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:: 1877 :: MAGISTER CHORALIS :: Haberl (English translation by Donnelly)
MAGISTER CHORALIS.

A

THEORETICAL AND PRACTICAL MANUAL

OF

GREGORIAN CHANT.
MAGISTER CHORALIS.

A THEORETICAL AND PRACTICAL MANUAL

OF

GREGORIAN CHANT

FOR THE USE OF

THE CLERGY, SEMINARISTS, ORGANISTS,

CHOIR-MASTERS, CHORISTERS &c.

BY

REV. FRANCIS XAVIER HABERL,

CATHEDRAL CHOIR-MASTER, RATISBON,

TRANSLATED AND ENLARGED

(FROM THE FOURTH GERMAN EDITION)

BY

REV. N. DONNELLY,

CATHEDRAL CHURCH OF THE IMMACULATE CONCEPTION DUBLIN.

RATISBON, NEW YORK & CINCINNATI,

FREDERICK PUSTET.

1877.
TO THE

VERY REV. MONSIGNOR KIRBY S. T. D.
RECTOR OF THE IRISH COLLEGE ROME

AS A SMALL TRIBUTE

OF AFFECTIONATE REGARD AND SINCERE GRATITUDE

FOR MANY PAST AND PRESENT FAVOURS

THIS LITTLE EFFORT

ON BEHALF

OF THE

SUBLIME CHANT OF THE CHURCH

IS RESPECTFULLY INSCRIBED

BY

The Translator.

Entered, according to Act of Congress in the year 1877,
by ERWIN STEINBACK,
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in the Office of Librarian of Congress at Washington, D. C.
APPROBATION.

59 Eccles Street Dublin.

It has afforded me great pleasure to learn that the "Magister Choralis," or Manual of Plain-Chant of Rev. Francis Xavier Haberl, has been translated from German into English by the Rev. Nicholas Donnelly. I recommend the use of this Manual most warmly to the Catholic Clergy, and to all whose duty it is to study the Gregorian Chant. The work is compiled from the best sources, and has been approved of by the highest authorities. It is calculated to introduce into our Churches the correct system of Ecclesiastical Chant which has been solemnly sanctioned by His Holiness, and which is so well adapted to promote feelings of piety, and to edify the faithful.

† PAUL CARD. CULLEN
ARCHBISHOP OF DUBLIN.

Feb. 5th 1877.
TRANSLATOR'S PREFACE.

The recent publication of the Choral Books by the Sacred Congregation of Rites, has inaugurated a new era in the history of Gregorian Chant. For the first time, since the Antiphonarium of St. Gregory was chained to St. Peter's altar, we have a genuine, complete, 1) official edition of the Choral Books. This edition 2) enjoys the highest sanction, and is accompanied by a strong recommendation from the Holy Father to all the Bishops of the World, urging its immediate adoption; "ut exspectata uniformitas in S. Liturgia, etiam in cantu obtinere valeat." 3)

The Bishops of Ireland assembled in Synod at Maynooth, 1875; considered this recommendation of the Holy See, and passed the following enactment; (Cap. XIII. de Eucharistia art. 73) Libri vero choraes et liturgici nuper Ratisbonae a Pustet, Bibliopolae Catholico, editi, in missis et vesperis cantandis tam in Seminariis quam Ecclesiis posthaec quam primum adhibeantur. Hi nemo libræ a Smo. Dno. Pio IX. plurimum commendantur eo quod in eis ad normam veterum manucriptorum Ecclesiae Romanae verum et genuinum cantus Gregorianus tradatur,

1) The Graduale of Paul V. (of which the Ratisbon Gradual is a reprint) was of course official as also the "Directorium Chori" of Guidetti; but the Antiphonarium of Venice (Liechtenstein edition) though accepted as correct and used generally was never officially recognised till now.

2) Ratisbon, Fr. Pustet, 1871.

3) See article in "Irish Ecclesiastical Record," August 1875, "Notes on Plain Chant &c."
of this most useful and most complete manual would prove acceptable. With the author's permission and under his personal direction,— during a brief stay in Ratisbon in the summer of 1875,— I commenced the task. How I have accomplished it, is for my readers to judge.

I have scrupulously adhered to the order observed in the German original, with the slight exception of subdividing the chapter on the production of the voice, being firmly persuaded that sufficient attention is not generally devoted to this point; but I did not add anything without consulting the best local authorities I could command.

The Introduction also is more extended than in the original, as I conceived a little more of the history of music than what was contained in the concise chapter of the author, might not be unwelcome; and I have added a chapter for the consecration of the Holy Oils, a function special to Cathedral Churches. Occasionally through the work in some of the "Observations" and foot-notes, reference is made to local uses or abuses, as the case may be, with a view to calling attention to them that they may be corrected in accordance with the standard editions now procurable.

The music was revised note by note and compared with the new choral Books, by the Author himself, who also furnished me with any additions or improvements which he thought well to introduce, and arranged that the 5th German edition and this English version should appear simultaneously; so that in reality it may be termed a translation of the 5th and latest edition.

I feel I must apologize for the actual translation in many portions of the work. The technical terms and phrases, so concise and expressive in German, are not so readily turned into equally terse and flowing English; and the little time I could snatch from other and more pressing duties, left me unable to revise the work as

1) "I think also it may be satisfactory to you to know that the edition of the Graduale published at Ratisbon, and sanctioned by the Holy See, is founded upon the edition of Palestrina, and has been elaborately revised by a Commission in Rome. It is therefore of Roman origin, though printed elsewhere. This information I received from the late Secretary of the Congregation of Rites, Cardinal Bartolini, and from Mgr. Ricci, President of the Commission for the revision of the Graduale and Vesperale Romanum." - Cardinal Manning's Pastoral on Church Music. See "Tablet," Jan. 27. 1877.
carefully as I could have wished, so that a certain stiffness of style and questionable rhetoric will at times disclose itself, for which the Translator, and not the Author is solely responsible. I can safely say however, that if the translation is not always literal, it is never unfaithful, and the very limited proportions of original matter here and there introduced, whilst they may serve to elucidate points and technicalities with which we have not been hitherto quite so familiar, leave untouched the general principles and substantial teaching of the work, which derive their force and character of authenticity from the learning and ability of the original compiler. As far as I am concerned, I may describe it, as Guidetti described his first edition of the Directorium Chori, but with much more truth: "Opus quidem nullius ingenii, multitum tamen vigiliarum."

If however it can in any way contribute to establish a more intimate acquaintance with this interesting, but too often neglected department of the liturgy, and help to forward the growing taste for a dignified and devotional rendering of the genuine music of the Church, it will have fully attained the object intended by its publication.

Nicholas Donnelly, C. C.
Cathedral Dublin.

Feast of St. Agatha V. M.
5th February 1877.
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INTRODUCTION.

I. DEFINITION OF GREGORIAN CHANT.

Gregorian, ¹) Roman, ²) or Choral ³) Chant, ⁴) may be thus defined: a grave, diatonic, ⁵) unison melody, ⁶) set to the rhythm of the words, without

¹) Pope St. Gregory the Great (A.D. 590—604) collected, arranged, reformed and increased the Church melodies existing at his time, and laboured to propagate this reform in Church Music throughout the Western Church hence it is called Gregorian.

²) Rome first introduced it, and has ever since continued to use it in her principal Churches. It is also called Roman Chant, to distinguish it from the Gallican, Ambrosian, &c.

³) Choral, because usually sung in choir (Presbyterium), where the clergy assembled to recite the Divine Office and assist at the Holy Sacrifice. In Germany, this is the usual term for designating Gregorian Chant, so that wherever the word Choral occurs in a German programme of Church Music, we must always understand Gregorian.

⁴) The word chant sufficiently indicates that Gregorian music is purely vocal.

⁵) Diatonic i.e. by tones. The succession of sounds in Gregorian must be comprised within a scale of five tones and two semitones, that is to say, a natural scale made up of two disjoined tetrachords, so that in Gregorian the Chromatic or Enharmonic Scales have no existence.

⁶) Melody is a succession of single notes or tones, rhythmically arranged and producing an agreeable impression on the ear. Harmony is the simultaneous sounding of different, but consonant tones or notes.
II. ITS ORIGIN, AND EARLY HISTORY.

