and the ancients attributed the art to musicians of the most remote periods " ([2]).

These laws, these rules, these forms had to be observed by any serious composer, just as, today, we have the rules that govern the sonata form, the rondo form, the form of theme and variations, the laws of the fugue and the canon, and so many others, which must be observed by any composer who writes in one or the other of these classic forms.

QUESTIONS.

1. How do we know the laws of composition that guided the work of Gregorian musicians? Give a description of the process by which the melodies revealed their secrets.

2. In Type-melodies, which parts are stable, which, mobile?

3. Show how accessory notes can affect beginnings, endings and central portions of melodies, without impairing the melodic structure.

4. Could this musical strategy be applied only to syllabic chants or also to the more elaborate compositions of the liturgical repertoire?

5. Explain some of the ways in which a Formula could be modified.

6. Do you find any examples of such modification in the Type-melody of the Eighth Mode the diagram of which is included in this chapter? Point out some of them.

7. When there are too many syllables in the central portion of a melody, what stategy is used? When there are too few? When there are syllables before the beginning of a fixed formula?

8. Explain in what consisted the fundamental difference of conception regarding the art of musical composition between the ancients of Greco-Roman times and other countries and races, between the Gregorian composers in their time, and our composers of today?

([1]) " Ac Sicyone public registers were kept of the names of the author of each *nomos*, the epoch at which it was composed and the feast at which the theme was produced for the first time; the name and nationality of the performer, etc. "

([2]) GEVAERT. *Histoire et théorie de la musique de l'antiquité*, Vol. 1, p. 429.

CHAPTER FIFTEEN.

CENTONIZATION.

Centon is the name given a cloak made out of scraps of material differing in size, shape and color, on the system of the crazy-quilt popular with our grandmothers. Centonization, then, is the process of combining fragments taken from various sources in order to make out of them something new. It has much in common with the art of mosaic and that of the stained glass window. It was used in literature as well as in music.

Literary Centonization.

Such authors as Homer and Virgil made extensive use of this type of composition which was in vogue in the post-classic period and through the Middle Ages. Actually, it was a patchwork, a potpourri. The art of centonization, however, consisted in making the composition, pieced together out of fragments, sound like something new and original.

The liturgical texts themselves frequently were composed according to this system. Many *Antiphons*, *Responsories*, *Introits* and *Graduals* are veritable Centons. They are made out of fragments taken from the psalms or from Holy Scripture but so combined as to form a new text. The Centon, as will be seen, is concise, brief, and gathers up the thought into a new form. Ferretti give numerous examples of this process ([1]). We shall cite a single one.

<table>
<tr><td>SOURCES.</td><td>CENTON.</td></tr>
<tr><td>*Pzalm 1.*</td><td>*Communion* (p. 529).</td></tr>
<tr><td>V. 1. Beátus vir *qui*, non ábiit...</td><td>Qui meditábitur in lége Dómini die ac nócte, dábit frúctum súum in témpore súo.</td></tr>
<tr><td>V. 2. Sed *in lége Dómini* volúntas éjus, et in lége éjus *meditábitur die ac nócte.*</td><td></td></tr>
<tr><td>V. 3. Et érit tamquam lígnum quod plantátum est sécus decúrsus aquárum, quod *frúctum súum dábit in témpore súo.*</td><td></td></tr>
</table>

([1]) *Op. cit.* pp. 110-11.

For another example of literary centonization, the student may compare the
Communion for the feast of St. Stephen (p. 418) with the account of the Saint's
trial and martyrdom in the Acts of the Apostles (Ch. 7, Vv, 55, 58 and 59).
Besides this one, Ferretti also makes a parallel between the Responsory *Senióres
pópuli* (p. 645) and three fragments from Chapter II of the Gospel of St. John
(ch. XXVI. Vv. 3, 4, 55 ([1]).   The ingenuity and delicate art with which a new
composition is created out of fragments of the source material, illustrates the
skill of these literary centonizers.

On the other hand, certain texts in the Liturgy which might appear to be
Centons, are in reality, something different.   Ferretti cites, as an example, one
of the Antiphons of the " Great O " series (p. 342) which is not a mere piecing
together of fragments taken from other sources, but something akin to a
tapestry woven out of expressions from Holy Scripture.   In the Antiphon in
question, the expressions are gathered from three Prophets, from the Book of
Wisdom, the Gospel of St. Luke and St. Paul's Epistle to the Hebrews.   Here
is the Antiphon and the texts out of which it is woven ([2]).

SOURCES.	ANTIPHON.
Isaias XI, 2. Pópulus qui *hábitat in ténebris* vídit lúcem mágnam habitántibus in regióne *úmbrae mórtis*, *lux* órta est éis.	O Oriens, spléndor lúcis aetérnae et sol justítiae : véni et illúmina sedéntes in ténebris et úmbra mórtis.
Zachary III, 8. Et oriéntur vóbis... *sol justítiae.*	
Wisdom VII, 26. Candor est énim *lúcis aetérnae.*	
St. Luke I, 79. Illumináre his qui in ténebris et úmbra mórtis sédent.	
St. Paul. Hebrews I, 3. Qui cum sit *spléndor* glóriae, et figúra substántiae éjus.	

This type of composition was a spontaneous out-pouring of expressions that
lay hidden subconsciously in the memory of the writers.   These composers
of the Liturgical texts, were so impregnated, almost innoculated, with the words
of Holy Scripture that scriptural terms flowed from their lips and from their
pens without calculation.   The art of Centonization, on the other hand, was
deliberate. It required judgment, taste, knowledge.

([1]) *Op. cit.* p. 110-11.
([2]) *Op. cit.* p. 111.

Musical Centonization.

The Gregorian musicians followed the system employed by the authors of the liturgical texts. Centonization of thematic material was practiced by them with a refined and subtle art. The composers made new melodies out of fragments taken here and there and linked together to form something new, original, different.

Naturally, the formulae were classified according to Mode and, within that Mode, according to Type. Some Modes are far richer than others in centonized melodies. The art of the Centonizers required a profound knowledge of the jewels of the musical treasury, a refined taste and intuition with great skill in manipulating the various formulae. Indeed this art demanded far greater knowledge, talent and artistic sense than the process of using Type-melodies.

Ferretti points out several fundamental concepts connected with this art. ([1])

1. The formulae cannot be combined haphazard. They possess affinities and repulsions. The composer had to take into account the melodic magnetism by which formulae can be united.

2. Certain formulae were suitable for beginnings, Intonations; others were central formulae; others, again, were appropriate for endings — final formulae. Evidently, an opening formula should not be used at the end or in the middle, nor could a central or final formula be used for an Intonation.

3. Some formulae are appropriate for long texts, others for those that are brief. Some can be used either for Spondaic or Dactylic cadences; others, for only one or the other, not both. The composer had to consider all the idiosyncracies of the various formulae before selecting the ones which would be appropriate for the liturgical text in question.

4. The musical phrase, made up of a thematic patchwork, must always be clear, natural and logical. The passage from one formula to another must be made imperceptibly, without a shock. In order to obtain this result it was sometimes necessary to introduce a note, neum or incise of *liaison*.

All this may sound simple as a child's picture puzzle, almost mechanical. In reality the art of Centonization was one that could tax to the limit the talent of a composer. It was an art which differed fundamentally from our customs today, but which, nevertheless, required veritable genius to carry out effectively.

As an example of the way in which this art of Centonization was practiced. we shall take an Antiphon of the First Mode and show a formula of Intonation, some Central formulae and Links, with references to the pages where these formulae are employed. The student will notice how skillfully these fragments are combined to make a fresh and lovely melody.

([1]) *Op. cit.* p. 112.

FORMULA OF INTONATION.   LINKS.

Mode 1.
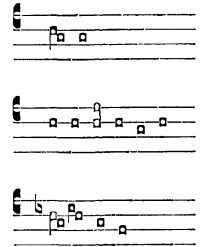
(See Antiphons pp. 317, 332, 357, 424,
    427, 483, 496, 511, 559, 895, 995, 1081,
    1087, 1125, 1126, 1128, 1181, 1195,
    1210, 1211, 1233, etc.)

CENTRAL FORMULAE.

Mode 1.

a)

f)

b) (¹)

g)

c)

h)

d)

i)

e)

j)

Fig. 94.

(¹) Also used for endings.

k)

o) (¹)

l)

p) (²)

m)

q)

n)

r)
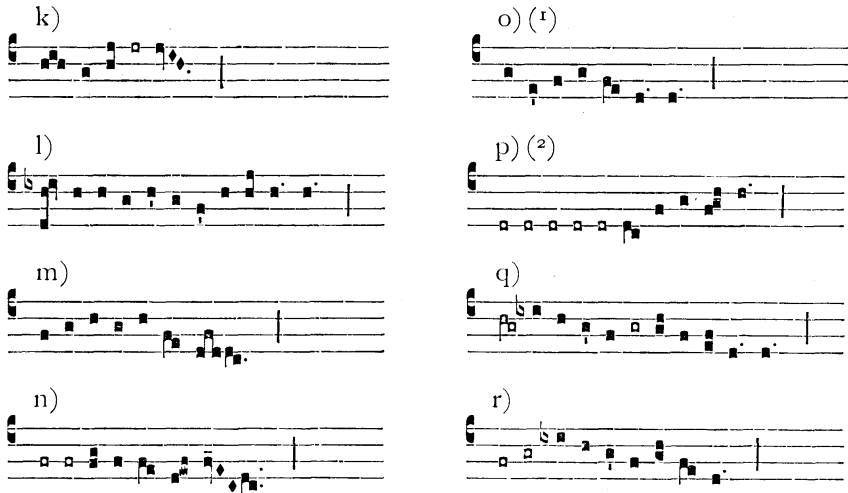
a) pp. 357, 424, 427, 483, 511, 559, 1087,
   1125, 1126, 1128, 1195, 1210.

b) pp. 332, 895, 995, 1081, 1211.

c) p. 559.

d) p. 496.

e) p. 1084.

f) p. 995.

g) p. 317.

h) pp. 317, 357, 424, 427, 483, 511, 557,
   559, 1087, 1125, 1128, 1181, 1195-6.

i) p. 424.

j) p. 1081-2.

k) p. 357.

l) p. 896.

m) p. 1081.

n) p. 496.

o) p. 995.

p) p. 1081.

q) p. 1126.

r) p. 1181.

Fig. 94 (continued).

We have shown one formula of Intonation with the various fragments that can follow it. The student should look up the page references in order to judge of the quality of the melodies themselves created according to the laws of Centonization.

To touch the subject from another angle, we shall take three of the most popular Intonation themes, select a few complete Antiphons and show by a diagram how the precious fragments are combined in each case.

(¹) Also used for endings.   (²) Also used for beginnings.

Fig. 95.

Remarks on the Diagram.

Intonation formula A is one which is common to many types of composition([1]).

Intonation Formulae B and C are used only in Antiphons. *Formula B* is used generously. (See pp. 424, 427, 488, 496, 511, 559, 574, 583, 691, 692, 895, 995, 1081, 1084, 1087, 1112, 1125, 1126, 1128, 1181, 1195, 1210, 1211, etc. We only list Some of those contained in the *Liber Usualis*).

Formula C is less commonly used in the *Liber Usualis*, but the Antiphonale contains others. (Listing only the former, we can refer to pp. 331, 365, 1111, 1112, etc).

In the Syllabic Chant, the Antiphons give us the greatest number of centonized melodies. In the elaborate chants, it is the Graduals that provide examples of supreme ingenuity in centonization. For the convenience of the student we have worked out a few typical Antiphons as examples of how the student himself may organize his work. It is by examining the Antiphons listed and noting where and how certain musical fragments are used, that familiarity with these masterpieces will lead to a profound admiration for this remarkable art-form.

Centonization of Melodies in Mode I.

(See Fig. 95.)

The *Letters* refer to the Intonation formulae of the diagram.

The *Numbers* refer to the formulae for central passages.

The *Roman numerals* indicate formulae of ending, final Cadences.

		Pages	Themes Employed
Intonation A.	*Súbiit érgo*	564	A — 1 — 15 — I
	Posuérunt	694	A — 1 — 6 — 5 — I
	Mulíeres	738	A — 1 — 15 — I
	Quaeríte prímum	1040	A — 1 — 6 — II — 16 — I

([1]) Introits; pp. 353, 437, 448, 486, 1040, 1047, 1056, 1269, 1182, 1361, 1448, 1368, 1571, 1633, 1601, 1724, 1751, etc.
Graduals : pp. 1071, 1187, etc.
Offertories : pp. 486, 842, 1004, etc.
Hymn : p. 876.
Antiphons : pp. 420, 426, 494, 495, 551, 992, 996, 1001, 1077, 1081, 1090, 1100, 1109, 1242, etc. Only those contained in the *Liber Usualis* are listed here).

		Pages	Themes Employed
Intonation A.	*Collígite* (to full bar)	494	A — 1 — 10 — I (2nd part ends: III)
(continued).	*Praecéptor*	1001	A — 1 — 4 — 13 — I
	Si duo	1090	A — 1 — 4 — 13 — I
Intonation B.	*Beáti pacífici*	1112	B — 2 — 7 — I
	Qui míhi	1125	B — 2 — 7 — I
	Clarífica me	1101	B — 2 — 7 — II
	De quinque pánibus	559	B — 2 — 7 — II
	Heródes irátus	427	B — 2 — 7 — IV
	Ecce véniat	357	B — 2 — 7 — III
	Joánnes autem	1081	B — 2 — B — 8 — 13 — I
	Ecce Púer	424	B — 2 — 7 — IV
	Admóniti Mági	483	B — 2 — 7 — II
	Tradétur	1087	B — 2 — 7 — V
	Qui me conféssus	1125	B — 2 — 7 — III
	Qui vult	1128	B — 2 — 7 — III
	Euge sérve bóne	1195	B — 2 — 7 — I
	Haec est Vírgo	1210	B — 2 — I
Intonation C.	*Leváte cápita*	365	C — 3 — III
	Ecce in núbibus	331	C — 9 — 12 — III
	In patiéntia	1112	C — 8 — 10 — V

   The above list represents only a small number of melodies composed of
fragments in the First Mode and makes no mention of the treasury of musical
themes in other Modes out of which the Gregorian composers created their
masterpieces.   For a more complete treatment of this subject, we again refer
our readers to Ferretti's *Esthétique Grégorienne* (¹).   Our object here is to give
the student a general idea of the process employed in the art of centonization, to
let him see for himself how the composers used melodic fragments selecting one
or another at will.   In many cases the listed formulae are slightly modified or
connected by melodic links.   To have listed all these would have made the
Diagram over-elaborate and confusing.   These extra notes or neums are
employed : *a*) to take care of extra syllables or *b*) to unite with charm the
various fragment of the centonization.   Thus an artizan in stained glass might
join two strong colors by a fragment that would tone down the violence of the
contrast, or use a fragment that would throw into relief another tone.   The art of
mosaic took account of this use of connecting fragments for contrast or for linking.

(¹) *Op. cit.* pp. 113-124.

The student should look up the examples cited and also others, writing them out as we have done with the fragments quoted in our *Fig. 95.*

A teacher can interest the children of her class in the art of Centonization by writing out fragments on separate sheets or bits of cardboard, using contrasting colors. The children should pick out the ones needed for composing a complete melody. The various colors used for the fragments will produce the effect of a crazy-quilt. As the children work out this or that melody, they will learn by experience that certain affinities stand out. For instance :

    1. Central Theme 2 is always preceded by Intonation B.

    2. Central Theme 8 comes after Central Theme 2, 4, or 10.

    3. Central Theme 1 presupposes Intonation A.

    4. Intonation C usually, but not always, takes Final VI.

    5. Central Theme 10 usually takes as Final, I or III.

The Teacher might possibly use this Game of Fragments for a thematic game of Seasons. *Intonation A followed by Central Theme 1* brings to mind Lent and Passion time, where these themes are used to describe some of the most profoundly tragic scenes of Our Lord's Sacrifice. First, (p. 564) we see Jesus reparing to a mountain top with His disciples. He sits down. That is all the Antiphon tells us in words. But there is a musical commentary which enables us to read between the lines. What was the subject of this conversation? It was a preparation for the Passion. Anyone familiar with the music of the Liturgical year will feel his heart vibrate with the same pain that will fill it on hearing the Antiphon that closes Matins on Holy Thursday to the same theme :

        Tráditor autem dédit éum sígnum, dícens: quem osculátus
    fúero, ípse est, tenéte éum.

and that which closes Matins on Good Friday with increasing tragedy :

        Posuérunt super cáput éjus cáusam ípsum scríptam: Jésus
    Nazarénus, Rex Judaeórum.

and again this same melody closes Matins for Holy Saturday with the picture of the mourning women :

        Mulíeres sedéntes ad monuméntum lamentabántur fléntes
    Dóminum.

But, in this last Antiphon, Final I is replaced by Final IV. The rest of het Antiphon is unchanged. Easter morning has not yet dawned. The Holy women are still mourning, the pain of the Passion still possesses their souls.

If we want to find other cases where this thematic material is used, we find it again in the Antiphon:

> *Quaérite primum régnum Déi et justítiam éjus : et haec ómnia*
> *adjiciéntur vóbis, allelúia.* (p. 1040)

Thus, through the lesson of the Cross, we learn what is entailed in seeking, first, the Kingdom of God and His justice. The melody, with its thematic reminiscences, gives a poignancy to the Antiphon which the words alone might fail to convey.