The earliest indication of Christian song, is found, according to some authors, in the Gospel of St. Matthew Cap. xxvi. ver. 30. "And a hymn being said, they went out unto Mount Olivet." Certain it is, that so far back as Apostolic times, the singing of Psalms and Canticles was a Christian practice. "Speaking to yourselves in psalms, and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord." (Ep. to the Ephes. cap. v. ver. 19.)—A similar advice was given to the Colossians. The Pagan authors Lucianus and Pliny the younger, bear witness to the custom. The latter in a letter to Trajan A.D. 110, mentions the Christians as meeting "on a certain day before daylight, and singing by turns a hymn to Christ as to a God;" and amongst early Christian writers we have St. Justin Martyr, in his Apologia ad Antoninum Pium:—St. Clement of Alexandria, in Orationes ad Gentes, and Tertullian who in chap. 30th of his apology says: "As by the openness of their demeanour, so by the cheerfulness of voice, testified in singing their prayers, they declared that they did not worship as men without hope, like the Gentiles &c." St. Ignatius of Antioch, and later on St. Basil, are witnesses for the Eastern Church. But it will not require any authors to prove that the music of the early Christian Church must have been of the simplest. Previous to the victory of Constantine over Maxentius, the Christians had been subject to persecution, proscription and martyrdom, and were periodically condemned to silent prayer; so that no regular system of Ecclesiastical Chant could have been well established. But it may be reasonably inferred, that as the Psalms and Canticles of the old Testament were retained in Christian worship, the very melodies of
David and Solomon were adopted, and christianized by use. Some authors deem it equally probable, that the music of the hymns, which were first received in the Church, wherever Paganism had prevailed, resembled that which had been many ages used in the temple-worship of the Greeks and Romans. Of this, the versification of those hymns would appear to afford an indisputable proof, as it by no means resembles that of the Psalms, or of any other Hebrew poetry. Probably the opinion adopted by Aug. Wilh. Ambros is the correct one. "From the Musica Sacra of the Hebrews, the music of Christianity derived its sacredness, from the musical art of the Greeks, its form, shape and beauty." 1) "The foundation of Chant," says the Prince Abbot Gerbert, "was the ancient music of the Greeks, and it was constructed on the same principles." 2)

Pope Damasus (A. D. 367) is the first of the Pontiffs who is recorded to have made special regulations for the chanting of the Psalms, ordering that they should all terminate with the "Gloria Patri &c." But it was not until the 4th century of the Christian era had far advanced, and definite hopes for the peace of the Church had begun to be formed, and temples built, and Christianity professed openly, that a great and holy Bishop of the Western Church undertook to reduce the art of Church song to some kind of order, and fix it within certain rules. In the latter part of this century St. Ambrose Bishop of Milan, suffering under the persecution of the Arian Empress Justina, appointed Psalms and Hymns to be sung antiphonally, in order to console his flock in their afflictions. And as he himself was well instructed in the art of Music, he introduced a system of Church melody, in which he chose out of the fifteen modes, or systems of tetrachords used by the Greeks, four series, or successions of tones (notes), and called them simply, first, second, third and fourth. And from this great Doctor of the Church, we have what is known in history as the Ambrosian Chant. What the peculiar charm of this chant was, it is not easy at this distance of time to determine, for no trace remains of any system or series of notes different from the Gregorian in any essential feature, but that it had a charm, possibly due to its extreme simplicity and metrical progression, is evident from the Confessions of St. Augustine: "When I remember the tears I shed at the Psalmody of the Church, in the beginning of my recovered faith, and how at this time I am moved not with the singing, but with the things sung, when they are sung with a clear voice, and suitable modulation, I acknowledge the great use of this institution." (Confessions lib. x. 33. 50.)

To St. Gregory the Great however (A. D. 590-604) it was reserved by Providence to make almost perfect the work commenced by St. Ambrose. He collected the existing tunes or chants, improved them, added many new ones, and published an entire collection, with the method of singing them, as fixed precepts for all Christian Churches. His Antiphonary, Antiphonarium 1) Centonem, 2) was chained to the altar of St. Peter's, in order that it might be referred to on all occasions; and be made the means of correcting any changes which might casually occur in the course of succeeding years. He established

1) Antiphonarium; — the book which contains the Antiphons or anthems. In a more extended sense, the collection of all the music used in the Church's ritual.

a new system of scales, fresh names to the notes, as well as new and simplified characters for writing music.

In his system of scales he retained the four already mentioned of St. Ambrose, adding to them four others, which were produced by transposing those of St. Ambrose a fourth lower; by this arrangement, the principal tone, or key note, as it might be called, which formerly appeared as the first or fundamental note, now, in the newly added scales, appeared in the middle, or more properly as the fourth of the succession; these additional four scales being called plagal, to distinguish them from the four more ancient, which received the name of authentic.

He made an important improvement by discarding the tetrachord system of the Greeks, and founding in its place the system of the octave, the only one which nature indicates; and another improvement no less important, in connexion with his system of the octave, was the introduction of a most simple nomenclature of the seven sounds of the scale, by means of the first seven letters of the alphabet. His notation also, the "neumata" or "nota Romana" (points, curves or strokes), although before the introduction of subsequently invented lines it was very imperfect, and did not determine with certainty the names of the notes or their distances from each other, gave nevertheless an indication of the rising or falling of the voice to the mind of the beholder, and "was always more reasonable," as Kiesewetter writes, "than those multitudes of arbitrary signs which constituted the 1620 straight, tumbling, oblique, mangled, mutilated, or distorted signs of the ancient Grecian semeiography."

For the propagation of his reforms, he established and endowed two singing schools in Rome, in which he himself taught; and from which teachers of the Roman Liturgical Chant were sent into France and England.

John the Deacon who wrote his life says: "Though he had upon his hands all the affairs of the universal Church, and was still more burthened with distempers, yet he took time to examine the tones, measures, moods and notes most suitable to the majesty of the Church, and most proper to inspire devotion, and he formed that Ecclesiastical music so grave and edifying, which at present is called Gregorian Music. His bed from which, when sick, he strove to teach the singers, was preserved with great veneration in the palace of St. John Lateran, as also the whip, wherewith he threatened the "young clerks and singing boys, when they made mistakes or failed in their notes." 1)

Thanks especially to the energy of Charlemagne, the chant of St. Gregory was propagated over the entire Western Church. In the commencement of the 9th century renowned schools flourished in various cloisters of France and Germany; and by the time of St. Odo of Clugny (879–942) the influence of his reform was universal. 2)

The system which St. Gregory left behind him was capable of being cultivated to the highest possible degree; and under tolerably favourable circumstances, there might have been derived from it a perfect music. But as time rolled on, St. Gregory's good system began to fall into oblivion, and even his chants, handed down only traditionally by ear and memory, were in danger of degenerating and being lost. 3) The greatest obstacle to the preservation of singing, in the purity of its original precepts, was to be found in the want of a clear and defined notation. The neumata exclusively introduced

1) Mainebourg "Histoire du Pontificat de St. Gregoire 1er."
3) Cantus per haec signa (neumata) nemo potest per se addiscere, sed opinet ut allunde audiatur, et longo usu discatur, et propter hoc hujus cantus nomen usus accepit. (Gerbert Scrip. t. III. p. 302.)
into the books of the ritual, were, previous to the introduction of lines, most uncertain. They were points, little hooks, strokes, and flourishes, in different shapes and directions; these represented to the singer by their position the height of tone, and by their shape the inflexion, i.e. the rising or falling of the voice. A specimen, which I take from Padre Martini's History of Music, will best explain their difficulty.

This kind of notation has one important defect, inasmuch as it is scarcely possible for the writer to put down a mark so correctly, that the reader (singer) may not take the sound of one or more notes higher or lower than the one intended. And John Cottonus a Monk of Triers (A.D. 1047) frequently quoted by Gerbert, wittily says "that the same marks which Master Trudo sung as "thirds, were sung as fourths by Master Albimus; and "Master Salomo in another place even asserts the fifths "to be the notes meant, so that at last there were as "many methods of singing as teachers of the art." This was in some degree remedied during the ninth and tenth centuries, when a line was drawn parallel with the words of the text; — as in the specimen we have just given, which belongs to this period; — above and below which the neumata or marks were inscribed. For this improvement, as probably for the use of a second line, we are indebted to Hucbald of St. Amand, a Flemish monk, (A. D. 930) who also gets the credit of the first rude attempt at counterpoint, called by him organum.

Such was the state of Church Music, when about a century after Hucbald's death (A. D. 1020, or somewhat later), we hear of Guido of Arezzo, a Benedictine monk in the monastery at Pomposa, near Ravenna. This venerable man saw more clearly than his predecessors that Church singers were not to be formed, after any speculative theory; but that it required for the purpose a most simple and elementary theory, and a reasonably practical method. He was at all events so fortunate as to invent such a method, and the reputation of his performances reached the ears of Pope John the nineteenth, who governed the Church from the year 1024 to 1033. This Pontiff invited Guido to Rome, and gave him most honourable proofs of his satisfaction, after having in one lesson, under his direction, advanced himself so far as to understand and sing a chant previously unknown to him, from the antiphonary brought by Guido, and after the manner of notation which he had invented. The singers of those days could scarcely have accomplished the same task in the course of a lifetime. He is the reputed author of the hexachord and solmisation, having introduced the use of the syllables Ut, Re, Mi, Fa, &c. But his greatest and most important merit consisted in the improvement and appropriate arrangement of notation. Some suppose him to have been the inventor of the notes in their present shape; but this opinion is without foundation, as nothing beyond the neumata and the Gregorian letters are mentioned in his work. To the latter he was particularly partial, and he declared them to be the best tone-characters; nevertheless he by no means repudiated the neumata, if carefully written and properly applied: to which end he added two other lines to the two coloured key lines formerly invented, thus making a stave of four lines, and then taught the use, not only of the lines themselves, but of the spaces between them, so that each neuma (sign or mark) received its due place, which could not be
peculiar chants identical with the original strains of St. Gregory, they never lost sight of the principle laid down by St. Gregory himself, that the foundation of all or any of their musical systems should be the "melody of language." This principle was still vigorous even after the 13th century, when partly owing to the inartistic methods of execution, and partly to the mannerisms of the singers loading the chant with all manner of extraneous ornamentation, abbreviations began to be introduced, oftentimes more than was necessary or advisable. Nevertheless these abbreviations went hand in hand with the alterations in the Liturgy and the circumstances of the times.

The Roman Church in particular, ever regarded the Gregorian, as her peculiar chant. She claimed and exercised the right to extend the alterations made by her authority in the Missal and Breviary to Gregorian Song, and never published the Liturgical Books without it. Towards the end of the 16th century, and when the Council of Trent had become a thing of history, a new zeal developed itself in Rome for establishing uniformity in Liturgy and Chant; and in furtherance of this good purpose, there appeared in 1582 the Directorium Chori, Cantus ecclesiasticus officii maj. hebdom. 1587, Praefationes in cantu firmo 1588; all by Guidetti under the auspices of Gregory XIII. and Sixtus V.; then the Graduale Romanum from the Medicaean printing offices in the years 1614 and 1615, and the Rituale Romanum 1614 both at the command of Paul V. The Hymns, which Palestrina had published in the year 1589 were at the request of Urban VIII. reprinted in 1644 with Gregorian notation, and everywhere there was diffused abroad an emulation in publishing in large or small editions the Gregorian Music for the several functions of the Liturgy, and facilitating its performance.

1) "People are supposed to have a predilection for "mediaeval" music, as they might have for old china, or the paintings of the pre-Raphaelite masters; and while those whose tastes lie in an opposite direction shrewdly feel with a good humour "De gustibus non est disputandum," the advocates of Plain-Song are too often content to rest their advocacy on no higher grounds. The adoption of the modern style in the service of the Church is not the development of crude germ, as the man is the development of the infant, but the abandonment of a matured and developed, and adoption of a deliberately proscribed, system. It is not progress, but retrogression." See Preface to "The Plain-Song Reason Why," by Q. Walker. London: Novello.
During the present long and laborious Pontificate various efforts have been made to bring out new and authentic editions of the Plain-Chant Books. In 1848 the Abbe de Voght and E. Duval, edited with Episcopal sanction the Roman Gradual, Vesperal and other books; taking for the basis of the Gradual, the Medicaean edition published under Paul V. 1615, yet not giving an exact reprint; as in the “Ordinarium Missæ” they followed the Antwerp editio Plantiniana because better known in Belgium; and for the Vesperale the Venice edition of 1880. Meanwhile a commission appointed by the Archbishops of Reims and Cambrai were engaged on a similar work, following the Ms. of Montpellier,—an Antiphonary of the 10th century, noted in neumes or signs. The Gradual issued by this commission appeared in 1851, and the Antiphonarium at a later date, printed by Jacques Lecoffre & Co. Paris. Père Lambillotte S. J. based his researches on the Ms. of St. Gall, an Antiphonary in neumatic notation of much earlier date, supposed to be a copy of St. Gregory’s Antiphonarium Centenem that was kept chained to St. Peter’s altar. This edition appeared after the compiler’s death in 1857. These various editions, though highly commendable in a typographical sense, and evidencing a zeal in the cause of true Church Music, for which their editors and publishers were eulogised in special briefs by His Holiness, yet did not tend to promote that uniformity in the sacred chant, which the Holy See was anxious to bring about. Therefore our most Holy Father resolved to have the whole subject reconsidered, and ordered the Sacred Congregation of Rites to undertake the task. A commission of four experts was established by the S. Congregation. The Medicaean Edition of the Gradual A. D. 1615 was adjudged to be the one of all others containing the

"Cantum Gregorianum quem semper Romana Ecclesia repetit." The Lichtenstein edition of the Antiphonarium (Venice 1580) was selected for the authentic Music of the Divine office; and Rev. Haberl, Domkapellmeister in Ratisbon, who revised every page as it was prepared, arranged, according to Gregorian rules and tonality, the chant for the New Feasts and Offices added since the 17th century. The publication of these works was entrusted to Herr Frederick Pustet of Ratisbon, who enjoys a thirty years’ privilegeum, and has had commendatory Briefs and the Cross of St. Gregory from the Pope, in recognition of the truly magnificent style in which he has brought them out. Already he has published the Graduale Romanum, in Folio and in 8vo, the Vesperale in 8vo, the Directorium Chori in 8vo, the Ordo Exequiarum in 8vo, the Officium Nativitatis D. N. J. C. in 8vo, the Officium Hebdomadæ S. Sanctæ in 8vo; Processionale Romanum, Benedictionale Romanum; Rituale Romanum &c. The Antiphonarium in Folio is in progress, and is almost the only work now remaining to complete the series.

There can be little doubt that from the authority which it enjoys, edited by the S. Congregation, and recommended for adoption by the Pope to all Bishops of the universal Church, ut exoptata uniformitas ciam in cantu obtineri valeat, as well as from its superiority in every sense; melody, accent &c.; this edition of Ratisbon will displace all others and attain the end so much desired by the Holy See.

It is now the official authorised edition for the use of the entire Church, and as such adopted in Rome, Germany, many parts of France, the United States of America, by the Synod of Westminster 1873 for all England, and by the Synod of Maynooth 1875 for all Ireland.
III. HOW WE SHOULD ESTEEM PLAIN-CHANT.

The best praise that can be bestowed on Gregorian Chant, is, its history, which I have very cursorily sketched in the preceding paragraph. Bound up as it has been with the ceremonial of the Catholic Church; and pervading her whole liturgical existence, it becomes a witness to her unity. The language to which it is wedded, is so sonorous and dignified; the place where it is heard so holy; and the strain itself so simple, clear, and yet so sublime, all this determines its purpose, makes it a constituent part of the Church's ritual, and testifies to the influence of the Holy Spirit, who is said to have inspired its originator, St. Gregory the Great. "The Catholic knows its worth, when he goes to the most distant part of the globe, and finds there the service of the Church, even to the smallest detail, just as he left it at home." 1) But what is its intrinsic worth? "We can scarce imagine," writes Ambros in his History of Music, "a more expressive manner of singing, or one that so thoroughly satisfies all the demands of the Liturgy." 2) The Protestant Herder says: "Go through the Ritual of the Roman and Greek Churches, you find vast edifices, nay labyrinths of the musical and poetical spirit."

"The Choràl (cantus gregorianus)," writes Witt in his Musica Sacra (1868 pag. 90), "is the most finished and most sublime production of that Art-epoch, when Melodies were found; without having to think of their accompaniment or harmonization: it is an imperishable, unattainable master-piece of natural musical declamation." The Council of Trent in few but decided words, commanded the "teaching and cultivation of the chant in Diocesan seminaries and similar institutes." 3) Thenceforward Rome and several national and provincial Councils enacted similar decrees. 4) Of Gregorian Chant it may be safely said what Goethe remarks: "Music in "its best sense stands little in need of novelty, as the "older it is, and the more one is accustomed to it, the "more impressive it becomes." No doubt Gregorian Chant demands earnest and persevering study, but an appreciation of it will not fail to grow, for it rewards its friends richly. "The Choràl is not the work of individuals, of this or that composer, it is the music of the "Church... The Priest who represents the heavenly "bridegroom, enonces the wedding song; and the friends "of the bridegroom join in holy love and joy." 5) "The "Gregorian is of quite a different artistic construction "from modern music, it has melodies of a peculiar kind, "that require peculiar treatment." 6) The prejudices that have arisen against Gregorian Chant, originate either through ignorance of its real nature and purpose, or because of the way in which it is, alas! too frequently disfigured by a faulty rendering. Bad execution of Gregorian Chant has beyond all doubt brought it into disrepute; whereas a man has but to work with perseverance in learning its spirit and true form, to be forced

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1) Conc. Trid. Sess. XXIII, cap. 18 de Riformatione.
2) The Roman Council of 1725, — the provincial Council of Baltimore 1837, — the plenary Council of Baltimore 1866, — the provincial Council of Cologne 1869, — the national Synod of Thürles 1850, — the national Synod of Westminster 1873, and the national Synod of Maynooth 1852, all have decrees or recommendations bearing on the same point.
3) Ambarcer, Pastoraltheologie. II. vol. 228.
to acknowledge its sublimity and grandeur. Luther whilst assailing most of the discipline as well as doctrine of the Church, saw its beauty, and in a preface to a book of popular devotions we read: — "Besides I have "taken the beautiful music or song which belongs to "Masses for the dead funerals, &c., and have printed "it in this book of music, and mean in time to take "more. Of course I have put other words to it... The "song and the notes are very valuable; it were a shame "that they should be lost."