Then again, we run across our theme in the Antiphon *Collígite* (p. 494) with all its memories of the Passion as the weeds are separated from the good grain, the former burned, the latter gathered. The theme will ring out in tragedy to many ears on the Day of Judgment while others will remember with joy the path of sacrifice that has directed them to the ultimate goal.

When Our Lord bids Peter cast his nets into the water, Peter answers in this same melody (p. 1001). It is the prelude to his vocation and that of the other Apostles. We find it used, again, (p. 1090) for the union of souls in prayer and petition. These are only a few examples of the use of this theme in the *Liber Usualis.* There is material, here, for a correlation in music and Religion.

The use of a particular theme cannot always be associated with a given season or with a definite idea. In the particular case cited above, however, the association of ideas and the choice of a melody to link them, seems to impose itself.

We might apply this analysis of centonization to the Graduals of the Mass and other elaborate compositions but we feel that, in limiting ourselves to the study of these simple Antiphons, we shall have accomplished our purpose which is to give the reader a general idea of this type of composition. Dom Ferretti gives an analysis of the Verses of the Fifth Mode Graduals with no less than 16 formulae of Intonation, 18 central themes of an elaborate nature and 3 final formulae, with a description of the mutual attraction between these fragments and the conditions which applied to their combination [1]. Our object, however, is not to provide an exhaustive exposition of any one system of composition but merely to initiate the student into the various types of composition that he will encounter in his study of Gregorian Chant.

Today we are so under the influence of individualism in music, as in life, that we might easily overlook the expressive quality inherent in these Centonized and Type-melodies. The composer of today shrinks from models and types; he seeks originality and, at all costs, self-expression. The idea of an inherited expression would seem to him the very negation of inspiration. He seeks, by

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[1] *Op. cit.* Chapter 4, pp. 117-24.

an original approach, to astonish, to awaken strong passions, translating some event or psychological experience into sound. The beaten track is to be avoided, even at the sacrifice of beauty.

Not so with the ancient composers. They were traditional in their dogma, their piety and their art. These kept developing germinally. The composers drew generously from the treasury of antiquity, creating the new out of material that was old. They transformed, combined, remodeled the material. The elements were ancient and familiar, the melodies fresh and new. This combination of the familiar with the unfamiliar had a charm peculiarly its own. It was not their desire to display their personal emotions and passions, as in the psychological exhibitionism which rules our modern music. They did not seek to arouse passions or stir the senses. Their mission was to translate into music the spirit of prayer, with its restraint, its depth, its calm. Their appeal was to a superior quality in man, something touching the intellect and only through it, the feelings. The senses played an extremely minor part in the result.

As a matter of fact, there is much superstition involved in the modern theory of expression. However individualistic the composer may be or wish to be, music remains vague. It expresses nothing tangible or positive. It can, at best, create a mood. It can recreate, not the events, but the psychological effect of those events on the temperament of the composer. Thus, a piece of music may be stirring and intense with delight, with impatience, with fear, with malice, but none of these causes of the intensity will transpire in the music — it will only give out *intensity*. Music may be calm with hope and faith, or with satisfied love, or with the vision of natural beauties, or with a multitude of other causes; all the music will express is *serenity*.

It is because of this *vague* quality in musical expression that we can use different texts to a given melody without detracting from its expression, provided, of course, that the idea of the text is in keeping with the feeling of the music. (¹).

Thus, this recognition of the "vague" character of musical expression was at the root of the composition of Type-melodies and those that were Centonized. When we say "vague", we do not mean lacking in character. What we mean is that music, however intense, however noble or the reverse, cannot express definite ideas, only moods created by those ideas. It is only the mood that music can communicate. This is a truth that the ancient composers understood and applied, and the student of Gregorian Chant would miss one of its most characteristic elements if he ignored this principle. On this

(¹) Music II, III, IV, and VI of this Series of Textbooks were composed according to this principle. Classical melodies were provided with English texts suitable to children without, we believe, detracting from the expressive quality of the original melodies.

subject Gevaert, the great Belgian musicologist, noted as a curious fact that in the liturgical chant, our taste today seems to coincide with that of the Christians of the Fifth and Sixth Centuries, for certain melodies that were the most popular with the people in those days, preserved in fixed types and sacred fragments, and which appear on almost each page of the *Antiphonale*, are precisely those that sound the most pleasantly to our modern ears.

The more familiar the student becomes with the fixed types and the centonization, the more inspiration he will find in that which is most characteristic of the Liturgical Chant. Were the formulae used with symbolic intention? As leit-motifs? That is a question that cannot be answered with any certitude. At times it would appear so. But to make a statement of this sort would be imprudent.

QUESTIONS.

1. What do we meam by Centonization? In literature? In music?

2. At what period was this art practised? Do we find examples in the Liturgical texts? In the Liturgical melodies?

3. In what did the art of centonization consist?

4. Could the formulae be combined haphazard or were there laws of affinity and repulsion to be observed?

5. Give some examples of Intonation formulae followed by a central formula of affinity; of a formula of ending approached by means of a central formula of affinity.

6. Was the art centonization a mere mechanism or could artists make of it an expressive masterpiece?

7. Is expression in music something defined and exact or is it vague and general in its implications?

CHAPTER SIXTEEN.

THE CADENCE OF THE CURSUS.

As we have seen, the cadences, in Gregorian Chant, are usually based on *accents*. These are called *Tonic Cadences*, from the *tone* of the rising melody that embodies the accented syllable.

Another form of cadence is used by the Gregorian composers which is based, not on accent, but on a fixed number of syllables. These syllables are applied mechanically to the notes or neums of the melody, one syllable to each note or neum.

This form of cadence was characteristic of Ciceronian prose, a scholarly manner of writing and speaking which was greatly appreciated by the Roman *litterari*. It consisted of a harmonious distribution of the feet in a period which tended to an ending or cadence of five syllables. It was an erudite prose which filled a half-way position between poetry, on the one hand, where the movement of the verses was restricted by rigid law, and, on the other hand, the rough, uncouth prose spoken by the man in the street. It was the language of scholars, orators, men of education and taste.

This erudite prose was used extensively by the Fathers of the Church and with particular magnificence, by St. Leo the Great. We find the ecclesiastical writers making use of it in Collects, Benedictions, Prefaces and other prayers of the liturgy. In the Middle Ages, this type of prose was given the name of *Cursus*. The cadence most sought after by the authors, because of its stately, ample and solemn character, was that composed of five syllables which took the name of *Cursive Cadence*. Its usual form was of two syllables — a *caesura* or break — plus three syllables, making five in all. Sometimes we find the less classic form of three syllables — *caesura* — plus two. (See Figure 96 a and b).

a)

tú- ba	cae- ló-	rum
Dé- o	vi- vén-	ti
1 2	3 4	5

b)

om- | dé- bi- tum | sól-vit |
| ní- po- tens | Dé- us |
| 1 2 3 | 4 5 |

Fig. 96.

The student will find many examples of this measured prose with its cursive cadences in the prayers of the Mass and of the Office; his ear will respond to the charm and await with impatience the expected cursive cadence. We give a few examples taken from the prayers of Holy Saturday. These, the student will do well to read *aloud* as a preparation for the musical cadences based on this model of which we shall speak presently.

Omnípotens sempitérne Déus, spes *única múndi*....áuge pópuli túi *vóta placátus:* quia in núllo fidélium, nisi ex túa inspiratióne, provéniunt quárum liber incre*ménte virtútem*.

Descéndat in hanc pleni*túdinem fóntis* vírtus *Spíritu Sáncti.* Totámque hújus áquae substántiam, regenerándi foe*cúndet afféctu.*... Santificétur et foecundétur fons íste óleo salútis renascéntibus ex eo in *vítam aetérnam.*

Véniat quaésimus, om*nípotens Déus,* super hoc incénsum lárga túae benedictiónis infúsio; et hunc noctúrnum splendórem invisíbilis regene*rátor accénde.*... vírtus túae Majes*tátis assístat.*

Exsúltet jam Angélica *túrba caelórum:*... et mágnis populórum vócibus haec *aúla resúltet.*... lúminis qui clari*tátem infúndas.*... toto córdis ac *méntes afflécto.*... Adae *débitum sólvit;* et véteris piáculi cautiónem pío *cruóre detérsit.*

Haec *ígitur nox est,* quae pecca*tórem ténebras,* colúmnae illuminati*óne purgávit.*... Haec nox est *in qua destrúctis vínculis mórtis* Chrístus an inféris *víctor ascéndit.*

O cérte necessárium *Adae peccátum.*...

Sed jam colúmnae hújus praecónia nóvimus, quem in honórem Déi rútilans *ígnis ascéndit.*

Qui lícet sit di*vísus in pártes,* mutuáti támen lúminis detri*ménta non nóvit.* Alítur enim li*quántibus ceris,* quas in substántiam pretiósae hújus lampádis, ápis *máter edúxit.*...

Illi qui regréssus ab inféris, humáno géneri se*rénus illúxit.*

These fragments are given merely to underline the frequency of the cursive cadences. The student would obtain a better idea of the beauty of this prose, if he would read the prayers in whole. He would better be prepared for the impression he will receive from the art of the Gregorian composers in setting these cursive cadences to music.

It will be remembered that simple psalmody was intended for the people, the uncultivated mass of the population. For them, tonic cadences were used. Ornate psalmody was reserved for the Schola, the members of which were assumed to be persons of culture. For them, too, were reserved the Cursive Cadences, in the Responsories of the Office, in the verses of the Hymn, *Benedíctus,* and in those of the Invitatory.

Cursive Cadences in the Hymn Benedíctus.

(Ember Saturday of December)

	1	2	3	4	5
	pá-	trum	no-	stró-	rum
tú-	ae	quod	est	Sán-	ctum
	gló-	ri-	ae	tú-	ae
Sán-	ctum	ré-	gni	tú-	i
divi-	ni-	tá-	tis	tú-	ae

Fig. 97.

Some Final Cadences of Invitatory Verses all Cursive — 5 Syllables.

Mode	1	2	3	4	5
2.	Ju-	bi-	lé-	mus	é-	i.
3.	Ju-	bi-	lé-	mus	é-	i.
4.	Ju-	bi-	lé-	mus	é-	i.
5.	Ju--	bi-	lé-	mus	é-	i.
6.	Ju-	bi-	lé-	mus	é-	i.
6.	Ju-	bi-	lé-	mus	é-	i.
7.	Ju-	bi-	lé-	mus	é-	i.

Fig. 98.

The final cadences of the Responsorial verses are cursive in every Mode. We shall give a few examples that the student may grasp the theory of this art. He will only assimilate it, however, when he seeks and finds other examples and arranges them in diagram form.
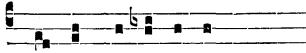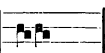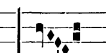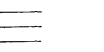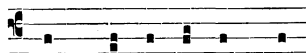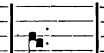
In each of the eight Modes, the Responsories have, as Mediant, a Tonic Cadence, and, as Final, a Cursive one. We shall list and diagram only the latter. When the student has practiced these Cursive cadences from the Diagram, he should turn to the compositions themselves in the *Liber Usualis* and sing these cadences in their context.

The responsories of the Office are the supreme masterpieces of the Gregorian repertoire. They are among the noblest music of all time. That they are so little known, so rarely sung today, is an inestimable loss for literature, for art and for piety. Compared to these great pieces, the Pater and Preface which have been so highly praised by Mozart, Berlioz and others, pale and drop into insignificance.

Even those students who have no intention of ever singing Matins, should study these compositions for their aesthetic qualities and their distinction of form. Many can be sung out of their contexts as motets appropriate to various seasons. Thus, *O Mágnum Mystérium* (p. 382) *Vérbum cáro fáctus est* (p. 390) can be sung on any Feast of Our Lord; *Beáta Déi Génitrix* (p. 383) *Sáncta et Immaculáta* (p. 384), on any feast of Our Lady; *Repléti sunt* (p. 875), on any feast of the Holy Ghost. In Passion time, the great Responsories could be sung even during popular devotions such as the *Tre Ore* or the Stations of the Cross. They would provide an intensity of feeling which is lacking, all too often, in the trite and hackneyed musical lollipops offered the faithful from the organ loft. A choir could learn to sing one of these masterpieces in a fraction of the time ordinarily devoted to practising a harmonized or polyphonic composition.

Responsories. *Modes 1 and 2. Final Cursive Cadences.*

Fig. 99.

(See also pp. 1360 and 1791)

Responsories, *Modes 3, 4, 5, 6, 7 and 8. Finale Cursive Cadences*

Cursive Cadence.

	1	2	3	4	5	Page.
Mode 3. et non pe-percé-runt	Dó-	mi-	nus	té-	cum.	382.
	á-	ni-	mae	mé-	ae.	671.
	qui	dí-	xit	íl-	lis.	775.

Cursive Cadence.

	1	2	3	4	5	Page.
Mode 4. 1. Chrí- sti	na-	ti-	vi-	tá-	tem.	378.
2. et in- ter scele-rá- tos	re-	pu-	tá-	tus	est.	717.
3.de angústiaetdeju- díci-	o	su-	blá-	tus	est.	728.
4. in te- nebró- sis et	in	úm-	bra	mór-	tis.	733.
5.	ór-	to	jam	só-	le.	776.
6. et Spi-	rí-	tu	i	Sán-	cto.	776.

Cursive Cadence.

	1	2	3	4	5	Page.
Mode 5. 1. bó-	nae	vo-	lun-	tá-	tis.	376.
2. et Spi- rí-	tu-	i	Sán-	cto.		376.
3. í-	pse	por-	tá-	vit		633.
4. at-tén- di-	te	et	vi-	dé-	te.	688.
5. et non táceat pu- píl- la	ó-	cu-	li	tú-	i.	719.
6. aspér- gi-	te	vos	cí-	ne-	re.	723.

Cursive Cadence.

	1	2	3	4	5	Page.
Mode 6. et fórtes quae-si- é-runt	á-	ni-	mam	mé-	am.	687.
et lux per- pé-tu- a	lú-	ce-	at	é-	is.	1793.

Fig. 99. (continued).

Cursive Cadence.

		1	2	3	4	5	Page.

Mode 7.

	1	2	3	4	5	Page.
é-	i	a	Dó-	mi-	no.	383.
et a-do-	rá-	te	Dó-	mi-	num.	390.
ad-vér-	sum	me,	di-	cén-	tes.	644.
in	ten-	ta-	ti-	ó-	nem.	645.
comméndo	Spí-	ri-	tum	mé-	um.	681.
po-tén-ti-	as	di-	á-	bo-	li.	727.

Cursive Cadence.

		1	2	3	4	5	Page.

A Mode 8.

			1	2	3	4	5	Page.
		felici-	tá-	tis	ae-	tér-	nae.	377.
			fá-	ctum	est	ni-	hil.	391.
		in	ten-	ta-	ti-	ó-	nem.	628.
		in má-	nus	pec-	ca-	tó-	rum.	630.
		in má-	nus	pec-	ca-	tó-	rum.	640.
si	ná-	tus non fuís-	set	hó-	mo	íl-	le.	638.
et	ae-	di-	fi-	cá-	vi	túr-	rim.	675.
			dí-	xit	ad	é-	os.	680.
			á-	ni-	mae	mé-	ae.	682.
et	vi- dé- te	do-	ló-	rem	mé-	um.	727.
et	pó-	puli meditáti	sunt	in-	á-	ni-	a.	732.

B

quae	é-	go prae-	cí-	pi-	o	vó-	bis.	1848.
		et Spi-	rí-	tu-	i	Sán-	cto.	1848.
et	lux	per- pé-tu-a	lú-	ce-	at	é-	is.	1787.

C

et	ó-	cu-li mé- i	con-	spe-	ctú-	ri	sunt.	1786.

D

u- bi	scrí-	bae et pharisaé-	i	con	vé-	ne-	rant.	688.

Fig. 99 (continued).

All the above are cursive cadences. Note that there is a slight variant in the melody of the line marked B. The melody on Line C is identical with B but is written on a different line of the staff. Line D returns to the original melody (A) but on a different line of the staff and using a flat to bring the intervals into conformity.

The student will find these great Responsories relatively easy to master if he will apply his efforts to one Mode at a time, grouping all the Responsories of that Mode together. He will note the slight changes and adjustments in the formulae by means of the various devices which we have noted in earlier chapters, by which the composers met the requirements of texts that differed from one another in length and accentuation. Such study is one of the best means of acquiring a solid-grasp of the Gregorian laws of composition.

We are convinced that it is easier, as well as more pleasant, to study the Gregorian repertoire *as a whole* rather than to taste it in detached fragments which lose their significance when taken out of their context. As regards the Responsories, when the student will have studied them Mode by Mode, he will find a profound delight in singing and teaching these outstanding masterpieces of our musical heritage. We are not proud enough of our treasures. We let them fall into neglect and oblivion while other religiou , groups make much of the trifles they possess and often borrow our riches, those, precisely, which we ourselves neglect. Meanwhile, we, who possess a musical treasure infinitely superior to theirs, borrow the styles developed by the new sects, drinking from broken cisterns while the fountains of living waters flow by untasted.

This Ornate Psalmody of the Office with its alternate Tonic and Cursive Cadences, is extremely expressive. Whereas, in simple psalmody, the text rules the melody, in Ornate Psalmody, the melody reigns as sovereign. The syllables are simply laid on the surface of the flowing melody and by this means alone the words become eloquent.

Yet the student will observe how graciously the music stoops to take care of the requirements of the text, adapting itself to its needs insofar as is possible without defying its own laws. The five syllables of the Cursive Cadence do not always take the designs *a* and *b* that we have shown under *Fig. 96.* Sometimes *any* five syllables, no matter how accentuated, are set to the last five notes or neums of the melody. They must be *five* — that is essential — preferably modeled according to one of the designs given, but the melody is constructed on the principle of five syllables whatever they may be, and this is the *Cadence of the Cursus.*

As we have said, these great Responsories are seldom sung today outside of monasteries. Even in those Communities where the *Opus Dei* should take first place, we hear the great Responsories replaced by a *recto tono* mumble or by the chanting of a formula of simple psalmody. This is a time-saving device, a

solution that requires a minimum of trouble. Yet, we wonder, is the Liturgy and are the masterpieces of art which enshrine it, evils of which the less the better? We hope, on the contrary, to see the day when once the beauties and spiritual significance of these treasures shall be revealed, when students shall the have penetrated a little into the liturgical spirit, studying the texts with their musical settings, all prejudice will melt away before the light of truth and the supreme beauty of the Church's treasures will cause us to take as our motto: *the more the better*!

QUESTIONS.

1. What is the difference between a Tonic cadence and a Cursive cadence? Give an example of each.

2. At what period was this rhythmic prose called *Cursus* appreciated among litterari and even among ecclesiastical writers? How many syllables were sought for in the cadences?

3. How were the accents preferably distributed? Give examples.

4. In which of the Gregorian compositions do we find the cadences of the Cursus used extensively?

PART FOUR.

INTERPRETATION.

CHAPTER SEVENTEEN.

GENERAL PRINCIPLES.

Superficial knowledge is a dangerous thing in music as in life. In Gregorian Chant it is fatal. A charlatan can distort this high and subtle art into an absurdity. An ignoramus can render it musically distasteful. As a sculptor must know his anatomy, so a musician must know his musical structure. This is a fundamental matter without which there can be no correct interpretation of the Gregorian melodies. That is why we have described, in the foregoing pages, the structure and the various forms used by the composers; their styles, now similar to ours, now differing widely from our own. This knowledge is requisite to an understanding of the aesthetics, the spiritual message and the artistic qualities of Gregorian Chant.

All this understanding of form and aesthetics, however, will be of little practical use unless we ourselves are capable of giving the melodies an artistic rendition. All the beauty contained in this music can be scattered to the four winds if our interpretation be mediocre. In this and subsequent chapters we shall try to suggest general notions of interpretation and methods of acquiring that art and of communicating it to others without which the results of our study of theory will remain dead. Knowledge of laws, rules, forms will not make our art live any more than the fixed analytical gaze of a medical student on a skeleton will bring those dry bones to life.

We cannot ignore the fact that much of the dislike which exists has been caused by poor interpretations of Gregorian Chant. Even among those who claim Solesmes as their model, lapses have occurred. One teacher grasps a single principle, let us say that of the equality of the fundamental pulse. He hugs it to his heart, paying attention to nothing else. What does he care for the function of a pulse in a group or in a rhythm, its relation to the rest of the phrase as a whole? All matters of phrasing, all legato, all dynamics are so many dead letters to this adorer of dusty detail. Equality, in the restricted sense in which he understands it, takes on all the charm, all the artistic value, of the ticking of a grandfather's clock.

Another Gregorian expert will go a step farther and place the rhythmic ictus where it belongs. Provided this is done, it matters little that each fatal ictus should stick out from the musical phrase like a sore thumb. Moreover, what that ictus *is*, what part it plays in the phrase, what relation it bears to the liturgical text, these are matters of indifference. Some of the more ill advised

conceive the ictus as a brutal blow, a percussion to be tapped out on the floor
with a stick or a foot. Thus all musical values are reversed and the text
distorted. For the ictus seeks by preference the last syllable of words and these
syllables are always light in Latin. Such interpreters make what is soft, loud
and what is loud, soft. The text becomes incomprehensible in that world of
topsy-turvydom. Yet, strange as it may seem, reputed schools of liturgical
music have scrupulously taught such heresies and, alas, in the name of Solesmes.
We need hardly mention, in this connection, that, at Solesmes, the ictus is
neither loud nor soft *per se*. It takes on the character of the syllable to which it
is attached and the dynamics indicated by the phrase as a whole.

   Another teacher is haunted by the idea of *expression* and breaks all the laws
of form, ignores the rules of discretion in turning the Gregorian melodies into so
many saccharine romanzas.

   From these errors we can draw this conclusion : that any one element of
correct interpretation becomes incorrect if exaggerated. The true interpreter of
any musical composition lets details sink into their true place *as details* where
they will not clutter but contribute to the general character of the phrase.

   Reflecting on the common errors mentioned above, due, we are convinced, to
ignorance rather than malice, considering, also, the difficulty a serious student
encounters in obtaining source material for study in this country, we determined
to offer a modest *centonization* of our own for the benefit of American Gregorian
students, hoping that this ray of light borrowed from the lamps of Solesmes and
of Rome, may clear the murky atmosphere that surrounds this study, and permit
a wider view of the art and a more perfect perspective.

   In the pages that follow, we shall assume that the reader is already familiar
with the matters covered in our First Volume. We shall presuppose that he has
grasped the art of note grouping, the relation yet independent functioning of
accent and ictus, the freedom of the accent to fall on an up or a down " beat ",
its character of brevity but its possibility of adaptation to length. All these
things were covered in *Gregorian Chant, Volume One.* We shall build, therefore,
on the foundation already laid in that elementary book.

ACCENTS.

   We need not insist on the character of the Latin accent, its elevation,
lightness and tendency toward brevity, its independence of the rhythmic ictus.
What we shall aim at is the formation of a habit of rapid perception of accents
in a given melodic line; those immediately before us and those slightly in
advance, so that we shall form the practice of preparing, at a single glance,
phrases containing two, three or more accents. By preparation we mean a
realization *in advance* of the significance of these accents and their relation to

the phrase as a whole. The quick, exploratory glance must take in, not only the accents themselves, but, also whether they are *in the air* (on an up-beat, to use modern terminology) or *on the ground* (on a down-beat). If they are in the air, we must give the voice sufficient impetus to lift them at the proper time and keep them elevated. If they are on the ground, the advance will be more material, the ictus and accent will coincide. In spite of this, the accent should retain a springy quality, thrusting us onward in the steady movement forward. Even though we be on the ground, we need not stick in the mud, but should pass along, *always moving* with a sense of aiming at something definite. At what? At the last note of the Incise or Member. There must be no halting nor hesitation, along the way, no pause for a little nap. Long notes hold out temptations of this nature; so do quarter bars. Let us resist such temptations with energy. We must move on, never losing the ground-sweep of the rhythm. The equality of the fundamental pulses will thus become a *result*, not a cause, of the rhythm. *There is no rest until the end of the composition.* Pauses, indeed, are marked, but these are rhythmic pauses. Everything is linked, carried forward (yet not hurried) with an impetus that nothing must interrupt. Each accent, each ictus — short or long, loud or soft — plays its part in the motive power which keeps the composition alive and moving toward its end.

In addition to this study of accents, the study of the ictus cannot be neglected because the interplay of these two elements is precisely what gives the rhythm of the Chant its grace and beauty. In Volume One, we found it necessary to insist on the grouping of notes which entailed the placing of the ictus. This knowledge is necessary before we can take a single step in the direction of interpretation. But we are like a sculptor who, knowing his anatomy, never displays the joints of his figures on the outside. It is a secret known but not revealed. An artist interpreting the Chant will treat his ictus in like manner. Let him give life to his accents, for they are the melodic part of the Chant, the expressive part. They contain the elements of pathos or of triumph, whereas the ictus is merely the supporting framework of the rhythm. They must be discerned by intuition. Of course, if the latter were to give way, the whole musical structure would fall apart; but they can do their work of supporting in a reliable manner without blocking the path of the melody in its onward flight. Support unperceived may yet be effective.

With these preliminary remarks, we shall proceed to give a few phrases taken from the pages of the Liber Usualis. These are so graded as to form, in the singer, a habit of taking in at a rapid glance a whole series of accents, noting, almost subconsciously, whether the accents and ictus fall together or separatety. Thus his intelligence having had a pre-view of the situation, his voice will be ready to aim straight and hit the mark, not loudly but correctly.

We begin with two accents, then take three accents, then four. Some of these are in the air, some on the ground. The whole point of the exercise is

in the pre-view. There is nothing more unmusical, nothing more unintelligent, than to sing with the eye glued to the actual note the voice is emitting. We should be happy if the student would glance at each example and sing it with the page hidden. If this should not be possible at *first* view, it should be easy at *second* view, and, little by little, the student should cultivate the habit of looking ahead, visualizing an incise and singing it from the memory picture. This will have the added advantage of enabling him to follow the chironomy of the director.

SYLLABIC CHANT.

Be- ne- dí- ctus Dó- mi- nus   p. 308.

Má-gnus Dó- mi- nus   p. 310.

Vé- ni- et Dó- mi- nus,   p. 338.

Ec- ce nó- men Dó- mi- ni   p. 317.

Món- tes et ó-mnes cól- les   p. 338.

Le- vá- te cá- pi- ta vé-stra :   p. 365

2 accents

3 accents
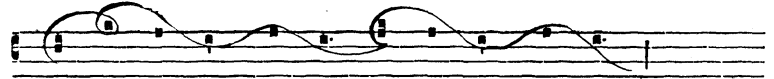
Fig. 100.

4 accents

Annún- ti-   o   vó- bis gáu- di-   um má-gnum   p. 397.
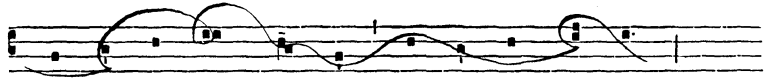
Je- rú- sa- lem gáu- de   gáu- di-   o   má- gno   p. 338.

5 accents

Vé- ni Dó- mi- ne   vi- si- tá- re nos   in pá- ce, p. 327.

Fig. 100 (continued).

NEUMATIC CHANTS.

2 accents
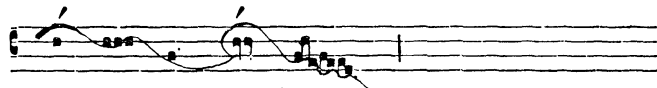
Hó- di-   e   nó- bis   p. 375.

2 accents
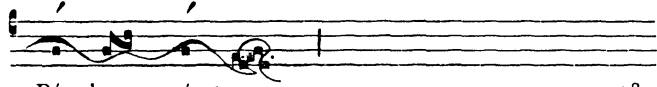
Pá-scha   nó-strum   p. 781.

3. accents
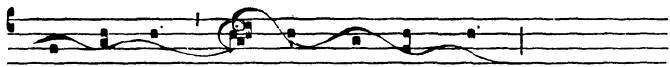
Hó- di- e Chrí- stus ná- tus   est   p. 413.

3 accents

An-ge- lus   ad pa- stó- res   á-   it   p. 397.

3 accents
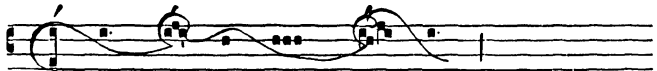
Pú- er ná- tus est nó-   bis   p. 408.

Fig. 101.

Some of these accents are "in the air", others, "on the ground". In the former case, that is when the melodic accent falls on a non-ictic syllable, as Hó-(die) An-(gelus), annuncio vó-(bis) gaudium má-(gnum), and is at a high point in the melody, the accent must not be sung dryly nor pointed nor punched. It should be *rounded*. To say it should be prolonged would be too much. We are speaking of the most delicate agogical nuances. What must be avoided is anything like a brutal percussion of the voice. The accent must seem to soar in the air and remain an instant in suspension before alighting. The effect must be as a flash, momentary, yet which does not interrupt the even flow of the rhythm. The singer should think of a Roman arch in contrast to a Gothic one. These accents on the up-beat (I prefer to speak of them as "in the air" for there is no sense of beating involved) are subtle and are often the undoing of an inexperienced Gregorianist. The effect is one which many forms of great music demand and which serious artists give in their rendition. Indeed such details are what distinguish the eminent from the second rate musician. That an approximately correct rendition of the Chant should demand these delicate nuances is a proof, if one were needed, that it is very great music.

1. The General Accent of the Melody.

There is a hierarchy of accents in a Gregorian melody. Seek first the General Accent of the whole composition. It will be found on the syllable that is highest in pitch of the entire piece. This highest syllable — whether ictic or not — serves as a sort of magnet. Before it, the dynamics increase gradually in power, the notes are in a tension of discreet *accellerando*. After it, the dynamics diminish and the tension is changed into relaxation.

These effects must be accomplished without brutal contrasts. Moreover, we insist, as we have throughout these pages, that we are speaking of *tendencies*, not of the laws of the Medes and the Persians. When we speak of the tendency to increase in power with the rise of a melody, of the tendency toward *accellerando* under the same conditions, the student will realize that these are delicate shades. He will distinguish between an agogical effect and one which alters the fundamental values of the notes. It is necessary to be clear in our terminology. Some recent writers have stated that each rising note should be shorter and more rapid than the preceeding one. Such doctrine, if carried out literally, would eliminate the equality of the fundamental pulse, upon which the whole structure of the Chant is based. This equality, once lost, we lose also, the serene and prayerful character of the Chant. When we make an agogical change (accellerando, ritardando, alargando, etc.) we submit *all the notes* to an added tension or to a common relaxation. This operation does not change the time value of any individual note in relation to the

others. They all remain equal and retain their fundamental value as single pulses in the melody. Every musician understands the difference between a change of proportional value between two notes and a tension affecting them all which makes them rush along toward a given point and from that point on, relax their common tension. In the *Nombre Musical Grégorien*, Dom Mocquereau distinguishes clearly between the *time* phenomena, on the one hand, (which affects the value of individual pulses proportionately) and the *agogical* phenomena which has no effect whatever on the proportional value of individual notes, but represents a nuance spread over many.

We return to the *General Accent*, that center of magnetism. Sometimes its place is unmistakable as, for instance, in the following Antiphons:

General Accent on

Mágnus Dóminus, p. 310		Dó- (of Dóminus)
Ecce nómen,	p. 317	Vé- (of vénit)
Jucundáre,	p. 323	dá- (of jucundáre)

In these cases, there can be no hesitation. In other melodies there is more than one place where the General Accent might be placed as in the Introit: *Roráte Caéli*, p. 353. We might choose rá (of roráte) or caé (of caéli) or dé (of désuper) or plú (of plúrant), or á (of aperiátur). Here there is a legitimate choice. Such cases will occur often. The director must choose. He may make a poor choice, but, even so, it is better than making no choice at all and consequently, giving each accent an equal importance in the stategy of the interpretation. Let him, then, choose which of these accents is to be treated as the General Accent of the composition. Let him apply the magnetism of that accent to the dynamics and agogics that he proposes to use.

Exercise.

Place the General Accent in each of the following compositions.

Antiphon.	*Omnes sitiéntes*,	p. 324.
Antiphon.	*Ne timéas María*,	p. 326.
Antiphon.	*Véni Dómine*,	p. 327.
Antiphon.	*Urbs fortitúdinis*,	p. 332.
Communion.	*Dícite: Pusilláminis*,	p. 337.

This choice of the General Accent is but the first step in the rendition of a Gregorian melody. The second step is to find and treat effectively the Principal Accent of each Member of the Phrase.

2. The Principal Accent of the Member.

Note the number of Members in the whole composition. Select, as mentioned above, the one which contains the General Accent of the whole piece. For the others, establish a hierarchy of Member accents. This will be determined by the principal accent of each. It will be found, of course, on the accent which is highest in pitch of each Member. The dynamics will increase toward and diminish from this accent and will show a tendency toward *accellerando* should the rise be long and definitive, if not, only a certain shade of added life and lightness should be given. After each Principal Accent, the tendency will be toward relaxation and diminuendo. Such shades mean that the ebb and flow of the melody will be constant. However, should these effects be exaggerated, the result would be far worse than a routine, drab performance. If carried out with taste and discretion, these dynamic and agogic changes flowing through the melody will give it a most enchanting quality.

Sometimes we shall find, inserted in a melody, passages that remind us of the Tenor of psalmody. In such cases, the agogical tension may justify us in singing *four notes in the time of three.* The agogical tension, in such cases, combined with the sense of flight, of not touching ground, gives these bits of *recto tono* the quality desired, that of melodic unimportance.

Exercises.

IN FINDING THE PRINCIPAL ACCENTS.

Antiphons.	*Urbs fortitúdinis,*	p. 332.	*Muliéres,*	p. 738.
	O Sapiéntia,	p. 340.	*Ecce Dóminus,*	p. 333.
	O Adónai,	p. 340.	*Ecce véniet,*	p. 357.
	O Rex géntium,	p. 342.	*Iste est Joánnes,*	p. 420.
	O Rádix Jésse,	p. 341.		