Even the infamous Rousseau in his *Lexicon Musicum*, article "Plain-Chant," says: "It is a name that is "given in the Roman Church at this day to the ecclesiastical song. There remains to it enough of its former "charms to be far preferable for the use to which "it is destined, to the *effeminate and theatrical, frothy "and flat* pieces of music which are substituted for "it in many churches, devoid of *all gravity, taste "and propriety*, without a spark of respect for the "place they dare thus to profane." Again (*Dict. de "Musique*) he says, "So far from modifying the Plain-"Chant by our modern music, I am persuaded that we "should gain by transporting the old Gregorian modes "into our modern compositions." 1) The London "Times" of February 24th 1865 describing the obsequies of Cardinal Wiseman says "Unlike ordinary masses, it lacks "the magnificent music of the *Gloria* and *Credo*; nor "has it even those *exquisitely touching laments* "with which even very rigid Protestants are familiar as "forming part of the beautiful service called *Tenebrae. "Nevertheless in spite of these great omissions, a Re-"*quiem Mass* [in Gregorian Chant, remember], is one of "the grandest services of the Roman Church, and abounds "in chants and hymns of such *deep solemn pathos in "their music, of such a mournful melody of woe, as no "description can convey." Of the *Dies Irae* the writer remarks: — "The magnificent chorale of this great song of fear "and entreaty, was given in such a way... that there "was a positive murmur among the congregation as its "loft, sad, wailing chorus closed at last in intervals of "melancholy sounds." Burney in Vol. II. of his great history of music, says of Gregorian Music; — "It has be-"come venerable from its antiquity, and the use to which "it is solely appropriated; and—its—simplicity; and total "difference from secular music, precludes levity in the "composition, and licentiousness in the performance." Mr. Gautier in his Lectures on Ecclesiastical Music delivered at the Hanover Square Rooms London 1846, declared Gregorian Song; to be "at once the simplest and "sublimest strain; it totally differs from secular music; "and it excludes difficulty and intricacy of composition, "and carelessness in the performance. It is the best means "for bringing into action the power of the voice, that "noblest organ of the human frame. The Plain-Chant "has been justly called 'the voice of the Church'; — "it is the very perfection of speech."

But how did great Musicians value it? I need not quote Palestrina, the Prince of Music. One need only look through any of his numerous compositions to see, how he always selected the melodies of the Chant as subjects for contrapuntal effects, and so rendered his works immortal. Let us take Sebastian Bach, who is deservedly revered as the Parent and Founder of all that is good and great in modern music. Just glance at some of his best *Chorales*, and you will see the very number of the (*Gregorian*) mode quoted, on which he constructed most elaborate and beautiful harmonies. Mozart said: — "he

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1) See "*Dublin Review*" July 1874. article "Plain-Chant."
"would give all his glory as a composer in such an age, for that of having been the writer of a single Preface." Méhul in his Opera of "Joseph," Meyerbeer in the "Huégenots," and Gounod, in at least one of his Operas, have all introduced Gregorian Chant unisons with wonderful effect. Mendelssohn was very fond of incorporating it in his Chorales, notably in the strophe "Docti sacris dce." of his Lauda Sion, which is taken note for note from the Gregorian Sequence. It is to be regretted that Rossini did not do likewise when he sat down to write his "Stabat Mater," and he might have produced something more appropriate than a triumphal military march to the affecting words, Ouius animam gementem; or than a dance tune to the Sancta mater istud agas. One of the greatest musical composers of the present day is acknowledged to be Richard Wagner. No one that is even remotely acquainted with any one of his works, will accuse him of any very decided antipathy to instrumental effects. Yet when he comes to speak of Gregorian, here is what he says: "The human voice which is the proper "renderer of the sacred text, and not instrumental ornamen- "tation, or I should say, that trivial fiddling which "enters into most of our present Church music, should "take the lead in the Church; and if ecclesiastical music "is ever to be restored to its original purity, vocal music "must out the instrumental, and occupy the place this "has usurped." After so many testimonies both from friends and foes, I will conclude this paragraph with just one more, that of the Cistercian writer Mauritius Vogt. 1) "These fixed, measured, emphatic, sublime, true, chaste, "free-breathing, beautiful and truly holy melodies, have "been composed by holy men. This song eschews the "court of the Prince, and never enters the Concert Hall

1) In "Tractatus Musices" of P. Meinard Spiess. cap. XV. p. 70.

or Music Saloon; it ventures within the Holy of Holies "and abides there. No one has ever sought to drive it "from out of the Church of God, unless he did not be- "long to the Church of God. This kind of Music has ever "commanded honour and esteem, because like a Queen, "she sets up her throne in the Temples of the Most "High, and with clear voice makes herself heard, when "the preacher is silent in the Chancel. But if her sister, "figured music, has anything to say, let her value the "axiom: Musica debet esse honesta;" music must be "appropriate, and must not disfigure the plain-chant; "non debet deformat cantum planum."

It is undoubtedly a healthy sign to see the giant strides which the young society of St. Cecilia (Cicilien- "Verein, founded in 1868), has made in Germany and "the United States of America, in its efforts to reform "Church music, and revive a taste for Plain-Chant; the "study of which is compulsory on its members, and the "very first of its Statutes. It is also a healthy sign that "the efforts of the Holy See in the same direction have "been ably seconded by private enterprise, and by public "enthusiasm, and that the truly splendid authorised edi- "tions of the Sacred Congregation of Rites printed by Herr "Pustet of Ratisbon, have been so readily and so generally "adopted; thus conducing to uniformity "citaem in cantu," and removing from us the reproach formerly addressed by "St. Paul to the Corinthians; "How is it then brethren? "When you come together, every one of you hath a psalm, "hath a doctrine, hath a revelation, hath a tongue, hath "an interpretation." (1. Cor. xiv. v. 26.) And now that the "Church of Ireland, in the National Synod of Maynooth, "imitating the action taken by the great Archbishop of "Armagh St. Malachy, as we read in his life by St. 2) Extravag. de vita et hon. Clericorum. Cap. Docta.
Bernard, has identified her Chant, as well as her Liturgy, with that of Rome, it only remains for us to adopt the advice of the Apostle, given in the concluding words of the verse above quoted; "let all things be done to edification." Let the Clergy, the Laity, Seminarists, Organists, Choir Masters, and all concerned, unite to study, cultivate and popularize, that integral portion of the Church's Liturgy; — the Chant of St. Gregory.

IV. DIVISION OF THE BOOK.

In order to facilitate the study of the Principles and Practice of Plain-Chant, the matter may be classified under the following heads.

PART I. ELEMENTARY PRINCIPLES.

Though this little book is not intended to be an Instruction Book on the Art of Singing, yet as in many points the same principles are applicable to Plain-Song, which are used in teaching singing; in Part I. we will give explanations of Sounds, Intervals, Notes, Lines, Clefs, Rhythm, Voice, Pronunciation &c., in a word, everything that is necessary for acquiring a knowledge of the elements of Plain-Song.

PART II. SCIENCE OF PLAIN-CHANT.

This heading will be sub-divided into two parts. — a) Theoretical, — teaching the nature and characteristics of the ancient Tones or Modes; b) Practical; — in which we will explain the Ecclesiastical Calendar, the arrangement and use of the several Liturgical Books, and the whole department of Gregorian Music. In past times, Choral-Song was divided into Concentus and Accentus.

Observation. Under the name Accentus, were classed those portions of the Ritual Song chanted or intoned by the officiating Priest, the Deacon, Sub-Deacon or other Sacred Ministers at the Altar; in contradistinction to Concentus, which referred to all that should be sung by the Assistants or by a special trained Choir. To the Accentus belong, the Intonations of the Gloria and Credo, the Preface, Pater noster, Gospel, Epistle, Collects and Prayers, the Passion, Prophecies and Martyrology. To the Concentus the Introit, Kyrie, Gloria and Credo (minus the intonation), Gradual and Tract, Sequence, Offertory, Sanctus, Agnus Dei, Communion, Antiphons, Responsories, Hymns &c.

To follow the order indicated by the Sacred Liturgy, and the arrangement of the Music in connection therewith, the Chant incidental to the Holy Sacrifice of the Mass will be first treated of; then that of the Canonical Hours; and lastly, extraordinary Functions.

An Appendix to this part of the Book will treat of the Organ, and contain special directions for accompanying Gregorian Chant.

Observation. The examples given in the body of the work, will be taken, both for the Accentus, and Concentus from the Official Editions published by Herr Pustet of Ratisbon.

PART III. PRACTICE OF PLAIN-CHANT.

If Gregorian Chant is ever to revive and flourish, constant, earnest, and attentive Practice of it must be insisted on. A mere theoretical or scientific acquaintance with it is not enough.
Consequently, this section of the Book will contain, 1st, general instructions on the manner of rendering Plain-Chant, the spirit of Plain-Chant, and its intimate connection with the Liturgy; 2nd, particular directions for the rendering of a) recitative Chant, such as we have in the Psalms; b) modulated Chant, as in the Hymns, Sequences &c.; and c) neumatized chant, as in the Introits, Graduals, Antiphons and Responsories.

PART I.
ELEMENTARY PRINCIPLES OF PLAIN-CHANT.

CHAPTER 1ST.

NAMES OF THE NOTES. — CONSTRUCTION OF THE SCALE.

1. Music 1) is the art of producing sounds in a certain order and connexion agreeable to the ear. It may be either vocal or instrumental, according as the sounds are produced by the human voice, or by an instrument. 2) Plain-Chant is essentially vocal music, a free recitation or recitative, modified by certain musical inflections or accents.