Note recto tono passages:

Graduals.	*Hódie sciétis,*	p. 360.	(V. *dedúcis vélut óvem*)
	Excíta Dómine,	p. 347.	(V. *dedúcis vélut óvem a córam Ephraim*)
	A súmmo caélo,	p. 343.	(V. *et ópera mánuum*)
Tracts.	*Qui régis Israel,*	p. 351.	(V. *poténtiam túam*)
	Atténde caélum,	p. 751.	(V. *Sicut plúvia elóquium; et descéndant sicut ros vérba; magnitúdinem Déo; Déus véra ópera; et fidélis in quo non est iní(quitas)*

Responsories.	*Tamquam ad latrónem,* p. 679.	(V. *injecíssent mánus in Jésum*)
	Ténebrae factae sunt, p. 680.	(V. *in mánus túas comméndo*)
	Tradidérunt me, p. 686.	(V. *sunt advérsum et fórtes quaesiérunt*)
	Ecce quomódo, p. 728.	*fácie iníqui (tátis) (córam tordénte se obmútuit et non apéruit)* and *(de angústia et judício)*
	Astitérunt, p. 732.	(V. *et pópuli meditáti*)

The student will find other examples scattered through the pages of the *Liber Usualis.* We have indicated how these passages should be rendered in such a manner as to bring out the real structure of the melody itself and make the recitative passages appear what they are in reality, devices to take care of extra syllables or even considerable passages in the text that would not otherwise fit into the fixed melodic formula.

Thus, the director who is familiar with the structure of the type melodies and of the composite elements which are used in those that are centonized will have an immense advantage in the interpretation of these compositions. He will let the structural passages *sing*, the voices will show a certain delight in flowing over those familiar themes which were so dear to our ancestors and which have lost none of their freshness with the passage of time. The passages that link together these delicious melodic flights will not be emphasized but will be treated simply as bridges to pass from one fundamental element of the melody to another This rendition gives an amazing plasticity, almost a fluidity, to the unfolding of the Gregorian melody. If the linking passages are sung heavily, stolidly, the impression given is as one whose feet are stuck in a quicksand. The singer must pass over them as though stepping on a suspension bridge. The notes lose none of their fundamental time value; what they lose is emphasis, and they contribute to the whole composition by taking a back seat, by an act of humility.

IV. Melodies with Little Range.

There is a type of melody where it would be difficult to pick out a General Accent, or even a Principal one; melodies which are mysterious, restrained, interior. Such, for instance, are those of the Introit and Communion of the Midnight Mass of Christmas. Such is the melody of the *Easter Introit.* (pp. 392, 395, 778). The message conveyed by the text is pronounced by the voice of God the Father, at Christmas, and by the Risen Son at Easter. This is a message that fills the heart with awe, and that should be sung with great

calm, serenity, simplicity.   The melodies are restrained both in range and in the size of the intervals; and they seem to revolve around a center of attraction that is interior rather than making for exterior effect.   The only possible rendition is one of delicate, quiet *nuances*.   The accent of " égo " in the Introit, and of " lucíferum " in the Communion are the notes which, if any, would be the magnetic points for the general accent.   In the Introit of Easter, with its wonderful message hardly murmured, the melody has no point of magnetism : it is filled with the shadow of the passion and the words, those of Our risen Lord, are often conceived to be addressed to His Mother as he appears to her even before appearing to Mary Magdalen at the tomb.   Whether or not we adopt this pious interpretation, there can be no doubt that the Church's liturgy puts the words into the lips of Our Lord Himself, just as, in the Midnight Mass at Christmas, she puts the words we sing into the mouth of God the Father speaking of the Eternal generation of His divine Son before all time. The proper interpretation of these pieces is one of reverent awe.   The shading should be subtle and never explosive.   We are in a realm of mysterious love.

The Third Mass at Christmas breathes a wholly different spirit.   It treats of the joy on earth rather than the secrets of Heaven.   " Puer nátus est *nóbis* " — the Child is born for us-here on this earth.   We join in the angelic song of joy.   The melody is full of animation -— the General accent will exert all its magnetic power.   We leave the analysis of this melody to the student who will have ample opportunity, here as elsewhere, to apply the principles of interpretation that we have attempted to describe.   There is much freedom left to the discretion of the director, provided, of course, that his taste has been educated and that he adheres to fundamental laws.   He may place his General Accent at a different point than the one selected by his fellow artist.   Both may be sound.   What is to be avoided is an unprepared interpretation.   He who rushes haphazard into a melodic rendition without taking time to survey the field and select his magnetic points, is sure to give a poor interpretation; he is sure, moreover, to lose his prestige with his singers who will become conscious of incompetence or charlatanism, whereas, the conscientious director who prepares his melodies well, will carry over to the singers a sense of security and support that will be lacking when books are simply opened and the pieces hastily spelled out.

The Gradual and Alleluia of the Third Christmas Mass provide an opportunity for larger movements of rhythmic cumulative force and more eloquent distribution of dynamics than do the shorter compositions.   Indeed, a Director accustomed to conduct modern music, might be tempted to over-dramatize these pieces, for they lend themselves to the expression of intensity and brilliance. They contain in themselves almost all the expression needed; to over-dramatize them would be in poor taste.   The singers are voicing the message of the Church in her official prayer; they lend their lips, their vocal cords, but that is not sufficient by any means.   Their minds and hearts must beat in unison

with the voice of the Church and vibrate with an expression that is spontaneous, not art for art's sake, nor melody for music's sake, but beauty for God's sake where hearts and minds and voices and feelings blend into a mighty complex that the official prayer of the Church may give glory to God and increase the holiness of the people who fill the churches. Let the Director, then, see that his singers understand the meaning of what they are singing and then let them express the melodies with delight, with the joy of the Saints and of the Angels. This one art, we know, will greet us on the other side, in the eternal kingdom of God. The preparation on this earth, though a mere stuttering lift of the heart, will be a rehearsal of the Eternal Song., the Sanctus of Angels and Saints with which we hope to take our part without singing off pitch or in a foreign rhythm.

CHAPTER EIGHTEEN.

CHIRONOMY.

Chironomy is the art of indicating by gesture the rhythm of the Chant. Beating time is too angular and too choppy to be available. It is also impractical to "beat" ever changing groups of three notes and of two. The curves of chironomy are the invention of Dom Mocquereau. They are capable of indicating the great phraseological rhythm as well as each smaller rhythmic element, the grouping of the notes, the dynamics and the agogics. Even invidual pulses can be shown.

The fundamental movements of chironomy were described in our first volume, and application was made of this art insofar as it could be useful to elementary students. The advanced students will find that this art contains subtleties, difficult to describe in words, which will be required by a director of the more florid melodies of the Gregorien repertoire.

Chironomy should indicate not only the great sweep of the phrase but all its most minute details. There is nothing contained in a musical composition which chironomy cannot express : arses, theses, undulations, the grouping of notes by twos or by threes, the crescendo, diminuendo, the agogical tensions and relaxations, and even the individual pulses.

What is the instrument at our disposal for conveying all these musical facts and shadings? An arm, a hand, five fingers? Yes, but, back of these, a brain. The director can convey to his singers every nuance contained in the music provided :

a) That the director knows exactly what he wants to obtain; that he has thought out the composition and prepared it conscienciously.

b) That the singers watch the director and follow him, instead of singing with their eyes riveted to their books.

The printed page has the great advantage of liberating us from the drudgery of committing to memory all the repertoire of the Liturgical Year, as our ancestors were obliged to do. But it offers a temptation, that of inadequate preparation. Too often singers are practically reading at sight from the book instead of giving the time required for adequate preparation, both spiritual and musical. If the book takes the place of preparation, if the singer becomes a slave to the printed page, if he cannot look up at the director and follow his chironomy, then the book becomes a handicap rather than a help. The chironomy, itself, may be good exercise for the conductor but it will produce no effect whatever on the singers.

Practiced singers such as those who form monastic choirs, need no chironomy and no director. Average choirs require both. The minimum that a director can demand is that the singers will look at him and follow his chironomy. If they must snatch a glance now and then at their books, let it be a momentary aid to the memory. The hasty glance must not be for the conductor. He requires attention. Especially must he exact full attention at beginnings and endings of Phrases, of Members, of Incises.

Though chironomy has a technique very easy to acquire, gestures that are a fundamental vocabulary, it is extremely subtle. It is in no way a mechanism. A rising melody tends toward being arsic, it tends toward a crescendo; a descending one will tend toward being thetic, toward diminuendo, toward alargando. When we have said this, we have merely stated an obvious tendency, not a rule. The director will find many cases where these tendencies are contradicted by other elements in the music. Taste must prevail-*his* taste — and in the exercise of his taste, of his choice in such matters, the listener will discern the degree of his Gregorian culture.

Another element enters into the art of chironomy. It is the type of singers with whom the director must deal. Are they dull, heavy, inert, sluggish, lethargic; does the rhythmic flow stagnate? The director will multiply arses to bring the singers to life. Are they rough, choppy, explosive? The director will smoothe them out with theses. Chironomy depends not only on the composition itself but on the persons who sing it, on the size and acoustics of the church, on the number of singers in the chorus, on their age and sex. Chironomy can be stimulating or calming; it can suggest and it can correct. In view of these facts, the advice we shall give in the pages which follow must be understood as applying to normal conditions, not to exceptional ones which only the director's tact and experience can resolve.

Curves : Their Shape And Size.

The shape and size of an arsis, a thesis or an undulation will depend upon the grouping of the notes. A group of three notes calls for a larger circumference in the arsic curve, a deeper dip in the thesis than would a group containing only two notes. Each Arsis, Thesis or Undulation is measured from ictus to ictus.

When and how to Indicate the Grouping.

If the director's gesture is to be of help to the singers, it must show them *at the very start of the curve* what the nature of the group of notes is going to be. If a triplex group *begins* exactly like a duplex one and is enlarged at the end of the curve, the singers will be deceived rather than aided. The beginning of a curve is what counts. The director must *hold his singers firmly to a triplex group* from *the very first pulse* of that group. Later will be too late. Faults of chironomy such as we are here seeking to avoid produce inequalities of pulse,

especially the hated triplet. If the director begins his curve as though intendea for a group of two notes and enlarges it at the end, as an afterthought, he will find that his singers have already acted on the perception of a duplex group; they will hasten to squeeze the third note of the group into the time allotted for two. This tendency, all too common among singers of Gregorian Chant, is to be avoided at all costs. It is the director's task to prevent it. He can do so by the clarity of his gesture. In our own experience, we have found it useful to experiment in silence with a group of singers. The director makes a preliminary Arsis and Thesis counting: one-two, one-two. The next arsis is made in silence and the group must *guess in time with the first pulse* whether the Arsis is to be duplex or triplex. The same process is followed for the Thesis. This momentary match of wits not only forces the director to be extremely clear in his curves but awakens and sharpens the perceptions of his singers.

The triplex Arsis will start its orbit more to the left than the duplex one. The triplex Thesis will curve lower on its first pulse. Once the director and singers understand each other on this fundamental point, the rest will be easier. Evidently, the director's gesture is useless if the singer cannot guess what he intends to convey. Worse yet, if a false impression be created in the mind of the singers, his gesture is detrimental. His chironomy must be unmistakable and this, previous to any false conception. Failing this, his movements are a distraction rather than a help, an empty beating of the air.

Chironomy and Dynamics.

The rapidity with which the hand passes through the air indicates the shades of dynamics desired.

We know that a series of Arses has a tendency to crescendo. Each successive Arsis will be higher and more to the left than the preceding one and each, also, will be swifter, hence covering a wider circumference. Evidently such nuances must be carried out in a manner that will not interfere with the equality of the fundamental pulse of the rhythm. All the shades of dynamics, the life, the vigor, the color, the intensity or, on the other hand, the serenity, are dependent on the arm, the wrist, even the fingers of the director.

Rapidity — with consequent broadening of radius in the curve — is a sign of crescendo; the reverse, a sign of diminuendo.

Function of the Fingers.

In all ordinary circumstances, the fingers merely depend upon the movement of arm, wrist and hand. They help to outline the curves as though caressing them.

But they may serve to correct a fault. Within the framework of the chironomic curve, they can indicate each individual pulse and the grouping of these pulses. This is one of the resources of the director for insisting upon the equality of the fundamental pulse, without the detestable tapping which ruins the Chant, and he may use it to correct a fault of inequality. In endings of phrases, the fingers can help to make more clear to the singers the degree of *alargando* desired by the director.

Chironomy on Paper or in the Air.

On paper, the chironomic curves read straight away from left to right. Not so when the director's hand outlines the chironomy. There is a limit to his reach. His arm and hand move from right to left and left to right. There is also a diagonal motion: upward, outward and to the left for successive Arses; downward, outward and to the right, diagonally, for a series of Theses. Between Arsis and Thesis, we curve to the right. Between Thesis and a new Arsis, the arm must swing back rapidly to the left, then upward. Drawings on paper can give little idea of the immense resources possessed by the hand and arm. It is an art that can be learned only by experience. For it does not consist merely in making the right gestures. Everything is in *how* these gestures are made; how much they convey. Those fundamental gestures (Arsis — Thesis — Undulation) that trinity of tools, can be so interwoven, combined, contrasted or melted together that an onlooker can scarcely distinguish where one ends and the other begins. This is as it should be. It takes an artist, a musician, who has analysed the composition in its structure and entered fully into its spirit, to use this technique of chironomy with the clarity and the infinite flexibility that the Gregorian melodies require. He cannot learn the art by rote. He cannot grasp it through the eye nor can he build on anyone's experience save his own. It must become, to him, a second nature. Only then will he realize that a new and most powerful means of expression is at his command by which he can transmit to others every least shade as well as every great surge of melody and of text.

Dividing the Chorus.

The writer has found it useful to divide the group of singers letting one half sing while the other half watches the director's chironomy in silence. Thus each half, in turn, can obtain a clear idea of what the director wishes to obtain, by what gestures he suggests his interpretation and the various nuances he desires the singers to observe. Not being preoccupied with singing, their attention is concentrated exclusively on chironomy. They are even given an opportunity to criticise their fellow singers, and to make the gestures themselves.

If there is any tendency toward inequality in the fundamental pulse or a fatal attraction toward the hideous triplet, the director will use his fingers within

the curves of the chironomy. If all else fails he should not hesitate to tap a few notes, loudly, insistently, indignantly, as a punishment; immediately resuming the silent chironomy when the desired result has been obtained. Usually four or five taps at most will remedy the evil habit.

Chironomy Appropriate for various Compositions.

When should our chironomy follow the melodic line and when should the text dominate the gesture?

1. In pieces such as the hymns where the melody is invariable and the lines of the verses are fitted to it materially, we should consider the melody only and pay no attention to the word-forms.

2. When we have a fixed melodic type adapted to varying texts, should we follow the melody or the text? This question of Type-melodies is more complex. Sometimes the melody will prevail but more often we need to bring out the nuances of the text as well. We can lay down no hard and fast rules on the subject but a few examples will serve to guide the student. The principles which will be applied will enlighten his understanding of the subtle and eloquent art of chironomy.

Fixed Melodic Types with Varying Texts.

The first example is an Incise in the first Mode. Two antiphons begin with musically identical Incises, with texts that differ, not in their number of syllables but in a detail of accentuation.

Fig. 102.

Both have their principal accent on *Fa*, though in one case it occurs on the tonic accent of the word, in the other case, on a secondary accent. It is the accentuation of the first group that differs. *Lápides* has its accent on the first syllable; *Majórem*, on the second. Of course if we were drawing chironomy on paper we should reinforce the curve at the beginning for the former and at the end of the curve for the latter. But how should we translate that

essential nuance by gesture? How convey it to the singers that they may understand and produce that difference in their voices? How? The whole value of chironomy as an art is contained in problems such as these? How? By the relative vigor or gentleness in the movement of the hand and the timing of the vigor.

Lápides will demand an Arsis that is crisp and energetic at the start of the curve.

Majórem, on the contrary, requires an Arsis that starts gently increasing in vigor toward the end of the curve.

From this example we learn that there are two types of Arses:

A.   The type accented on its first pulse.

B.   The type accented on its second pulse (or even on its third).

A.   B.

Lá- pi- \des   Ma- jó- \rem

Fig. 103.

The student should practice these two types of Arses and test them by experiments with his singers, making the two types in silence while the singers guess which type is intended.

Often there is not merely a change of nuance in the gesture where melodies are identical but a real change of fundamental movement. The text causes the change. Thus, we shall take as an example a passage in the Introit *Réquiem aetérnam*, p. 1807.

An identical melody is used for *(do)-na-éis* and for *lúceat*. But the melody, *La-sol-la*, is effected in its grouping by the accentuation of the text. In the former, a thesis plus an undulation is indicated; in the latter, a triplex Arsis takes over the group.

dó- na é- is

lú- ce- at

Fig. 104.

Moreover the dynamics will be totally different in the two cases. The gesture of the conductor must indicate this dynamic difference as well as the rhythmic one. In the first case, the Thesis will drop softly like a caress on the last syllable of *dóna* to spring up vigorously in an undulation over the first syllable of *éis*. In the second case, the vigor will be concentrated on the first note of the Arsis which covers the whole word, *lúceat*.

Descriptions such as these sound fussy and, indeed, would be so were it not necessary to attempt to describe in words musical effects which could be made clear by a single gesture and a single vocal effect were teacher and student in personal touch. Yet so much of the charm of Gregorian Chant consists in the observance of these delicate nuances that we cannot renounce the effort to communicate some of their characteristics through the printed page, ineffective as this means of communication must be.

Repetitions of melodic motifs with changes of text often require constantly varying types of chironomy. We shall take as an example the motif, *La-Sol-La-Sol-Mi* of the *Gloria Mass XV* p. 56. The melody is practically unvarying but the accentuation of the text requires great variety and sensitiveness in the chironomy.

Examples.

Jé- su Chrí- ste
Rex cae- lé- stis

Tu so- lus Sán-ctus

gló- ri- am tú- am

mi- se- ré- re nó- bis

Pá- ter om-ní- po- tens

glo- ri- fi- cá- mus te

Fig. 105.

The student should use fragments such as these, which he will find in other compositions of the repertoire and begin by drawing the correct chironomy on paper (as above); then translate these curves into gestures, seeking to bring out all the nuances that these fragments contain.

Sometimes a phrase that is identical with another will be treated differently if approached from above or from below, thus:

From above :

From below :

Fig. 106.

Here is the same melodic fragment with various texts each one of which suggests a modification of our chironomy.

A)

Antiphon, p. 283.

(See also):

Inclinávit, p. 1092.
Joánnes dútem, p. 1081.

Al- le- lú-   ia,   al- le- lú-   ia.

B)

Antiphon p. 1106.

(See also):

Ante me p. 334.
Quaérite primum, p. 1040.
Unus ex duóbus, p. 1304.
Stans a déxtris, p. 1351.
Ave María, p. 1416.
(in muliéribus, allelúia).

prae- cé- ptor mi- se- ré- re nó- bis.

Si- mó- nis Pé- tri,   al- le- lú-   ia.

Fig. 107.

Wen eed not multiply examples. The principles outlined in this chapter should suffice for the guidance of the student through the intricacies presented by the ever fluctuating relations between text and melody. We might sum them up as follow:

    1. In Hymns: the chironomy conforms to the melody.

    2. In Type-melodies: the chironomy will take account of the variations in text while conforming to the spirit and form of the melody. The majority of the Gregorian compositions require this kind of give and take between the two elements.

In long syllabic passages with undulating rhythm some directors find difficulty in bringing back the right hand to the left side at the end of a member or

incise. This is one of the differences between writing chironomy on paper and carrying it out with the hand and arm. The paper will stand for an infinite number of undulations whereas the reach of the arm is limited.

The best solution, in our judment, is the following:

a) The arm must be brought back to the left.

b) It must be brought back without a jerk.

When and how? An illustration will make this clear:

Di- es í- rae dí- es íl- la'
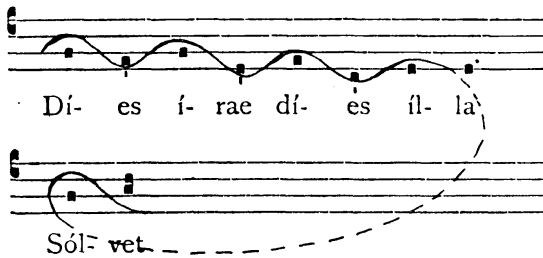
Sól- vet

Fig. 108.

The thesis of the syllable " la " is made, as it were, in reverse, smoothly and rapidly so that the hand finds itself suspended over the accent of " solvet. "

QUESTIONS.

1. Why is chironomy superior to the beating of time in directing Gregoriam Chant?

2. By what gestures does chironomy indicate rhythm?

3. How are the dynamics suggested?

4. What difference in the curves distinguishes duplex from triplex groups of notes?

5. What fault in conducting produces triplets? How can such a fault be corrected? Or, better yet, avoided?

6. What is the function of the arm? The wrist? The fingers?

7. In what cases should the chironomy follow the music exclusively? In what cases should text as well as melody be considered?

8. Might a melodic formula be treated differently if approached from above or from below?

9, Find other examples than those quoted in this chapter of incises that are melodically identical but where the text requires changes of chironomy.

CHAPTER NINETEEN.

OPEN QUESTIONS.

Certain matters that concern Liturgy and Chant have been ruled upon with precision by the Church. In such cases there is no room for personal preference. Other questions that do not affect the fudamentals of Liturgy and its musical expression are left to the taste of the individual. Such matters are the subjects dealt with in this chapter.

I. Instrumental Accompaniment.

Whether or not to accompany the Gregoriam melodies and, if so, how, is one of those questions which each choir director will have to decide. We know that the Church forbids instrumental music at certain seasons, permits it at others, tolerates it in cases of so-called "necessity" at others, but the Church has never *imposed* instrumental music nor even *advised* instrumental accompaniment to the Chant. Where she tolerates, she stoops to human frailty. This being so, each one is free to decide for or against its use.

The arguments in favor of instrumental accompaniment may be summed up as follows : the modern ear is accustomed to listening harmonically as well as melodically and demands something more complex than unadorned monody. This is the first and greatest argument in favor of accompaniment. The second argument in its favor is based on the claim that the organ keeps the singers on pitch.

The first argument is difficult to meet effectively because a truth may be self-evident yet it will not convert a person to the point of liking what he dislikes. Yet, for the sake of those whose preconceptions are not too deeply ingrained, we may be allowed to suggest that a work of art should be presented in the form in which it was conceived and be judged according to the norm that its creator set before himself when bringing that work of art to life. The composers of the Gregorian Chants were not thinking harmonically. They made their artistic appeal by means of a wholly different technique and conception. It was a conception in which a large part was played by mystery. The secret of Modality was not divulged at once. The phrases moved freely and fluidly but toward what ultimate goal? The enigma of Modality was withheld; the secret peeped in and out suggestively but not conclusively, thus arousing interest and curiosity. We are kept guessing. The melody is like a mystery story the solution of which is reserved for the end.

Thus an accompaniment, even the best, makes it impossible for the listener to hear and appreciate the real spirit of Gregorian Chant. If we clothe the melodies with harmonies, the secret is revealed from the start. Sometimes it is not merely divulged but falsified. Many of the tonal magnetisms on which modern harmony is based are in flagrant contradiction to those that inspired the Gregorian artists. Thus, while seeking to enlighten, while dreaming of decking in splendor, the modern composer may guess wrong and lead us along a false trail. Our musical equilibrium is shackled, frustrated, thwarted. But even assuming the best and that the correct trail be indicated, that indication in itself is an artistic anomaly. There are mysteries in all works of art which, if revealed prematurely, drag them down into the realm of the commonplace. Art must suggest more than it states.

It must be remembered, moreover, that the laws of harmony are relatively modern; that they are constantly changing and that they are profoundly different from the laws that governed the Modal progressions of the Gregorian Chants. The musician who selects the type of harmony with which he proposes to "adorn" the ancient chants must, evidently, follow the fashion of a period. Which period shall it be : the Seventeenth, Eighteenth, Nineteenth, Twentieth Century? He must choose and exclude. Whatever he decides upon, he will have forced the melodies to take on the fashion of a given period robbing them of their universality. As well might a modern meddler dress up the Venus de Milo in slacks or slip a pair of skis under the feet of the Winged Victory with a view to bringing these masterpieces up to date. Each work of art should be accorded the right to be seen or heard as their creators conceived them and not be submitted to the indignity of retouches by busybodies.

In another way, and one hardly less serious, an organ accompaniment robs the Gregorian Chant of its life. As we have seen in the foregoing pages, the dynamic shadings are exceedingly subtle; no two tones are alike in force, in color or in movement. The singers seek to give life and delicacy to a phrase by the lift of an arsis, by the gentle caress of a thesis, by the light renewal of a repercussion or by letting a phrase drop tenderly toward its repose; the ever changing rainbow hues of dynamics cause the life blood to flow through the veins of the melody — subtle contrasts, effects of varying nuances. But the organ is not constructed for such subtleties. It is built for effects of sound in superposed planes, for greater or lesser power of massed sonorities. The organ covers the Gregorian phrase with an atmosphere as thick as a London fog through which the singers are incapable of penetrating. All their attempted nuances are vain, crushed by that hybrid combination of organ and voice which mixes about as happily as oil and water. Indeed we are relatively fortunate if this hideous mess be produced by an organ. Too often the Chant is buried under the vulgar wheezing and shrieking of an harmonium.

Thus, while we are free at certain seasons to accompany the Chant, we do so at a considerable risk as regards the artistic result. The preference of the writer for unaccompanied Chant will, no doubt, be evident.

To meet the second argument, let us examine whether we are really called upon to tolerate this artistic monstrosity for practical reasons. Is an accompaniment required in order to keep the singers true to pitch? Where necessity reigns contrary arguments pale into insignifcance.

Let us assume, then, for the sake of argument, that the organ itself is what we call *in tune*, which, practically speaking, is seldom the case. Basing our argument on this supposition, however, we can then ask the further question : *in tune with what?* As we know, the system for tuning an organ, as all other tempered instruments, is to put it thoroughly and systematically out of tune. What happens is that all the intervals have to be widened or compressed, stretched or shaved in order to squeeze them into the octave of our modern scale. The amount of untunefulness in the tuning of these tempered instruments is measured by the tuner according to the number of beats or waves produced by his work in preparing the intervals.

On the contrary, the trained singer, like the player of a stringed instrument, uses perfect intervals unadulterated by beats or waves. Our whole effort in choirs as in the classroom is to teach the pupils to sing true to pitch. Then comes the organ overlaying the voices with intervals tuned to an artificial pitch, tuned to be untrue. The result is cacophony — a veritable chaos of opposing pitches. Far from aiding the singer to remain true to pitch, the organ makes his task an impossible one. Either the singer will hold desperately to his tone, puzzled at the difference between the sounds he emits and those he hears, or he will correct his own tones to conform them to what he hears roared forth by the organ. If the singer is so poorly trained as to pitch that the organ is more nearly true than his voice, then he will certainly be too unmusical to catch the organ's suggestions and correct his own tones during the brief moment between one phrase and the next when he is free to listen. As a matter of fact, the only thing that results from this check-up by the organ is to create a panic among the singers. They realize suddenly and with horror that they are off pitch but they do not know what to do about it; the " waves " and " beats " are too broad, they cannot get their bearings.

We do not mean to suggest that *a capella* singing will necessarily keep singers true to pitch, but at least it will not make it impossible for them to sing true. Singers require formation of voice, of ear, of brain to conceive and execute true sounds. The point we wish to make is that when a singer who sings true, or tries to do so, is pitted against an instrument that is tuned false and that is far more powerful than his own puny voice, the struggle is an unequal one. The singer, drawn by contrasting urges, loses out in the combat and is true neither to the one nor to the other system of tuning.

The difficulty of reconciling such incompatibilities and contradictions may well explain why *a capella* music (whether it be Chant or Polyphony) is the only type of singing permitted in Rome in the great ceremonies of the Church or at Pontifical functions.

How, then, can we maintain the self-evident fallacy the an organ accompaniment is required to keep singers true to pitch? As a matter of fact, experience has demonstrated conclusively that well trained voices of adults or of children who keep true to pitch when singing *a capella*, lose the pitch (usually flatting) when accompanied by an organ or harmonium. Dissonant chords are more fatal than the more consonant ones, but it is not so much the nature of the harmonies themselves that causes the disaster as the pitch of the instrument, tuned to be untrue.

If, because of human frailty or lack of training, voices deviate from the pitch, the instrument will but draw attention to the defect without correcting it. It is painful to listen to singers flatting by a halftone, but will the listener find relief in hearing the organ moving steadily along just a half tone higher? Is there no distraction to our piety in this avoidable torture as we ask ourselves in our agony, how long the parallel semi-tones will continue and just when they will slip into parallel whole tones? It is inconceivable that men calling themselves musicians can posses so insensitive an ear as to tolerate such excruciating abominations.

Neither artistic nor practical justification exists for deforming the ancient and sublime masterpieces which the Church has handed down to us in all their splendor, their glory and their sanctity. Shall we debase these great works of art to make them conform to the demands of an uneducated taste? That is what each one must decide for himself. He may think it worth while to leave the work of art intact and to put his energy into the task of cultivating the taste and the musical perceptions of our Catholic people, who are always ready to accept a truth once it is clearly explained to them. Their capacity for appreciation of beauty is not at fault; it is rather their need for beauty which requires stimulation and guidance, in order that they may learn to love what is good rather than indulge ignorance by debasing a work of art to the level of a taste which we have failed to enlighten. There is no need for permitting the meddling of incompetents who like worms on a lily, gnaw away the perfection of form of these liturgical flowers.

There is, then, no sound argument in favor of overlaying the melodies with harmonies, neither an artistic one nor a practical one. Students who have become familiar with the character and the various forms of the Chant and with the aesthetic principles that animate it, will hesitate before deciding to veil the melodies under deforming harmonies or conceal the subtleties of the phrases under thick, muddling masses of sound. They are free to do so but that freedom will be subject to good taste and musicianship.

2. Choice of Compositions.

We have already spoken of the parts of the *Liber Usualis* in which the most typical compositions can be found. A few words of advice regarding the pieces contained in the *Kyriale* (pp. 11-97) may not be amiss.

The *Kyriale* contains those chants which are to be sung by the people as distinguished from the Schola or Celebrant. They are the chants of the *Ordinarium Missae*. As the *Kyriale* is organized, these compositions are gathered together into groups each one of which corresponds to a feast of greater or lesser solemnity. This grouping is modern, in a sense, arbitrary, and is not obligatory. We are free to sing a *Kyrie* from one Mass, a *Gloria* from another, a *Sanctus* from a third, though many directors prefer to follow the order given in the *Kyriale*. In this connection it must be mentioned that the section entitled, *Cantus ad Libitum*, (pp. 74-94) contains some of the most beautiful, at times the more correct and frequently the easiest melodies to sing in the entire volume. Any of these can be substituted for those contained in the groupings mentioned above.

At what pitch should these compositions be sung? The books contain no indication in this respect. They should be sung in the key best suited to the voices of the singers. Should the nave be filled with children, the pitch will be higher than if it be filled with adults. The Gregorian notation represents relative, not absolute pitch. It is akin to our number notation in this respect rather than to staff notation. The proper pitch will be determined by considering the highest and the lowest note that occur in the composition and then selecting a key in which these extremes will fall within the compass of the average voice.

The groups of Chants in the *Kyriale* have titles, as, for instance, N° 1, *Lux et origo;* N° 2, *Fons bonitatis*, etc. These titles are taken from the *Tropes*. Long before there were printed books to guide the singers, efforts were made to find some memory device to aid the people in remembering the long, sometimes florid melodies. One of these devices was the *Trope*. The earliest form of the *Trope* was the fitting of a text, syllable for note, to the *jubilus* of the *Alleluia* and this form of *Trope* developed into the *Sequence*, though the *Sequences*, in turn, were later composed to melodies of their own. *Tropes* were composed for all the pieces of the Ordinary of the Mass and even for the Propers. The idea was to fit a syllable to each note of the melody. The *Tropes* were often lovely things in themselves with a folksong quality that helped to popularize the original melodies. However, from Latin *Tropes*, *Tropes* in the vernacular began to appear, and *Tropes* in mixed vernacular and Latin. The practice led to abuses both doctrinal and musical and the effect on the rhythm of the original compositions was lamentable. What concerns us at present is the strange fact that the *names* appended to the various groups of chants in the *Kyriale* are taken from the *Tropes* which were designed to fit the *Kyrie* of each group. We give a single example: first, the *Kyrie* with its melody, then the same *Kyrie* with its *Trope fons bonitatis* taken from Mass II of the *Kyriale*, (p. 19).

Kyrie II with Trope.

Kýri- e   e-lé- i-son. Kýri- e, fons boni-tá-tis,

Páter ingéni-te,   a quo bóna cúncta procédunt e-lé- ison.

Fig. 109.

In addition to the title given each group of compositions, we find two numbers attached to each individual piece. The number on the left indicates the Mode of the composition. The number, or numbers, to the right indicate the date of the manuscript from which the piece was taken. This number does not fix the date of the composition itself; a melody may be much older than the manuscript from which it was transcribed. Indeed, many of these melodies bear intrinsic evidence of greater age. It is the common belief among experts, for instance, that the *Kyrie* of Mass XVI and the *Gloria* of Mass XV are primitive melodies, probably the earliest settings to these texts, which might well have been the chants sung by the early Christians long before the organization of the Liturgy by Pope St. Gregory. Whether such be the case, or not, strangely enough we find this particular *Kyrie* marked " XI-XIII s. " and the *Gloria,* " X s. ".

These figures remind us of two facts :

1) When the barbarians over-ran civilized Europe, they made a holocaust of manuscripts. Practically nothing, save a few musical fragments, remains of the manuscripts of the Ninth Century, and nothing of the earlier centuries. The Tenth century is about as early as we may hope to find complete musical records. Thus, in the *Kyriale,* the mark " X s. " indicates a melody found in a Tenth century manuscript. The music may be older than that, but it is not more modern.

2) What are we to conclude when we see a composition marked with several figures as, for instance, the Kyrie of Mass XVII : "(X) XV-XVII "? Why would it not have been sufficient to have indicated the first manuscript in which the piece was found? The explanation is well known today. We have here a case of where the worm turned, — not the book-worm but the scholar-worm. These numbers represent the reconciliation of obedience with science.

When the Vatican Commission met to edit the *Kyriale,* there were differences of opinion and differences of taste among the members. One party, the

majority, was in favor of restoring the melodies to their original form as found in the most ancient and authentic manuscripts. The minority favored compromise, the adoption of forms more familiar to modern ears and which they called a " living tradition ". The discussion was lively. Finally, the President of the Commission was authorized to make the decisions and ruled in favor of the " compromise " melodies. These became the official melodies of the Church and, undoubtedly will remain so for many years to come.