All sounds make on the ear the impression of high or low, 3) long or short, loud or soft.

To represent or indicate the different musical sounds according to their acuteness or gravity, a cor-

2) Music is also divided into Theoretical and Practical. As a theory, it investigates the nature, properties, relations and effects of sounds; and prescribes the principles for regulating and determining their different combinations. As an art or practice, it applies those principles in musical composition, and directs its performance. In reference to its specific purpose, it is styled — Church-Music, Chamber-Music, Concert, Dramatic, or Military Music.
3) By a high sound is meant, not a loud but an acute sound; and by a low, not a weak or whispering, but a grave deep, sound.
responding order of names, or signs, — called notes, — becomes necessary.

It is not quite certain whether St. Gregory was the first to indicate musical sounds by the Letters of the Alphabet;¹) but it is well ascertained, that, at a very early period, the first seven capital letters, and the seven corresponding small letters, A B C D E F G a b c d e f g were used to designate, the different musical sounds, and the compass, within which all Plain-Chant melodies were comprised. This compass in modern notation would be indicated thus:

St. Gregory took the entire Grecian scale, a compass of fifteen different sounds, as the basis of his system. But reflecting that the sounds after the 7th of the system, were but a repetition of those before it, in a higher pitch, and that every septenary in progression was precisely the same, he adopted the first seven letters of the Alphabet as names for the sounds, using Capitals for the first septenary, and small letters for the second.

¹) The Greeks, the only people amongst the Ancients that seem to have cultivated the science of Music, had a very elaborate and complex system of notation. The number of characters required in the old Greek semicography may well excite our wonder; the reason is, as Forkel very justly observes, “that they overlooked all similitude in those things which were to be marked, and gave separate signs to each of them, as if they were in themselves distinctly different.” The number of tone characters with which musicians were compelled to burden their memory was no less than in 1620, Boetius, a Roman Consul, author of “Latin Commentaries on the ancient Grecian Musical Theorists” and beheaded in 524 at Rome) instead of the incredibly difficult nomenclature of the ancient Greek scales or notes; — such as Prostamblomenos, — Paramete symmenmenon, — Hyperboleon diatonis, etc. etc. — employed seventeen or eighteen letters; some say fifteen from A to F; not with the intention of introducing a new nomenclature, but that he might abbreviate his work, and spare the patience of his readers. This, perhaps, may have given St. Gregory the idea of using alphabetical letters.

This is called the system of the octave, the octave or 8th sound being a repetition of the first.

To this scale of St. Gregory was subsequently added a lowermost note designated by the Greek letter ι (Gamma). Many writers place the introduction of this note, and the extension of the scale upwards, almost a century before the appearance of Guido d’Arezzo (born 1002).⁰)

Observation. This venerable man, a native of Arezzo in Tuscany, to whom the Science of Music owes so much, was a Benedictine monk in the monastery of Pomposa near Ravenna. His name is known wherever civilization has extended, and it has enjoyed uninterrupted celebrity to this day. All writers of Histories of Music, such as Padre Martini, Dr. Burney, Sir John Hawkins, the Abbot Gerbert and others, bear ample testimony to the services rendered by this good religious not only to Plain-Chant, but to Music in general.

Besides the addition of the Gamma, Guido extended the scale upwards, from g,⁰) where St. Gregory’s scale ended, to dd, and his immediate pupils added another note, ee, so that Guido’s scale or musical system reckons 21 sounds, thus:

Γ A B C D E F G a b c d e f g a a b b c c d d and ee

⁰) Guido himself says ι a modernis adjunctum. Vide Micrologus. See also Angeloni, Hieusveter, Ambros &c.

⁰) The first great octave of the scale (in German Grosse Bassoct) is written with capital letters, as in St. Gregory’s scale; the second, (kleine Bassoct.) with small letters as α; the third with small letters doubled as α α or α₂: In Germany they express the latter octave by a small letter with a single line or stroke above or below, thus ι α or α, and hence called the single-lined octave, — einmalgestrichen; and a fourth octave, as we have in modern music, is expressed in small letters with two lines or strokes above or below, thus α α or α₂, and called the double-lined octave, — zweimalgestrichen. This system is particularly convenient, since without making use of the new nomenclature we know that ι is the first space in the treble, α the fifth line in the bass; α the second space in the treble, and α₂ the sixth line in the treble, or first ledger line above.
The note b, in the second septenary, and bb in the third, (not the first B) may represent our b♯ natural (b durum or quadratum), or b i.e. b flat (b molle or rotundum); hence the 21 sounds.

The graves, (grave or deep), are so called from their low deep sound; the finales, (final), because every melody, (as we shall see further on when we come to speak of the Modes) terminates in one or other of them; the acuta, (acute or sharp), from their high acute sound; the superacuta, because still higher than the acute; and the excellentes, (excelling), because of the high pitch and fineness of their tone.\(^1\) These sounds had no fixed pitch, as in modern music; a for example might be sounded as our c, provided only the half tone which occurs between B, C, E, F, a—b, b♯—c, e—f, aa—bb, bb♯—cc be retained in its proper place.

Guido himself, or Guido's school has also the credit of adopting the syllables used ever since in solmisation or solfaing. They were the initial syllables of the words contained in the first verse of the hymn sung on the Feast of St. John the Baptist, written by Paul the Deacon A.D. 774.

They are Ut, Re, Mi, Fa, Sol, La; and the verse is:

\begin{align*}
\text{Ut queant laxis} & \quad \text{Famuli tuorum} \\
\text{Resonare fribis,} & \quad \text{Solve polluti} \\
\text{Mira gestorum} & \quad \text{Libati reatum,} \\
\text{Sancte Ioannes.} & \quad \text{Sancte Ioannes.}
\end{align*}

The music to which this hymn was written was so constructed, that each of the first six lines of the verse began with a different note in regular order, ascending from c to a, thus C D E F G a, as may be seen in the Vesperale Romanum, page 380. [Ratisbon 1875.]


In this succession of six Tones, called thenceforward a Hexachord, the half tone lies between the 3rd and 4th degree of the first septenary, E—F; the same occurs in the second septenary from e to aa.

Observation. There is some reason to suppose that Guido taught with successful results, before he stumbled upon the much-prized Ut, Re, Mi, Fa, Sol, La, a short mention of which he makes in a single passage in one of his later treatises, but without any further explanation, and which he used rather as a means of help for pupils of slow comprehension, and as a kind of example, than for anything else, just as if other syllables might not have answered as well. Sir John Hawkins in his History of Music. Vol. III. gives the following ingenious explanation of the discovery of the hexachord. "The scale as it stood "in Guido's time, was not adapted for the reception of 6 "syllables, and therefore the application which he made of "them does necessarily imply some previous improvement "of the scale, either actually made by him, or which he "had that time under consideration. It is pretty certain "that this improvement could be no other than the con-"verting the ancient tetrachords into hexachords, which to "begin with the tetrachord Hypaton, he effected in this "manner. That tetrachord was terminated in the grave or "deep sound, by Hypate Hypaton or b; for though the "Proslambanomenos A, carried the system a tone lower, it "was always considered, as its name imports, acquisitus, "supernumerary or redundant, the addition therefore of a "tone below A, immediately converted the Tetrachord "Hypaton into a Hexachord, and drove the semitone into "a position which divided the Hexachord into two equal "parts. This additional Tone he called T, gamma." And "as it corresponded with the first syllable Ut, the scale con-"structed thereon was called Gamma Ut or Gamut a name "which it retains to this day.

This position of the half-tone between the 3rd and 4th degree is also verified in the scale or hexachord from T to E, G to e, g to ee, F to d, and f to dd, except that in these two latter hexachords, the "b" and "bb"
must be understood to be "b flat," and not "b natural," in order to avoid the Tritonus or augmented fourth.

As all these hexachords are alike, differing only in pitch, the use of the six syllables was not confined as at present to the scale commencing with c, but was extended to all the others, the semitone occurring between the third and fourth syllable, always being found in any of the hexachords between the third and fourth degrees. The syllables had therefore to be shifted at each variation of the melodic modulation, and this was called mutation. 1) A Table of the hexachords with the mutations or shiftings, was made out by Ugolinus, which we here subjoin.

1) The solmization of Plain-Chant is the same as that employed in modern music, and popularised by the Tonic Sol-Fa system. This latter system may be used with advantage in the study of the intervals, as Guido's system of mutations is practically the same as the

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Mi-Fa meant everywhere the position of the half-note, or more properly the subsemitonus modi, which received at every such place the syllables Mi-Fa.

The three Hexachords beginning with F, G, g, are called Hexachorda dura, (hard), on account of the r, that is b durum occurring in it; the two beginning with C and c are called Hexachorda naturalia, (natural), because neither a b or (; occurs in them; and the two beginning with F and f, are called Hexachorda mollia, because of the presence in both of the b molle or rotundum. From these tables also were derived special names for the notes of the scale according to their situation. For instance, if you wished to designate F in the first septenary; by reading across the page you would call it F fa ut; if you meant d, you would call it d la sol re, or c, c sol fa ut &c. Again G has the syllable sol in the natural hexachord, re in the soft or molle hexachord, and ut in the hexachord durum: b natural can be only called mi, and b flat fa. These three hexachords may be dove-tailed into one another in the following manner.

ut, re, mi, fa, sol, la.
F, A, b, C, D, E.

ut, re, mi, fa, sol, la.
C, D, E, F, G, a.

ut, re, mi, fa, sol, la.
F, G, a, b, c, d etc.