The monks of Solesmes had been in the ranks of those who favored an integral restoration of the melodies. Nevertheless, they bowed before the decision of the Holy See and reproduced the *Kyriale* in its " compromise " form which had become official. For the use of their own Order and for the benefit of those others who might wish to profit by their science, they added the rhythmic signs (the Holy See having ruled that these signs should remain the exclusive property of the Benedictine monks of Solesmes), but in publishing the Kyriale, the worm turned just a fraction of a millimeter. Those dates printed at the right of each piece show clearly whether the piece in question was reproduced integrally or whether it was a hodgepodge (a bit gleaned from this century, a bit from that), or whether, again, it was a piece that could not be found in any manuscript whatever. In the latter case, we see a blank at the right (pp. 45, 53, 66, 87, 88). Almost all of these melodies are sung at Solesmes, even the poorest, but the latter are selected to use during Lent as an artistic penance. Thus all thing can be made to serve a purpose!

As far as we are concerned, the numbers to the right of the melodies can be made to serve the precise purpose for which they were intended : to enable us to select the best melodies rather than those that are a medley and a hodgepodge. The best compositions are usually the easiest to learn. If we wish to stimulate the Congregation to sing the Ordinary of the Mass, we can accomplish this only by keeping to a limited repertoire without too frequent changes. We shall tire less quickly of the best compositions than of those that are shoddy. We may, of course, choose what we wish, but it is well to know what is true to type and what is not. Since we have so wide a choice, it is advisable to concentrate our energies on the best of the melodies. A tentative list is appended that is merely suggestive, for each one will choose according to his own taste.

Mass I.	Excellent throughout.
Mass II.	The Kyrie and Agnus Dei.
Mass III.	The Kyrie, Gloria and Sanctus.
Mass IV.	The Kyrie, Gloria and Sanctus.
Mass VI.	The Kyrie and Gloria.
Mass VII.	The Kyrie and Sanctus.
Mass VIII.	Modern — to be avoided.
Mass IX.	Kyrie and Gloria.

Mass X.	Kyrie and Agnus Dei. (The Kyrie of this Mass is an earlier and better version of the Kyrie of Mass IX.)
Mass XI.	Kyrie, Gloria and Sanctus. (A better version of this Kyrie is found in the *Cantus ad Libitum*, p. 80).
Mass XV.	Gloria and Sanctus.
Mass XVII.	Kyrie, p. 81 of the *Cantus ad Libitum* should be substituted for this incorrect version. The second Kyrie, the Sanctus and Agnus Dei, though relatively modern, are good of their kind and easy to sing.
Mass XVIII.	Kyrie, Sanctus and Agnus Dei.

The Six Melodies for the Credo.

Credo I.	The best according to Dom Mocquereau.
Credo V.	The next best.
Credo VI.	The next best.
Credo III.	Frankly modern but unobjectionable.
Credo IV.	Not Gregorian Chant but the soprano voice stripped off a polyphonic composition.
Credo II.	The worst of all. A poor, mixed up adaptation of Credo I.

THE CANTUS AD LIBITUM.

Many treasures are found in this section, chants that should be better known to our singers.

The Kyries.

No. 1 *Clemens rector* is a superb composition, most effective where the voices of men ands boys alternate.

No. 2 *Summe Deus* is charming and rather easy.

No. 3 *Rector cosmi pie* is a little more difficult but charming.

No. 4 *Kyrie altissime* is in the Major Mode ([1]) and should replace that of the all too popular *Missa di Angelis,*

No. 5 *Conditor Kyrie omnium* is beautiful and very easy.

No. 6 *Te Christe Rex supplices* is a lovely composition, a variant of *Kyrie Lux et origo* (Mass I) See the *Christe eleison.*

([1]) Our readers will note in this connection that whenever a melody in Mode 5 or Mode 6 contains a B flat throughout (not accidentally but constantly) these melodies belong to the Major Mode. Thus in Kyrie 8 instead of reading : *Fa re fa fa sol la teu la sol fa, etc.*, we should read : *Do la do do re mi fa mi re do, etc.*

No. 7   *Splendor aeterne* is a very interesting composition in the first Mode.

No. 8   *Firmator sancte* is in the Major Mode, very easy to sing, and should replace to advantage that of the *Missa di Angelis.* It should be one of the most popular pieces in the book.

No. 9   *O Pater excelsis* is not particularly characteristic.

No. 10 *Orbis factor* we have already mentioned as recommended to replace the Kyrie of Mass XI.

No. 11 *Kyrie salve,* we have mentioned as a better version of the Kyrie of Mass XVII, for Advent and Lent, for which it should be substituted.

The Glorias.

Gloria No. 3 is beautiful but not easy.

Gloria (Ambrosian Chant p. 88) is a marvel of alternating simplicity and ecstatic enthusiasm. It is not difficult as regards the notes, but requires great vocal control for the execution of the long *jubilus* on final syllables.

These few notes may be of use to the student as a guide to the compositions of the most enduring merit contained in the official *Kyriale.* The choice of a really good composition rather than that of a shoddy one, will be a permanent addition to the repertoire of a choir or a congregation of which neither the director nor the singers will tire during its preparation nor its repetition.

QUESTIONS.

1. Give some arguments for and against the accompaniment of Gregorian Chant.

2. Is it necessary to follow the order of Chants as given in *Kyriale* or may Chants from the *Cantus ad Libitum* be substituted? In certain cases, is it advisable to substitute? Name some of these cases.

3. At what pitch should the chants be sung?

4. What is the meaning of the figures to the left of each composition? Of those to the right? When there are several figures, what conclusion should we draw? When there are no figures at all at the right of a composition?

5. From what source does the title attached to the Kyriale Masses come?

6. When a melody uses a B flat constantly throughout and it is in the fifth or sixth Mode, what should we conclude?

7. If we wish to encourage congregational singing, what are some of the means that will prove helpful?

CHAPTER TWENTY.

MUSICAL EXPRESSION.

Among the matters depending, of necessity, on individual culture is that of expression. How much and what kind of expression is appropriate to a rendition of Gregorian Chant? Shall we give to our interpretation all the dramatic quality that the melodic progressions suggest or shall we restrain ourselves to a rendition that is dull, drap and impersonal? Evidently, perfection lies somewhere between these two extremes.

I remember directing a country choir in Italy. Suddenly I heard a loud, explosive crescendo followed by an almost inaudible pianissimo. "What's that?", I asked. Aggrieved, the singers replied, "Why that's expression!"

In similar taste is the abuse of the "swell" or expression stop which some demon of impiety has attached for our sins to harmoniums and organs over which young ladies preside and from which they extract an expression that resembles the dying wheezes of a broken winded horse. We might easily multiply examples of what not to do, these grotesques of music, for, as a contemporary author remarks, "There is no end to the ways in which music can make us suffer." (1)

Let us make an attempt, instead, to approach the subject in a constructive spirit and try to consider what legitimate, honorable expression should be and how we may capture it. This is not a problem that applies to Gregorian Chant alone, but to all music, whether religious or secular.

It has been said by Paul Valérie, I think, that taste is made out of a thousand distastes. "*Le goût est fait de mille dégoûts.*" Good taste, which may be educated and cultivated if it be not a natural endowment, will save us from grotesque errors. But mere reaction from disgust will not suffice in itself to give that creative touch, that mysterious magic that overflows in expression. Expression is something more than good taste but which never contradicts its laws.

"Music is at once sensuous and super-sensuous. It has the key to our spirit if our spirit has the right keyhole. It can carry us beyond the realm of sense" (2) which is precisely why material rules are difficult to formulate. "Why these combinations and juxtapositions of numbers in rhythmic succession should move us so deeply is beyond understanding. Is it because music seems to come nearer than the other arts to the pure act of creation? From the void

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(1) *Margaret Chanler. Memory Makes Music*, p. 16.
(2) *Margaret Chanler. Op. cit.*

of silence and the chaos of inarticulate sound the master takes what he needs
and cunningly fashions music in patterns of time. This is very like making
something out of nothing. If the work turns out to be a masterpiece it has
added a new beauty to the splendor of life and a new joy for those who in
listening participate in its creation. " (1) This participation depends on the
qualities in our own souls and the degree of affinity we possess with the
masterpiece to which we listen or which we seek to interpret.

   In what does this magic of expression consist? Does it consist in dynamic
changes, in carefully thought out musical accents, in rhythmic subtleties, in
varieties of timbre, in well proportioned *tempo rubato?* Any one of these things
or all of them together may become elements of expression even as they may
become sins against honorable interpretation. For expression, in the final
analysis, is *truth*. It is truth perceived with insight and imagination yet truth
conveyed according to the most strict integrity. It is implicitly contained in the
composition itself and never something stuck on from the outside, still less
something pertaining to the temperament of the performer that is not first found
in the genius of the composer.

   Integrity, then, is the first virtue. Each composition, be it religious or secular,
must be studied carefully as a whole and in each minute detail so that it will be
performed with perfect accuracy. Here, there is no question of good or bad
taste. Accuracy is the minimum requirement for any performance. This
means, perfect rhythm, perfect pitch, perfect phrasing. These constitute the
framework of the structure on which expression can be based, but only that.
Over and above these essentials, what we might call the minimum required by
integrity, comes a spiritual grace. The performer, by a sort of musical
contemplation, must enter deeply into the mood and intentions of the composer,
remembering that he himself is nothing and the composer is everything; that he
himself is merely an instrument for giving life to the thought of another, to the
feelings of the master who drew the composition " out of the void of silence, out
of the chaos of inarticulate sound. " If a study of the master's life and times,
his state of mind at the date when he wrote the piece in question, helps the
interpreter to capture the mood, then such facts are not without value, but they
are not essential to insight. The whole problem is one of the spirit, of
congeniality between the creator and the interpreter.

   The first thing to capture is the general tempo of a composition. This is not
always an easy matter. The printed page is chary of indications and those
given are often the opinions of publishers rather than those of authors. In the
Gregorian Chants, we have no indications at all. Perhaps we may seek
enlightenment regarding the general tempo by listening to recordings. Our
confusion increases, for we find each choir inventing a tempo which differs from

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(1) *Margaret Chanler. Op. cit.*

that of others, the same pieces sung now at a gallop, now at a snail's pace. We do learn, however, that haste robs the piece of its serenity and dragging causes the piece to fall apart and die. That conviction is something gained. Probably the best idea of general tempo may be obtained by listening to the Chant as sung by those who devote their lives to this particular kind of worship, the Monks of Solesmes who have made some records, all too few and all too ancient, which can at least be imitated in the question of general tempo. ([1]) In every composition, there is a tempo that is just right and all others are wrong. How to find this ideal tempo? Bruno Walter is credited with having said that, with Mozart, there is always some little point, a detail, a nuance, which, when once found, gives the key to the master's idea and reveals the general tempo of the piece. No doubt the same is true of other composers if we take the trouble to search diligently. That nothing will be revealed to a superficial glance is obvious. As regards the Chant, some scholars and musicians affirm that there is a fundamental relation between the pulse of the melodies and the heartbeat of a person in normal health, which may be one of the characteristics of this music which makes it so satisfying from a physiological, psychological and spiritual aspect. If this be true, an incorrect general tempo selected by a choir director would be a serious blemish and would deprive the liturgical melodies of part of their efficacy.

Let us assume that the interpreter has arrived at technical efficiency, has given the composition serious study, has selected a general tempo, has drawn from the printed page all that it contains : is he sure of giving the composition correct expression? By no means. The result may be a cold, formal, inexpressive rendition. Merely to give out notes, rhythms, phrases accurately is not expression though it is the essential foundation on which expression can be based and without which no legitimate expression is conceivable. Expression is something more than mere integrity but it is *not something different.*

The artist must possess every detail of text and music as though there were his own. Next, he must *be possessed by them.* Only then will the spirit of the composition be rendered with the freshness of an improvisation, as though it were being given life for the first time. The technique so laboriously built up must be forgotten or rather so subconsciously possessed that all the artist's powers are given to making the composition speak for itself in its own language, its own form, its own spirit.

Yet all will be in vain if the interpretor be mediocre. Do not let us confuse ignorance or inexperience with mediocrity. The former are curable, the latter, never. Mediocrity is a permanent state, a deformation of the soul. The mediocre musician can be recognized at a glance; he is satisfied with himself and with his work. Why make an effort to improve what seems to him fully

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([1]) Gregorian Chants. Solesmes Edition. Victor Company. No. 87. Two volumes.

adequate? A word of advice is wasted upon him or is taken as an insult. Whereas the ignorant and the inexperienced are sometimes humble; they are capable of improving and of rising ultimately to the stature of true artists.

When the true artist has completed the technical work, thought over and lived into the composition to the point where he has become a flexible instrument through which the composer can speak, then that secret thing that is above technique and beyond mere integrity will appear he knows not how, that magical enchantment which we call *expression*. It may reveal itself in the subtle highlight of a phraseological accent, in the slight elasticity of a rhythmic figure, in a change of timbre, in a dynamic or agogical nuance, through one or many of these things, but whatever form it takes will be something real and penetrating, something altogether sincere and intrinsic to the composition itself. It will not be a veneer nor something pertaining to the mood of the interpreter as distinguished from that of the composer. It will represent the intimate fusion of two natures which express themselves as one. Beyond mere perfection, then, there is that illusive quality of genius which is something just a little *more but of the same kind*.

"Genius is all-important to art as it is to religion, to science and other spiritual and intellectual activities. It is the angel that comes from time to time to trouble the waters of the sluggish pool, to give them fresh life and healing powers. Without these occasional and unpredictable visitations human reason, like the pool of Bethesda, would grow stagnant and unprofitable. We use the word freely, knowing vaguely what we mean by it; but genius is hard to define, for every definition implies a negation and the limits of genius is beyond our ken. It transcends discursive reason, for it has wings that discursive reason lacks and flies lightly over barriers thought to be impassable. It bears to common aptitude the relation of the fourth dimension of space to Euclidian geometry, of great love to dutiful affection, of the religion of St. Francis of Assisi to that of the ordinary church-goer. Genius opens new ways to the spirit, paths that may lead to glory or to a tangled wilderness; their novelty and their hazard are a part of their attraction." ([1])

But the average student and singer who knows all too well that he lacks genius, shall he remain totally inexpressive in his music? Certainly a total lack of expression is preferable by far to false expression. He must avoid the false as a mere emotional self-indulgence. His task is to make the soul of the music perceptible to the soul of the listener and he can only do this if his own soul be deeply moved. A singer, or other artist, must reveal a hidden treasure. Symbols on a printed page are the same to the eyes of a casual reader as to those of a genius, but the treasure will remain forever concealed from the one and revealed to the other. Thus, we believe that, given ordinary talent and

([1]) *Margaret Chanler. Op. Cit.*

persevering study, we may reach the point of giving true expression to musical compositions. If we begin by practising the musical virtues of strict integrity and perseverance, the golden shower may be our reward; the angel may come to stir the sluggish pool. Whereas, should we start out on any other basis, the little talent that we possess might be taken from us and we would stand revealed as charlatans.

Expression in Gregorian Chant.

What we have said so far applies to all music. If secular musicians give honorable service to provide a brief moment's delight to concert audiences, how much more should the church musician, whose ideal is the glory of God and the edification of the faithful, give to a preparation that will be thorough, sincere, persevering, honorable. To God is due our best efforts. Too often we offer to God what is unworthy of the lowest type of concert audience. Preparation is niggardly and results are lamentable. We assume that none of our readers are numbered among these miserable, unregenerate bunglers.

Preparation.

As an operatic singer must enter into the personality of the character whose part he takes in the drama, so the liturgical singer must begin by considering :

   a)   Who is speaking.

   b)   Under what circumstances, the words were uttered.

   c)   How, under those circumstances, he himself would feel and act.

On the other hand, some of the compositions will be matters of pure narration or description.

These considerations will affect the type of expression required by the music.

The suggestions which follow are all based on the preliminary assumption that the principles regarding technique described in the foregoing chapters have been grasped and will be applied consciously or, better yet, subconsciously, by the student seeking true expression.

Examples.

Introit. Dóminus dixit ad me. Christmas (p. 392)

   a)   Who speaks? God the Father.

   b)   Under what circumstances? At the birth of His Son in human flesh He recalls the Eternal Generation of the Second Person of the Holy Trinity. " In the beginning was the Word ".

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The atmosphere is one of mystery, of solemnity yet of tenderness. The melody is one of those which we have called *concentric*, which moves over a small range with no dramatic character. The interpretation will depend entirely on the interior spirit of the singers, their degree of intense contemplation. We cannot, evidently, put ourselves in the place of God and feel as He feels, but we can, at least appreciate what He has done for us and let our gratitude express itself through our voices.

Another example in somewhat the same category, is the *Introit for Easter*, *Resurrexi et ad tecum sum*, (p. 778).

The text, taken from Psalm CXXXVIII, is placed by the Church on the lips of the risen Saviour. To whom does he say these words? To the Eternal Father? Perhaps to His mother, Mary, to whom many pious souls believe that He appeared first of all after His resurrection. Among these we number St. Teresa of Avila to whom Our Lord in a vision said "that when He rose again He showed Himself to Our Lady because she was in great trouble for sorrow had so pierced her soul that she did not recover herself at once in order to have the fruition of that joy... He remained long with her then because it was necessary to console her (¹).