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

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

Guido is supposed to have taught his pupils to find and name the tones upon the bones of the hand, and it was regarded at the time as a wonderful discovery, that the Creator should have given to man exactly the same number of members in the hand as there were tones in the scale, according to the system of the great master viz. nineteen. The twentieth tone $e$ was only added at a later period by Guido's pupils, in order to complete a seventh hexachord, and not being able to find a place for it on the hand, they fixed it over the top of the second finger whose highest member is called $d$.

Observation. This perhaps may be the proper place to remark on the origin of our sign $?$ or natural. In a note found in the Appendix to Kiesewetter's work "Die Geschichte der Musik," we find the following information "on the origin of the German H, as name for the second note of the alphabetical series." (It must be remembered that in Germany $b$ when natural is always indicated by the letter $h$ pronounced "hah." The B has also with the Germans as many significations and employments as with the "English, with the exception only that we never understand it to be H (English B natural or French Si). It appears that we were in some perplexity with regard to the appellation of the seventh note of the scale, and that the difference of the already existing signs $b$ and $?$ occasioned the introduction of the $H$, because the sign $?$ in itself could be taken for $H$ by drawing the stroke downward from the right side, in the same way that out of $b$ we procure an $h$ by the prolongation of the stroke to the right. It may be sufficient in this place, simply to remark that the name of the second note of the scale was twofold: one with a $b$ called B rotundum, round and one with a $h$ or $q$ called B quadratum, squared which last agrees with the $H$ of the Germans, the $B$ natural of the English and the $Si$ of the French.

For a long time this difficult and complicated Guidonian Solmisation or Solfisation, (according to Tinctoris) continued in use, until with the extension of the Tonesystem below Gamma, and above $ee$, and the discovery of harmony, a new syllable $Si$ was added to designate the seventh Tone of the succession. This syllable when it expressed $B$ natural was written $Si$, when $B$ flat, $Sa$ or $Za$; and so the octave system of St. Gregory was re-established, and Mutations abandoned. Later still the Italians substituted $Do$ for $Ut$ for euphony sake; but either syllable may be used. In Germany the $Ut$ is retained.

II. All possible musical sounds therefore, may be reduced to, and classed under, seven principal or foundation sounds. These seven sounds may be repeated ascending or descending in regular alphabetical order, thus:

A B C D E F G a b c d e f g a a etc.

la si Do re mi fa sol la si Do re mi fa sol la etc.

I. II. III. IV. V. VI. VII. I. II. III. IV. V. VI. VII. I. etc.

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

From $B$ to $C$, (Si–Do), and from $E$ to $F$ (mi–fa) the distance or span is not so great, as from $C$ to $D$, (Do–Re).

1) This addition was made by Guillaume Du Fay, a singer in the Papal Chapel in 1380. He died in 1438, and because of this extension of the scale and his masterly compositions, was reputed one of the first of musicians of his time.

2) Some attribute the adoption of this syllable to Le Maire in 1620. Janssen refers it to Henry Van de Putte (Erycius Puteanus) in the 17th century.

3) τόνος (from τιένων, to span). Every scale was called διατόνος by the Greeks, which from its commencing note to the octave counted five whole tones, and two half-tones.
Mi-Fa therefore and Si-Do are called natural (also major) half-tones or semitones. Do-Re, Re-Mi, Fa-Sol, Sol-La, La-Si are five whole tones.

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

Again, every whole tone is divisible into a major and minor semitone. The semitone was called by Plato Limmâ,1) because imperfect, and not dividing the tone into two equal parts; one part being greater than the other and called aponote or major semitone, the remaining part dïësis or minor semitone. The whole tone is made up of 9 commas, of which 5 are found in aponote and 4 in dïësis. Thus from C to D we have c-c sharp, — dïësis or minor semitone, and c sharp — D, — aponote or major semitone. From G to F descending we have G-G flat, minor semitone, G flat — F aponote, or major semitone. This mathematically exact progression constitutes the enharmonic scale; but practically in modern music it exists only in name; as all semitones whether affected by flats, sharps or naturals are considered equal intervals. This practice may perhaps be traced to the recently extended use of keyed instruments, organ, pianoforte or harmonium; in which, in order to facilitate modulation, a system of tuning is adopted, whereby the odd commas of the enharmonic progression, are distributed equally over the entire scale; and hence it is called the equal temperament system. Stringed instruments however, such as the violin, are tuned with mathematical precision, and for this reason the violin is preferred for teaching singing.

Plain-Chant admits the diatonic or natural semitone, (mi-fa, si-do), and the limma or chromatic semitone in the single case of the interval from La to Sa or Za; but altogether excludes the dïësis, and knows nothing of the enharmonic scale. The sign ♯ (St. Andrew's cross) raises the note two minor semitones 1/9, so that ♯F and ♯G make almost the same impression on the ear; in like manner ♭♭ (double flat) lowers the note 1/9 of a whole tone, e.g. ♭♭ E = D. The sign ♮ (B quadratum) or natural removes the effect of the single ♯ or ♭, and restores the note to its natural condition.

CHAPTER 2ND.

PROGRESSION OF THE SOUNDS OF THE SCALE. — INTERVALS.

"The sounds of the scale are connected in six different ways, viz: by a tone, a semitone, a major "third, a minor third, a fourth and a fifth." 1)

Junguntur ad se invicem sex modis, tono, semitono, diëtoto, semidïetoto, diatessaron, diapente. Non aliter quam his sex modis voces junctae concordant vel moventur. So that to learn Gregorian Chant the student need only devote his attention to these six simple progressions. "To these "consonances two other species of progression are super-"added by someingers, viz, the diapente with a semi-"tone, as from E to c (a minor sixth), and diapente "with a tone, as from C to a (a major sixth). But as "these and the octave are rarely met with, I have not "reckoned them." 2)

1) "Semitonium a Platone Limma vocatum eo quod non sit plenus tonus sed imperfectus, neque dimidium toni, non enim in duob ausas partes dividit. Postea sed inaequales tantum, quorum alter semitonium major seu aponote, alter semitonium minus seu dïësis, quae ab aponote superatur commate." Cottonius apud Gerbert, II. 238.

An Interval is the distance, in acuteness or gravity, between one sound and another.

A single sound is not an interval, it is unison; an interval can only exist when two different sounds are produced.

The intervals are named from the number of letters which they include. Thus from A to B (including two letters) is called a second; from A to C (including three letters A B C) a third; from A to D a fourth and so on, and the intervals may be counted ascending or descending. The intervals used in Gregorian Chant are as follows.

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

Observation. The word Tone in Church music, has many significations. In the original Greek (τόνος) the word denotes tension, stretching, spanning or bracing, and in this sense it is often used by physicians, as descriptive of medicinal effects. But as a string when stretched is easily made to sound, and the more it is stretched the higher the sound it gives, so the word tone, τόνος, was naturally taken to signify sound. In this sense we have been using it up to the present, when speaking of the tones or sounds of the scale. But it has another meaning, and expresses not only sounds, but the distance or interval between sounds. In this latter sense we use it in the present chapter; so that Tones and Semitones, when spoken of as Intervals, are not sounds, but the distance between sounds; just as a mile, is not a place, but the distance between two places. "Tonus forteum somum reddit respectu semitonii; et est spatii legitima magnitudo a sono in sonum ratione 8:9 i.e. epogdous." Jerome of Moravia, see Conssemaker, vol. 1, pag. 27.

2nd. A Third. The distance from any sound to the third degree from it is an interval of a third; as:

\[ A-C : B-D : : G-E : F-D. \]

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

\[ C-E \text{ (Do-mi)}; \ F-a \text{ (Fa-La)}; \text{ or descending } B-G \text{ (Si-Sol)}. \]

A minor third includes one tone and a semitone, as:

\[ G-b \text{ flat (Sol-La)}; \ A-C \text{ (La-Do)} D-F \text{ (Re-Fa)} B-D \text{ (Si-Re)}. \]

Anciently this twofold interval was called respectively Ditusus and Semiditusus.¹) Too much importance cannot be attached to the necessity of learning this interval correctly, as it occurs most frequently, and once a facility is acquired in striking with accuracy major and minor thirds, the reading of Gregorian music presents no difficulty.

3rd. A Fourth. The interval which includes two tones and a semitone is called a fourth; thus Do-Fa, (C-F) i.e. tone, tone, and semitone; or La-Re, (A-D) i.e. tone, semitone, tone; or Si-Mi (B♭-E) i.e. semitone, tone, tone. Its ancient Grecian name was Diatessaron. The interval known in modern music as the augmented fourth, including three full tones, as from Fa to Si (F to b natural) and called the Tritone, is not

¹) "Ditonus duos tonos in se continet. Semiditonus vocatur, quod non sit plenus ditonius; hujus sunt species duas; una tono et semitonio, altera semitonio et tono constans; vel in metrica similitudine semiditonus tamboe (— —) et trochaicus (— —)." Engelbert apud Gerbert.
CHAPTER 3d.

NOTATION. — CLEFS.

T. Notes are signs which indicate the duration of a sound, and by their position the names of the sounds and their respective gravity, or acuteness.

1st. Shape. Three shapes of notes are employed in Gregorian music; a) longa nota (long note); b) brevis (short note). Its time value is estimated by the syllable over which it is placed, and approaches sometimes the longa, sometimes the semibrevis. c) The semibrevis, about half the duration of the brevis.

In Gregorian however there is no such thing as strict time. The music is entirely subordinated to the words.

2nd. Position. If we consider for a moment the difficulty of fixing on paper the height or depth of a sound, the invention of means by which this could be effected and properly represented without fear of mistake, may be well regarded as a most ingenious contrivance.

3) In the Graduale Romanum, — (Medicean edition) the brevis is placed over short syllables whenever they should be sung to one note; e.g. instead of . The semibrevis is used as an embellishment or passing note, in groups of notes or neumas descending, e.g. Jacovacci

in II Palestrina, No. 3. anno 260 says "Le note di passaggio furono usate nei buoni Corali soltanto discendenti, e senza tornare indietro; discendenti, perché accelerando il canto, la voce si abbandona e abbandonandosi, le riesce più facile il discendere che il salire; senza tornare indietro, perché appunto sono note di passaggio e chi passa procede da un punto all altro direttamente, e chi torna indietro, prima d'arrivare ad un punto determinato, non passa."
The method is essentially similar. The objective is to provide a number of notes be do-
to do, before it can throw every necessary light on this antiquated and obscure note system. The Neuma or Neumata consisted of points, little hooks, strokes and flourishes, in different shapes and directions; these represented to the singer by their position—the height of the tone, and by their shape the inflexion. See example given in Introduction, page 8. The ambiguity of them as note signs cannot be questioned for a moment. However the binding or grouping of notes in the Neuma system, was established according to certain fundamental forms, which have survived the use of the little hooks and flourishes themselves and are still employed. When a syllable is noted with virga, it receives an Accent (tè), and is sustained longer than a syllable noted with the punctum (in); is called clavis, the first note accented (pater). Climacus is a name given to note groupings such as the following: Dóminus or ; is called scandicus, and torculus. Several other signs were in use for artistically trained singers; such as may be heard at present in the Papal Chapel when the Solo voices adopt certain embellishments and mannerisms, in toning the Introit or the Antiphons. These note-groupings are as it were the elements of Gregorian song, as words are the elements of speech, and on their equitable distribution depends the beauty of the melody, as the charm of speech depends upon the prudent use of long and short words.

The word neuma has yet another signification from its Greek root πνεύμα a breath or breathing, and indicates a grouping of several notes, as many as can be sung together in one breath, and therefore set to one syllable or one vowel; or as Joannes Tinctoris remarks “Neuma is a song or chant which hangs on, to the end of a word, without a word.” Such Neumas are constantly met in the Graduals with their Alleluia, the neuma been sung to the final vowel a of the Alleluia, as it were in token of highest jubilee approaching to a shout, and hence they are also called Jubilaciones. The Neuma were very lengthened in some of the old Choral books. A Council held at Reims in 1564 forbade the undue lengthening of the neuma and in the Medicean edition (reprinted in Ratisbon) they were much abbreviated. Strange, that the Reims and Cambrai Gradual, published by Lecoffre de Paris, should be the only one to reestablish them in all their pristine proximity.

II. Clefs. The lines of themselves do not fix immovably the positions of the several notes of the scale, nor does the stave of four (or even five) lines, comprise the whole compass of the human voice. Wherefore some conventional sign becomes necessary to determine in each melody the position of the semitones of the diatonic scale, for these being once determined, it is easy to find the rest. This conventional sign is called a Clef, (from the Latin word clavis or French word clef, a key,) because fixing the position of the semitones in a piece, it discloses and expounds the whole piece.

Previous to Guido, as has been already stated, there were in use two lines, on, between, under, and over which the several notes of the scale were placed. One was coloured red, and denoted F; for the grave hexachord, that is to say all Neumae written on that line were to be considered F or fa; the other yellow, or sometimes green, denoting c, for the acute hexachord. These two lines served all the purpose of clefs, for every one could understand that in the interspace between them, were to be found the notes g, a, b; although these three notes in relation to one another had no fixed position, but had to be guessed from the peculiar formation of the corresponding neuma. Later on they placed the letters F and C at the beginning of these lines and so rendered the different colouring unnecessary. When Guido however added two more lines he placed the neumae both on the lines and in the spaces, retaining the use of the alphabetical letters F and C on the two original lines, in order to fix the position of the semitones.
Subsequently when the square black notes, displaced the points or dots hitherto in use, the clef letters F and C assumed a conformation or shape somewhat analogous to the notes employed, and F was represented by the sign \( \mathbf{F} \); and C by the sign \( \mathbf{C} \). However as the system of Mutations still prevailed, and the introduction of the \( \mathbf{b} \) molle constantly changed the names of the notes (See Chap. 1st); so to the figure \( \mathbf{F} \) denoting F, they added the C sign \( \mathbf{C} \), and thus obtained the compound sign \( \mathbf{C} \), which continued to denote F or \( \mathbf{F} \) flat, in the nomenclature of the Mutation system. The C sign remained unaltered (in fact it is only a squared formation of the letter C). So that we have in Gregorian or Plain-Chant, two clefs, and only two:

the C or Do clef = \( \mathbf{C} \);  
the F or Fa clef = \( \mathbf{F} \).

The Do Clef may be placed on any line; the Fa Clef is usually on the 2nd, 3rd or 4th line.

C or Do clef.   F or Fa clef.

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

\[
\begin{align*}
\text{c G e h a d} & \quad \text{c f a e g} \\
& \quad \text{or} \\
& \quad \text{F G a h c E D C} \quad \text{F E D C a b}
\end{align*}
\]

These Clefs being moveable from line to line, do not indicate the pitch, but only the position of the semitones. Even in the course of a melody they often change position and one is substituted for the other, as in the Grad. Rom. pag. 21*.

This shifting and changing of the Clefs, is practised, in order to keep the melody within the compass of the four line stave, and obviate the necessity of employing ledger lines, which are rarely met with in Gregorian. In these sudden changes of Clef it will be enough to remember that Fa and Do both indicate the position of their respective neighbouring semitones Mi and Si, and both are the uppermost note of exactly similar tetrachords, Fa, Mi, Re, Do, when sung being in every respect similar to Do, Si-La, Sol. The little sign \( \mathbf{F} \) like a note \( \mathbf{F} \) (also written \( \mathbf{F} \) ) found at the end of lines, and before a change of clef, if such occur in the middle of a line, is used to indicate the succeeding note; and is therefore called a custos, watchman, guide or direct.

To sum up the substance of these two chapters, the primary elements of Plain-Chant and its system of notation may be thus briefly enumerated:

a) A Diatonic octave Scale, comprising five tones and two semitones.

b) Notes indicating the sounds of the scale, shaped in three different ways \( \mathbf{F} \) longa; \( \mathbf{F} \) brevis; \( \mathbf{F} \) semibrevis to express duration; and placed one above the other on a stave of four lines (both on lines and in the spaces) to determine their exact acuteness or gravity.

c) Two clefs Fa and Do to fix the position of the semitones of the scale; and

d) a Guide employed at the end of a line, or before a change of Clef to indicate the next succeeding note.
CHAPTER 4TH.

RHYTHM. — ACCENT. — PAUSES.

I. Rhythm, in general (ῥυθμὸς from ρέω to flow) means a smooth flowing progression, varied and maintained according to certain determined divisions of Time. It is measure; even-measure as well as (mathematically) equal-measure. Rhythm can be imagined without words, and may be indicated by notes or tones, one sustained longer than the other, or sounded with varying force and emphasis; and this is musical rhythm. The natural fondness for rhythm, in the human mind, must be referred to its natural love of order, harmony, and symmetry. We trace it in the regular pulsations of the nerves,¹ as well as in the ever varying, but regular waves of emotion that disclose the ceaseless activity of the soul. Even in children, the sense of rhythm is developed earlier than that of melody, and both Poetry and Prose are indebted to it for a large share of their fascinating power. In Music, Rhythm is a necessity.

How strange it is, that in the face of this law of nature all idea of rhythmical movement in Gregorian chant should be so generally lost sight of. Of all forms of Music, no one so entirely depends upon rhythm for its legitimate effect as Gregorian. And yet in most of the Grammars and Manuals of Plain-Chant in use amongst us, whilst we have chapters explanatory of the Notes, and Intervals and Clefs and Tones &c., scarcely a line is to be found on rhythm. This deficiency may perhaps to some extent account for the bad and ineffective rend-

¹) "Universam igitur rhythmus tribus hisce sensibus perspicuitur. Visu, ut in saltatione; Auditu, ut in cantri; Tactu, ut arteriarum pulsus. At qui in Musica consideratur, a duobus; visu nilrum et auditu." Aristides Quintianus lib. X. de Musica, apud Martini.

ering of Plain-Chant that so often offends our ears, and gives ground for the charge so often made against it, that it is devoid of Melody, a barbarism adapted for ruder ages but intolerable in the present advanced state of musical science.