If we adopt this circumstance as a subject for contemplation, the words, " I have risen and am still with you " would be murmured gently, consolingly and very tenderly. The melody itself lends itself to such an interpretation. There is nothing in it resembling a shout of triumph. On the contrary, it is controlled, mysterious, almost hesitant, rejoicing with trembling, full of unhealed impressions of past pain and of, as yet, but half-realized joy. The melody is concentric, the range limited. There is hardly a phraseological accent to be found. All is hushed, interior, mystical.

These two Introits are examples of melodies whose rendition depends wholly on the result of contemplation of the mysteries themselves. No amount of mere technique will replace an appreciation and adoration of the Persons who speak and of the circumstances in which they do so.

Other melodies are more dramatic, particularly those which are constructed on the principle of the Arch, as we have pointed out in Chapter Nine, where we have listed many examples of these melodies. Even in cases where the melody itself gives color and character, the singer should not omit the analysis of what we might call *spiritual* or *psychological* aspects of persons, places, circumstances. This is as necessary as studying the Modes, the Rhythms, the Incises, etc. Gregorian Chant cannot be sung even correctly from the outside. The same can be said of other music but perhaps to a lesser extent since the Chants are at least ninety percent dependent on contemplation of spiritual truths and of heroic actions. A painter or sculptor of religious subjects cannot study anatomy and

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(¹) St. Teresa's Relations, tr. Davis Lewis. The Newman Bookshop, p. 455.

color alone. When the interior spirit is lacking the results are mere trash. So it is with the singer of Gregorian Chant. The liturgical melodies are an education of the souls, they must represent a growth in holiness as well as in fineness of musical perception.

Pure Narrative or Simple Statement.

Evidently, if no one speaks, there will be no dramatization of person. Circumstances, though, may be considered. Some narrations are sung simply, directly, without any expression at all. They are meant to convey facts. Other narratives are of a nature to call for expression; those wherein we take spiritual part by placing ourselves among the spectators and thus feel the repercussion of the scene described.

An example of the former, is the Antiphon on a fixed formula of the First Mode, *Jesus autem transiens* (p. 1089). This is a simple statement of fact. Another is the Antiphon, *Subiit ergo* (p. 564) also on a formula of the First Mode. While this is a mere statement of the fact that Jesus went up on a mountain and there sat down with His disciples, there is more in this statement than would appear on the surface. We know from the context that this antiphon prepares the Passion. It uses the same melodic formula as that selected for the dolorous antiphons at the end of Matins in Holy Week. We also note episemas of expression over the last two incises. We wonder whether Our Lord had not gathered His disciples about Him to prepare them for His impending Passion. If we take this view, we would sing the melody with more solemnity than if we were interpreting it as a simple statement of fact:

Hodie (p. 413) is an Antiphon which we can interpret as a simple statement of three historical events and sing it as a pure narration; or, on the other hand, we might conceive it as being sung by astounded and rejoicing angels, or, possibly, by a group of amazed Shepherds. It will be a matter of personal taste whether or not to personalize this Antiphon and others of its kind. If we sing it as a pure narration, it will be less expressive, more rapid than if we personalize it. The melody seems to lend itself to a certain breadth and sentiment.

Antiphons : Redemptionem (p. 412), *Exortum est* (p. 412), *Apud Dóminum* (p. 412) *Herodes irátus* (p. 413), *Satiávit,* (p. 563) are cases in point. The students should examine these pieces with a view to deciding whether or not they are pure narrative and, if not, what spiritual and psychological preparation is advisable for those who propose to sing them. Other examples will be found in abundance in the pages of the *Liber Usualis.*

The majority of the Antiphons, however, even though they may merely recount events or state facts, are such as demand expression. *Dominus tamquam ovis* (p. 647), *Posuérunt super caput ejus,* (p. 694), *Mulieres,* (p. 738), *Oblátus est,* (p. 651), are examples of this type. We stand below the Cross of Christ and

watch the sign nailed above His head in *Posuerunt.* In *Mulieres* we witness the sorrow of the mourning women sitting by the tomb. In *Dóminus tamquam ovis,* we watch Our Lord before His judges, the victimized lamb, who opens not His lips. The melody itself is restrained to a pentachord. Yet the pathos loses nothing from this understatement. The last incise carries two episemas of expression over the words, *et non,* which form the climax in that melody of resignation. In the Antiphon, *Oblatus est* the music broadens out as though underlining the words *voluit* and *ipse* that we may realize the weight of the burden assumed willingly for us. The *expression* is all there, the notes cannot be sung even correctly without being sung expressively. Yet to sing this music in a spirit of true appreciation and gratitude we must place ourselves in spirit before the Cross. There is no other way in which to capture and convey the full savor of these melodies save from the inside, the fruit of our personal meditation on the mysteries of the Redemption. If we are incapable of such meditation or simple contemplation or if we fail to give the required time to such spiritual preparation, we can never sing the Gregorian Chants correctly even though our voices might be as pure as those of the angels or exceed in range that of Caruso.

Before leaving the subject of the narrative chants, we must mention one of a highly colored descriptive nature which approaches what we call today *program music.* We speak of the Offertory *Reges Tharsis* (p. 461). Its elaborate, Oriental style of ornamentation, its repercussions, its repetition of melodic figures on different degrees of the scale (*munera, offerent; omnes, gentes,* etc.) make it one of the most interesting chants in the book, and one of the most eloquent. We sense the length of the journey through the neums that lead up to the adoration of the Infant Jesus by those strangers from afar, the first fruits of the Gentile world. We journey with them, participate in their fatigue, arrive with them at the Crib and share their joy at the feet of the little King and His mother.

Speech by Individual Persons with and without Narrative.

Antiphon, *Pater juste* (p. 578). Who speaks? Our Lord. Under what circumstances? The melody is comprised in the extension of a hexachord. Our Lord speaks in confidence, almost in a whisper to His Eternal Father. The only emphasis comes on the word, *ego* which contrasts with *mundus.*

Antiphon : *Vidimus stellam,* (p. 462). Who speaks? The magi, and in haste until the point where the melody broadens out with deep expression at the words *adoráre Dóminum.* Note the melodic accent on é- (jus). We seem to capture the personality of these men, their eagerness and rapidity in obedience, their respect and humility before the Infant King. If we want to find the right musical expression, it will be found only if we look, not *at* them, but *with* them.

Antiphon, *Tolle puerum,* (p. 436). An Angel speaks; a message of joy.

Communion, (p. 462) The Magi speak.

Communion, (p. 438) Our Lord speaks.

Antiphon, *Fili quid fecisti*, (p. 438) Our Lady speaks. Jesus answers.

Communion, *Fili quid fecisti*, (p. 481) Our Lady speaks. Jesus answers.

Here we begin to see the outlines of a drama in miniature. We enter into the personality of the speakers, as far as we are able, and try to feel what each character felt in pronoucing those words. The briefer version in the Antiphon is almost more eloquent and more personal to each speaker than the môre elaborate Communion.

Antiphon at Magnificat, *Interrogabat Magi*, (p. 482)

    a) Narration.

    b) Question by Herod.

    c) Answer by Magi.

In this more developed drama the singer should bring out the distinction between mere statements contained in the narrative phrases, the personality of Herod, the hypocrite, and that of the Magi, full of sincerity and faith. The melodic imitation between the narrative phrase exposing the question to be asked Herod and the answer given the latter by the Magi is a veritable stroke of genius. This little drama loses none of its eloquence because of its brevity.

Communion, *Dixit Dóminus* (p. 487). Here we have a more developed form of drama : a) Narrative or statement, b) Jesus speaks, c) Narrative, d) The chief steward speaks, e) Narrative or Statement. It is inconceivable that anyone could sing this Antiphon in a stupid uniformity from beginning to end. The melody itself is now tranquil, now almost explosive in its dramatic quality. Each section of the piece stands out in bold relief and contains the kind of expression required. Our Lord's command, while limited in range melodically, is almost dogmatic, definite, insistent yet suggestive of the impending mystery by the episema of expression over the word, *aqua*. The chief steward, on the other hand, speaks dramatically, he can hardly contain himself, and we may sing his phrases of amazement almost without restraint. How, indeed, would we ourselves have felt at the sight of so unexpected a transformation of water into wine, and the best wine at that? The singer should separate the sections of this drama by silences somewhat longer than usual because their character is so different. After the explosion of amazement by the chief steward, the simple narrative or commentary on the event is welcome in its simplicity and serenity.

Antiphon, *Dómine si tu vis* (p. 491). Another drama in miniature: a) the leper speaks, b) Narrative that prepares the miracle to come, c) Jesus speaks. Here it is the narrative portion of the melody that carries all the expression. The leper is too intent on his request to dramatize or elaborate melodically.

Jesus is too powerful for anything save the utmost simplicity. The narrative, between one speech and the other, gives all the atmosphere of the drama. We seem to see the look in our Saviour's eyes as he glances at the leper, touches him with his hand and decides to cure him, perhaps spiritually as well as physically. The melody would lead one to think so. The narrative, then, must be sung with expression, with love.

We are tempted to multiply the examples, but will confine ourselves to the enumeration of a few that are typical and which will give the key to the manner of approaching the study of the pieces that form the repertoire of the liturgical books. (¹)

Antiphon, *Collígite*, (p. 494)

    a)   A long speech by Jesus on a fixed formula used with supreme art.

    b)   A mere suggestion of narrative.

Antiphon, *Dixit Dóminus ad Adam* (p. 496).

    a)   Narrative.   b)   God the Father speaks.

Antiphon, *Quid hic statis* (p. 502).

a) Jesus, as the employer, speaks.   b) Narrative.   c) Workmen answer in a tone of discouragement. The melody as a whole is made of fragments gathered together and centonized with taste and charm.

Antiphon at Magnificat, *Dixit pater familias*, (p. 503).

a) Narrative.   b) As pater familias, Jesus speaks.   c) Narrative.   d) Workmen answer; one feels their embarrassment at being idle.   e) The pater familias speaks in a melody high in pitch, full of hope, of encouragement, even of tenderness and pity, contrasting like a ray of sunshine with what has gone before in this little drama. Note particularly the word, *Ite*, with its signs of expression, those episemas which give a sense of insistance, of a pressing, warm, urgent invitation. Note, also, the episema over the word *víneam*. Note the little figure, *Mi fa mi re re* that concludes the phrase of question " Why idle? " and that of the invitation to *víneam meam*. Many are the ingenius melodic devices in this little drama which an attentive student will discover with delight. After the narrative of simple statement, comes the question, an implied reproach. Broaden out from the word *Quid* to full bar. In the next narrative the shame-faced attitude of the workmen is felt. They know they should not be standing idle, wasting their time, and are trying to find a valid excuse. They formulate it in subdued tones. Into this murky atmosphere,

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(¹) For those who desire a more detailed commentary on expression in Gregorian Chant, we recommend a work in two volumes by Dom L. Baron, entitled, *L'expression du Chant Grégorien* which contains an analysis of text and music of all the Masses for the Sundays and Principal feasts of the Liturgical Year.

the luminous, *Ite* of Our Lord penetrates, restoring, hope and confidence. He forgives all, He does not even speak of the idleness nor of the insincerity of the excuse, but emphasizes the cure: *now* they must go at once and labor in the vineyard. This little drama is as expressive as anything contained in the Gregorian repertory, despite its brevity and condensation of a great theme.

In the Antiphon, *Miserere mei* (p. 518) there is no narrative, no connecting link between the words of the two speakers. The melody ingeniously centonized is tender and profoundly moving in its simplicity. a) The blind man speaks. b) Jesus speaks in a phrase that suggests the loving look that fell upon the blind man. c) The blind man puts his request into words, hesitantly, as though he feared that he was asking too much. Our Lord's answer is not even given, nor a declaration of the cure. We know what happened by the quality in that tender phrase of the Lord as he asked the blind man what it was he wanted.

Five Antiphons give us a picture in sound of Our Lord in combat; before the Temptor, Satan, and before his persecutors at Jerusalem.

Non in solo pane (p. 538); *Dóminum Deum,* (p. 538); *Ego Sum,* (p. 568); *Ego démonium,* (p. 568); *Ego glóriam,* (p. 569). They are all in the Eighth Mode, Note the strength of the affirmative intonation of the last three, and the subsequent detachment. The responsibility is left to the adversaries. Here we must take part in the drama, with Our Lord's friends or with his enemies.

In a totally different spirit we contemplate the scene of the Transfiguration. St. Peter, in his ardent voice speaks : *Dómine, bónus est,* (p. 545) on a centonized melody of the First Mode; and again, (p. 549), in *Faciámus hic* using a type melody of the Fourth Mode transposed. In *Visiónem* (p. 550) Our Lord warns the apostles to keep the vision secret until after His death and resurrection. Here, again, we have a centonized melody of great beauty, this time in the First Mode. The prophecy of His death and resurrection which apparently passed almost unnoticed by Peter, James and John, must not pass unnoticed by those who listen to our singing.

Extremely touching is the brief drama between the woman and Jesus in the Antiphon, *Némo te condemnávit,* (p. 558)

a) Jesus speaks, almost dryly at first, save for a suggestion of sympathy conveyed by that episema over the word, *múlier.*

b) The woman replies in a, murmur of shame and humility. There is a questioning upward glance ending the word *Dómine.*

c) Jesus speaks in a reassuring tone, followed by a note of warning which ends dogmatically by a sudden fall to *Mi.* We think that none of these

delicate nuances of sentiment are contained in the words themselves, but that the music provides a commentary which is the result of the contemplation and inspiration of the holy anonymous composers who gave us these melodies with their musical implications of so profound a nature.   It is this quality that makes Gregorian Chant so dear to persons seeking to lead an intense interior life.

Students may look up the following Antiphons and analyse them from the point of view of persons, circumstances etc., and also from the musical standpoint of fixed melodic types or centonization of thematic material:

1.   *Amen, amen díco vóbis*   (p. 574)
2.   *Páter júste*   (p. 578)
3.   *Hosánna Fílio Dávid*   (p. 578)
4.   *Cum appropinquáret*   (p. 584)
5.   *Páter si non pótest*   (p. 601)
6.   *Tíbi revelávi.*   (p. 601)
7.   *Invocábo.*   (p. 601)
8.   *Ait látro.*   (p. 691)

From Passion Sunday through all of Holy Week the singer will find matter for deep meditation since much if not all of the text with its musical setting represents words either pronounced directly by our Lord or words placed on His lips by the Church.   The music is intense in expression but can only be interpreted if the person of the speaker and the circumstances be kept in mind.   This study can produce deeper devotion to the Passion among the singers, and, through their interpretation, stir the devotion of the faithful who listen.   Evidently we must begin by capturing the spirit of scene, of feast, or of season before we can prepare to give it musical expression.

We have drawn most of our examples from the Antiphons because of their brevity and concentration.   Some of them have the perfection of a cameo or a bit of carved jade but are as glorious in their way as the sculptures on the frieze of the Parthenon.   There are exquisite melodies the range of which is contained within a Tetrachord, as, for instance, the Antiphons, *Sána Dómine,* (p. 1794), *Dómine,* (p. 303), and the familiar *Agnus Déi* (p. 1815   as also the Allelúia, (p. 292).   Others confine themselves to a Pentachord as the Antiphons *Allelúia,* (p. 298) and *Beátus pópulo,* (p. 309), *Allelúia,* (p, 294) and *Allelúia,* (p. 316).   The number of Antiphons confined to the range of a Hexachord is legion, among them *Dómine bónum est,* (p. 545), *Qui non collígit,* (p. 556), *Visiónem,* (p. 550), *Ego glóriam,* (p. 569), *Ego daemónium* (p. 468), *Accépit,* (p. 559), *Ego sum resurrectiónem,* (p. 1804), *Sit nomen Dómine* (p. 1824).   It is

perhaps more difficult to compose a great work in small compass than to compose one with unlimited space at one's disposal.

However it must not be thought that the principles of interpretation which we have recommended apply to the smaller forms of composition only. The larger forms require similar study and treatment.

The words of the Introit, *Júdica me* (p. 570) and the Tract which follows are taken from the psalms of David and placed by the Church on the lips of the suffering Redeemer in His Passion. Contemplation alone will help us to obtain the true expression of that complaint, so calm, so dignified, yet giving expression to Our Lord's exhaustion from pain, physical and mental.

The Offertory, *Confítebor* and the Communion *Hoc Córpus*, (p. 573) are similar pieces, the former full of confidence in God the Father; the latter, a restrained, concentric melody of almost narrative-like simplicity in under-statement of a tremendous fact falling from the lips of Jesus, followed by a brief statement, "*díxit Dóminus*". Then, suddenly, the melody takes wings as Jesus orders the apostles to do these things in memory of Him. Of course the singer will bring out the principal and general accents in this melody, but its true spirit, the heavenly manna it contains, will be captured only by meditation on the scene, the circumstance and the persons. The form of the phrases, the choice of principal accents, all this is what we have called, in the beginning of this chapter, the elements of integrity. The rest must flow from the soul of the interpreter.

Offertory Mode 8, *In monte Olivéti* (p. 580). The students will prepare this piece in the manner described above.

Responsory, Mode 2, *Collegérunt* (p. 579). The students will note which passages are narrative, which, speeches by persons, and by what persons. They will also note any special features in the melody which seem unusual, particularly eloquent or characteristic of a Mode; also any phrases that seem to bring out the variations of temperament between persons, the violence of their sentiments, etc. etc.

We have selected only a few of these larger compositions for comment leaving to the student the charm of further discovery.

There is also great charm in entering into the spirit of a particular season. A single composition taken out of its context can reveal little or nothing. We must taste and assimilate the music of a season as a whole to get its characteristic flavor. Take, for instance, the period between the resurrection of Christ and His ascension, that time when He walked the earth in His glorified body. This music is so touching, so spiritually tender as to give us an advance flavor of Paradise. See p. 818, the verse of the *Allelúia* where Jesus appears among His disciples passing through closed doors and says, *Pax vóbis* on a melody with a jubilus of prolonged tenderness. How much better we

understand the Redeemer in that jubilus than in the mere reading of two brief words on a printed page!

Note also, how He speaks to Thomas in the Communion (p. 811); no reproof, no severity, a gentle leading on to faith by persuasion and evidence. Note (p. 818) the Verse of the *Allelúia, Ego sum Pástor bónus* and (p. 882) the Verse of the Alleluia, *Opportébat*. Note the consoling promise in (p. 856) *Non vos relínquam orphános*, and in that of the Antiphon (p. 895) *Ego sum pánis vívus*, this last on a centonized melody of the First Mode. Note, also, (p. 1726) the Verse of the Alleluia *Veníte ad me* with its insistant development of the word *laborátis*, as though underlining the length and weight of the work to be done, followed by the healing melody of reward in the jubilus after the words, *et ego refíciam vos.* We group purposely the melodies for the Feast of All Saints with those of the period between Easter and the Ascension without historical justification but with a conviction that the melodies speak the same language of superterrestrial light and love. And so we ask the reader to study the Communion for All Saints (p. 1727), to note the serene melody which enshrines the pure of heart and the lovers of peace, and the stormy waves that arise when mention is made of those who are persecuted. Here one can almost hear the blows as they fall during the words, *qui persecutiónem patiúntur.* The piece has an affinity to program music, so dramatic is its description.

Perhaps it may not be a season, with its characteristic atmosphere that may fascinate us. It may be some melodic device which we find here and there used perhaps with intention, perhaps haphazard? Take, for instance, the Antiphon, (p. 800), in which Mary Magdalen, beside herself with anxiety, cries out that they have taken away the Lord's body. The intonation in the Seventh Mode is dramatic in the extreme, and therefore we seem to associate it with other events and circumstance. Then begins the kind of search which we described in the case of our Alleluia of Light. This intonation seems to be used where something of great importance is announced, thus :*Atténdite* (p. 736), *Clámavi*, (p. 281), *Omne quod dat míhi* (p. 1776), *O Mágnum pietátis ópus* (p. 1459), *Tu es Pétrus* (p. 1515), *Argéntum et áurum* (p. 1515), *Dírige* (p. 1782), *Miséreor* (p. 1009), and others. It may be some different melodic or rhytmic figure that arouses our curiosity. In researches such as these, simple though they be, we begin to realize how much more charming it is to study the music of the liturgical year as a whole rather than piecemeal.

Much of the drudgery of this life, its labor and its fatigues will fall away at the hour of death. But song is to be our occupation for all Eternity, when we cast off the shackles of flesh and rise in a glorified body. When that day comes and our voices join those of the Angels and Saints, let us hope there will be no discordant note, no false rhythm, above all no taste for the fleshpots of Egypt to defile the glory of the Eternal *Sánctus* in which we are now preparing to take part.

QUESTIONS.

1. What do we mean by legitimate expression? By integrity?

2. What are some of the means by which we can arrive at the grace of expression?

3. How can we capture the general tempo of a composition? Of a Gregorian composition?

4. Can Gregorian Chant be sung correctly if its technique alone is grasped?

5. How should we study a Gregorian composition after the technique is already known that we may give it true expression?

6. Select an *Antiphon*, an *Introit*, an *Offertory* and a *Communion* among those which have not been mentioned in the forgoing chapter and, explain the manner in which you would study text and melody of each, with emphasis on the psychological and spiritual side of the process.

CHAPTER TWENTY-ONE.

ORIGIN, EVOLUTION, MUTILATION, REGENERATION.

We cannot give a complete history of the Chant at this time but we may indicate, for the information of our students, where to place historically those musical treasures that he has been studying. How old are the Gregorian Chants? Many antidate St. Gregory whose name they bear. The majority were composed in the period between 400 and 700 A. D. In the opinion of a reliable musicologist (¹) many thousands of Antiphons were composed between the years 400 and 600. The melismatic chants of the Mass (Graduals, Alleluias, Tracts), are probably older than the Mass Antiphons (Introits, Offertories and Communions) and were composed before the year 550. "The annual cycle had been arranged to form a whole before the year 750... The music that one hears in the Catholic Church goes back mainly to the Roman melodies derived from a tradition that is more than twelve hundred years old... Since scholarship, in the second half of the nineteenth century, has restored the original melodic line to these chants, it can be stated now, without exaggeration, that nowhere in the world can a musical repertoire be found that is so many centuries old, so extensive, and that has been handed down in such purity as the melodic treasury of Gregorian Chant. " (²)

Antiphons served to define the Mode and give the pitch to psalms. The *Introits, Offertories* and *Communions* originally were *Antiphons* to psalms. All three of these compositions were, in a sense, *action chants*. As the centuries rolled by, the actions for which these pieces were composed were allowed to lapse and this fact had its repercussions upon the compositions themselves.

The Introit.

The *Introit* was related intimately to daily " Stations " at Rome. This custom of celebrating Mass at a different Church each day during Lent was introduced probably under Pope St. Celestin I (422-434). The Pope and clergy met at a church that was not too far from the stational one. There they sang an *Antiphon ad introitum* with a psalm that continued long enough for the Pope to mount the steps of the Altar where he sang the Collect. The procession

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(¹) Jos. Smits van Waesberghe, S. J. Gregorian Chant and its Place in the Catholic Liturgy.
(²) Jos. Smits van Waesberghe, *op. cit.*

then started out toward the stational church singing the psalm *per víam.* As the procession approached the church, the schola intoned the Litany which was taken up by the people and continued until the Pope reached the Altar. The Pontiff then withdrew into the *Secretárium* while the clergy and people took their places in the church. As the Pope emerged from the *Secretárium,* the Schola took up, once again, the chant of the *Introit-Antiphon* and psalm-which continued as long as was necessary until the Pope had mounted the steps of the Altar and had taken his place on the throne. Thus it will be realized that the *Introit* was originally a Processional chant, the length of which depended upon circumstances. It was adaptable to a sort of religious pageant. But today, since the *Introit* has no such function to fill and is merely the introductory chant of the Mass, it has been reduced to a single verse of a psalm with a *Glória Pátri* and to an *Antiphon* sung before and after the psalm. The *Introit,* however, is in close relation, spiritually, to the feast of the day and it gives the keynote to the whole Mass like a theme to be developed. The *Introits* are usually extremely interesting as compositions. They are rarely type melodies or centonizations. We speak, of course, of the ancient *Introits.*

The Communion.

The *Communions* bear a close relation to the mystery of the Eucharist and deal primarily with the fruit that the Sacrament should produce in souls. They are usually calm, devotional, mystical. Originally, the *Communion* was sung during all the time that the holy Eucharist was distributed to the clergy and the people. It consisted of an *Antiphon* and psalm, the *Antiphon* being repeated as often as proved necessary. Thus, the *Communion,* also, was a sort of *action chant.* Today the psalm has disappeared entirely and the *Communion* consists of a single *Antiphon.* In these days of frequent Communion and numerous Communicants, the ancient custom might be singularly appropriate if restored and could replace to advantage the singing of sweet lollipops during the Communion of the faithful that have no particular relation to the Mass of the day.

The *Introit* and *Communion* have much in common from a musical standpoint. Both are composed with a certain restraint. They are neither syllabic nor florid but keep within the neumatic style of composition. There are exceptions, but this is the general tendency. The *Introit,* as we find it in our books, has kept a fragment of psalmody attached to its *Antiphon,* the *Communion* has kept nothing but its *Antiphon* or refrain. One is the Prelude, the other the Postlude to the Mass.

The Offertory.

The *Offertory* is another *action chant,* or was so originally. It is extremely ancient and probably existed before the time of St. Gregory the Great, (VI c.).

It was sung continuously during the time that the faithful brought their offerings to the Altar. It consisted of an *Antiphon*, a psalm with *Gloria Patri* and a repetition of the *Antiphon* as often as required. At first the singing was choral and the melody simple. At a period hard to fix exactly, the psalm with the *Gloria Patri* was suppressed; the melody of the *Offertory Antiphon* was greatly elaborated in a musical sense, so that the singing had to be confided to a soloist or to the schola. From a simple *Antiphon*, the *Offertory* became an elaborate responsorial chant, with verses and repetition of the original statement as a refrain. Many of these ornate *Offertories* can still be seen in ancient manuscripts. The *Paléographie Musicale* of Solesmes (Volume IV) shows no less than 101 *Offertories* with Verses. Three of these have one verse each; sixty-eight have two verses; thirty-two have three verses and one has four verses. Sometimes an *Offertory* which, in one manuscript, has a single verse, will, in another manuscript, have two or more verses.

Today the *Offertories* are sung without any verse, save in the case of the *Requiem* Mass where the early psalmodic form with refrain still lingers in part. We may well regret that the Verses have been dropped from our present *Offertories* for many of these Verses were masterpieces of the noblest possible lyrical art and their loss is a serious one for music and for piety. The time during which these delicious verses were once sung is filled today by what is known as a " supplementary offertory ", which seldom has any relation to the liturgy of the feast.

In its true form the *Offertory* is a Rondo .

$$A \;-\; a\overset{1}{-}\; B \;-\; a\overset{2}{-}\; C \;-\; a\overset{3}{-}\; etc.$$

but when deprived of its verses, there remains only a Refrain (A).

It was during the Middle Ages that many of the changes mentioned above took place. After the year 1000, baroque elements began to appear in the liturgical compositions in the form of excessive ornamentation and exaggerated range. (In this book we have selected models from the more ancient and typical chants). Finally, the growing popularity of polyphonic music in the 12th and 13th centuries hastened the decline of the true Gregorian style which was not recaptured until its restoration began in the nineteenth century under Solesmes. Today, the Sleeping Beauty has been awakened from her long slumber. The masterpieces of art and of sanctity are speaking once more their message. They are winning their way against the flesh pots of Egypt. Schools for the formation of choirmasters and organists are turning out church musicians well instructed in liturgy and chant. First among them all is the official Papal School at Rome, the *Pontificio Istituto di Musica Sacra* where Chant holds the fundamental place it deserves, chant with the rhythmic signs of Solesmes without which correct interpretation is difficult and artistic interpretation, impossible. After Rome, we must mention Paris with its *Institut*

Grégorien at the Catholic University of Paris, where the Chant and the doctrines of Solesmes animate all the teaching. The same may be said for the Sisters College of the Catholic University of America in the United States, with many other institutes of higher learning in this country and in Canada. Indeed, the old disputes are dying out and the forward movement advances unchecked by positive opposition. Only indifference or negligence could interfere now with the reforms so urgently proposed to us by the Holy See.

Modern psychology teaches that appropriate expression is necessary to assimilation. This is true in religion as in other subjects. The human soul is always the same. There are a few irreconcilables, however, who still fail to understand the intimate relation between musical expression and growth in holiness. They treat music as a matter in which personal taste plays a part or as a matter which has no particular bearing on sanctity. This is caused undoubtedly by ignorance of the power of the arts.

While all the arts — architecture, sculpture and painting — are important elements of expression, while they certainty minister to the life of the spirit, yet music has a more intimate relation to prayer and liturgy than any of the other arts. It is the voice of our mother, the Church, as she prays and teaches. Of all types of music the Gregorian Chant best typifies her spirit. It is specialized in the expression of her feeling to the point that text and music seem not to be two distinct things but a unity composed of two substances. Moreover, the Chant is hallowed by age and sanctified by use.

Other settings of the Mass and Office exist, but in them we have to face the danger of contradictions between the intellectual propositions presented to the mind and their embodiment in forms of feeling devised by individuals who may or may not have attained to the degree of holiness which would equip them to express the spirit of the Church in her Liturgy. From them we will get more or less (generally less) of the Church's mysticism and sanctity according to the degree of their spiritual culture, their individual talent and according to the fashion of the period in which these composers lived.

The result is not always happy. At times, the mind receives a message of humility through the text, whereas the emotions receive a message of pride, of bombast, of exhibitionism. Again, the mind may be turned toward penance whereas the emotions are drawn toward sensuality. The mind may be keyed to resignation and the emotions stirred into despair. Such contradiction between the intellect and the emotions is precisely what the Church seeks to avoid and against which she has legislated. We advise our students to read tne *Motu Proprio* of Piux X, the Encyclical *Divini Cultus* of Pius XI and the encyclical *Mediator Dei* of our Holy Father Pius XII with this thought in mind. The insistence on holiness, on good art which can give scandal to no one, on effica cy added to the text, these thoughts predominate and the sons and daughters of the Church are urged ardently to carry out these wise directions lest, if they be

neglected, the scourges with which Our Lord drove the unworthy profaners from the Temple be renewed in our midst. These are the words of warning of that holy and gentle Pontiff, Pius X.

Evidently, the Church admits music other than Gregorian Chant in her worship, but only with restrictions and conditions. No music other than the Chant has ever been *imposed* and indeed Pope Pius X has noted that a Liturgical function loses none of its solemnity when accompanied by Gregorian Chant alone. Since no other music is imposed, we are free to use it alone or to admit other music to our programs. Should we decide in favor of music other than the Chant we run the danger of violating the restrictions, perhaps unwittingly, a danger which we can avoid by restricting our choice voluntarily to that music which our musician-Pope has called the *higheste type* of Sacred Music and the norm by which other types must be judged. To select the best should be no great sacrifice.

In so limiting ourselves should we be more narrow than the Church, more papal than the Pope? Evidently not, since the Church leaves us free. She does, indeed, impose one type of music for certain parts of her Liturgy — (we can hardly imagine the *Preface* or the *Pater noster* set to a waltz or a barcarolle) but she has never imposed any other type. In principle, then, we may readily admit that music other than Gregorian Chant may satisfy the needs of musical prayer, even of liturgical prayer. In practice, it rarely does so, even when rendered by a competent choir and an expert director. There is something so absorbing in the music itself that it draws attention away from the Altar. In polyphony, even in the great masterpieces of a Palestrina, a Vittoria, a Lassus, the intelligence is fascinated by the movement of the voices, their unfolding patterns; in harmonic compositions, by the sequence of chords their resolution which the ear awaits with curiosity and impatience. Moreover, reminiscences of non-sacred music creep in to distract the mind and stimulate the imgination in a sense that is not always along the lines of prayer. To draw attention to this fact is not to deny the overwhelming beauty and nobility of many of these compositions. But their very charm may be our undoing if we have come to church with the intention of praying. We find ourselves inoculated with a serum that produces automatic distractions. Moreover, the very complexity of this music makes it difficult to follow the liturgical text, so much so that music substitutes itself for the intellectual food that we have a right to expect. It is a screen between us and the Liturgy. The Gregorian Chant, on the contrary, with its single but significant line of melody, its unisonous rendition of the text, sets us free from these artifically created dangers.

Whatever may be the merits of figured music for adults, there is no valid argument that applies to its use among children. The problem, with these little ones is simple and direct. We have a duty to teach them to pray in musical strains that will form their hearts to sanctity. Sentiments deviate easily from the pure to the less pure, from the less pure to the frivolous, and from there

down to the sensuous. It is well to remenber that music can be an auxillary of angels or devils. It can fill functions of the highest as well as the lowest nature. No teacher in a Catholic or other school would knowingly become an instrument of depravation. Yet, due to uncultivated taste or inexperienced judgment, on the part of the teachers, musical phrases are sometimes heard in our classrooms that would make the devils themselves chuckle. It is important to realize that we are not all gifted with the wisdom to recognize exactly what a musical phrase contains, nor with the prudence to judge whether its influence will be elevating or degrading. Of one thing we may be sure : it will never be neutral. Music insinuates itself and leaves the soul either better or worse. It forms the child, orientating him toward good or toward evil.

We might consider Gregorian Chant as the song of safety. It will not flatter the senses though it is full of feeling. It cannot degrade and, once known, it is bound to elevate. From a practical standpoint, it is meant for congregational singing, save certain complicated melodies reserved for the Schola or certain simple recitations reserved for the officiating clergy. It is composed in a range suitable for the average voice. It is unisonous and therefore appropriate for children with their voices of equal range. It is free from vulgar associations and equally free from merely secular ones. Through the Chant, a whole generation of children now in our classrooms can learn to worship God sincerely, intensely, borne on the wings of beauty. For Gregorian Chant is not only the song of safety, it is the song of mystical prayer : holy, Catholic, Apostolic.

QUESTIONS.

1. How old are the *Graduals, Alleluias* and *Tracts?*

2. How old are the *Introits, Offertories* and *Communions?*

3. What was the original form of the *Introit* and what happened to it in the course of the centuries?

4, Was the *Communion* originally an action chant and what change came over it during the Middle Ages?

5. Describe the original type of *Offertory*, its evolution and final mutilation. What modern form did it resemble?

6. Mention some of the great schools of Sacred Music that place Gregorian chant in its fundamental place and that use the rhythmic signs of Solesmes.

7. In what sense is Gregorian Chant superior to all other types of sacred music from a spiritual standpoint?

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ictus, secret. Accents now in the air, now on the ground. Exercises in rapid perception. General accent of melody. Principle accent of Members. Dynamics. Agogics. Expression in melodies of the Arch form contrasted with those of Concentric form.

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