The rhythm of poetry is susceptible of the same exact divisions of time, as the rhythm of dancing and music; but rhetorical rhythm is satisfied with a pleasing cadence of syllables — an approximation to the rhythm of verse, particularly at the beginning and the end of periods. Whether it be poetry or prose that we are called upon to sing in the notes of St. Gregory, we shall find the rhythm or swing of the melody, closely bound up with the euphony of the language to which it is wedded; the musical melodies are as it were constructed on the melody of the language itself, — the language being simply clothed in musical sounds; so that the fundamental rule for understanding Gregorian melody and singing it effectively is: — "Sing the words with notes, as you would speak them without notes." "Good singing is good accentuation" wrote Adam of Fulda, as we read in Gerbert, "De canti et Musica sacra."

One of the first requisites therefore for good singing of Gregorian Chant, is a knowledge of the Latin tongue, of its peculiarities, its prosody, its scansion;¹ a word Gregorian Chant demands "faultless, clear, scientific pronunciation." For we again assert that the Ritual Song is not a monotonous composition, consisting of slow notes of equal length, to be drawled out in a hard unappreciative manner, tiresome to the voice.

¹) A fixed measure and determined number of alternating long and short syllables is called Metre. The science which teaches the relative length of syllables, and correct accentuation is Prosody. The enumeration of the metrical syllables, their abbreviation (cesura), punctuation etc. is Scansion.
of the singer, and far more tiresome to the ear of the listener. It abounds with melodies infinitely varied in their rhythm, and peculiarly adapted to give increased force and emphasis to the words and sentiments of the Liturgy. The length and emphasis proper for each note, therefore, whether it be the *nota longa* or *brevis*, can only be determined by a consideration of the meaning of the words, and the character of the musical phrase of which it forms a part. So that the *nota longa* only expresses longer duration than the *brevis*, because coupled with a syllable demanding emphasis, and being at the same time a leading note of the melody, or of the scale on which the melody is based. This coincidence of the verbal accent with the musical *ictus*, and a distribution of notes so that they run easily with the words, constitutes good rhythmical progression. Therefore, when a syllable is thus rendered prominent by an intensified and emphatic effort of the voice it is said to be accented. This accent has a great duty to perform in Gregorian. Through the proper use of it, the main features of the melody are distinguished from the less important, and words or syllables of consequence are conspicuously brought to the front.

Here it must be borne in mind that it is not the number of notes placed over a syllable, that makes the syllable long or short or accented, but rather their stronger or weaker intonation. Hence we often find in such words as *Dominus*, quite a group of notes over the short syllable *mi*, and but one or two perhaps over the accented syllable *Do*. In this and similar instances the group of notes over the short syllable, should be sung quickly but smoothly and with a *thesis* or depression of the voice in marking the accented and unaccented syllables. Also the rise and fall of the melodic movement.

1) *Arsis* and *Thesis*. Latin *elevatio* and *depressio*; an elevation or depression of the voice in marking the accented and unaccented syllables. Also the rise and fall of the melodic movement.

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sion of the voice; while, the single note (if there be but one) over the syllable *Do* should be delivered with emphasis and power. Accent therefore is not the relative duration of a note, "it is not even the strength of it," says Dr. Witt, 2) "but it is a spiritualizing of the voice, a veritable surrendering of the whole power of the soul to a sound which from the soul must receive its peculiar character and vitality." In consequence of this freedom of rhythm in Gregorian Chant, the dispositions of the singer are at once made manifest, his devotion or distraction, his earnestness or indifference. Hence it has been said with truth. "To *sing* Gregorian one must have a musical ear, a technical knowledge of it, and fair appreciation of it; to sing *well* he must understand the Liturgy and the Latin language; to sing it *perfectly*, he must be holy." (Flieg. Blätter Sept. 1875.) The rules which the author of "Chorals und Liturgie" lays down appear so important that a few of them may be briefly enumerated here. 1st. "In Gregorian Chant there are no long and short syllables in the sense of Prosody, but only accented and unaccented." 2nd. "The notes have no determined Time-value, and never serve to indicate the duration of the sound, but only to guide the modulation of the voice." From these two rules we may gather how faulty is that method of singing which measures out to each note and syllable equal value (*Isotony*). The ear is offended with the speaker who would recite the syllables and words of his speech with equal speed or sluggishness, and experience proves that nothing is so tiresome to listen to as monotonous, isotonous chant.

**Observation.** 1st. A few examples of the Accent in Plain-Chant may serve to illustrate the preceeding par-

2) "Fliegende Blätter." Oct. 1875.
agraph. In some editions of the Vesperal we find the Hymn of the Holy Ghost notated and sung as follows:

Ve-ni cre-à-tor spi-ri-tus.

Let us contrast this with the correct version of the "Vesperale Romanum" Ratisbon 1875 Page 212, and the ictus or musical accent indicated by the mark correctly placed.

Ve-ni cre-à-tor spi-ri-tus.

Again in the edition of the Officium et Missa Defunctorum generally used throughout Ireland "Dubliniti Ricardi Coyne MDCCCXL" we find the first verse of the Dies Irae thus

Di-es i-rae Di-es il-la sol-vet sae-clum in fa-vil-la Tes-te Da-vid cum Sy-bil-la.

In the Ratisbon "Graduale" Page 45* 8vo edition, and in the "Exequiale Romanum" of the same publishers we find the accents placed thus

Di-es i-rae Di-es il-la Sol-vet sae-clum in fa-vil-la

Tes-te Da-vid cum Sy-bil-la.

In the 1st we have unmistakeable traces of Gallican origin from the accent being placed on the final syllables, as the French do to the present day; while in the latter the requirements and nature of the language are respected. This matter will be better and more fully illustrated when we come to treat of the Practice of Plain-Chant.

Observation, 2nd. Hitherto we have spoken of rhythm as even measure, but it may also be considered as mathematically equal measure. A certain note of fixed (time) value is taken as a standard of unity, which may be divided and subdivided; and in all those divisions and subdivisions the value of this unit must be fully expressed. These time-sections are now indicated by short perpendicular lines drawn across the stave called Bars. This is the system of Time in modern music. The Harmonists of the middle ages used no bars (i.e. perpendicular lines) but left the duration of the notes to be determined by the united effect of the voices and free rhythm of the text. When measured music 1) came into use, it at once appeared how unreasonable and unscientific it would be to tie down the free rhythm of Plain-Chant in the fetters of strictly measured Time Bars. So that in Gregorian we have no measured time and no Bars, in the modern sense.

II. Rhythmical progression essentially requires Pau-

ses, and both the physical and mental powers of the singer demand time to gather fresh strength, (to take breath).

In even measured Rhythm such as we have in Plain-Chant, the Pauses are partly left to the feeling or just discretion of the singer, (never to caprice or necessity, from want of breath); but the meaning of the phrase should never be altered by the Pauses, nor the word so broken up that it becomes difficult to the hearer to join together its constituent syllables. Generally speaking the Pauses or places for taking breath are marked in the ritual Books, 2) as follows: 1) is either a breathing mark, useful especially in large choirs where there are many singers, in order that all may begin and end the words together; or it serves to divide the

1) Cantus mensurabilis. Franco of Cologne.
2) The Folio edition of the Grad. Rom. has only the perpendicular lines (No. 2) as breathing marks, but it is understood that at every punctuation mark in the Text breath should be taken.
phrase into members and sections. 1) 2) This last object is more generally attained by the simple perpendicular line drawn right across the stave, thus ||; which also marks off the melodic and rhythmical members of a musical phrase. This mark is never to be confounded with the bar in modern music, there being no measured time in Gregorian and consequently no time bars. 3) |||| This, the double bar, is the sign used to denote the close or termination of the entire phrase or section.

In old Choral Books, especially in Manuscripts, after each word there is found the semisuspirium, to the end that a singer unacquainted with the Latin tongue might not in singing run the words into one another. It is however superfluous, even in such a supposition to be always pausing. Nevertheless, though this sign is no longer used, the words, even monosyllables, should be audibly sounded distinct from each other. Let the following rule for the pauses be observed: “According to the importance of the word, or the sentiment, or the solemnity of the occasion, or the dignity of the persons present, or the place where Gregorian is to be sung, the pauses may be of varied duration; they must always be natural, and should never be mathematically timed.” Pauses are in singing; what the comma, semi-colon, colon and full-stop are in reading. When a comma occurs in the mediation or ending, it may be disregarded; while on the other hand, when a great many syllables have to be sung to one reciting note, and there is no comma,

1) In the Octavo edition of the Grad. Rom. these pauses are more than sufficiently indicated.
2) In Introits, and antiphons this sign marks off the portion to be intoned (the first word or two). It is only to be treated as a breathing mark when the Antiphon is repeated.
Observation. The human voice may be said to belong to that class of musical instruments called reeds, in which a current of air is employed to throw a tongue, or the edges of a membrane into vibration. Take for example a trumpet.¹ They reed, or vibrating portion of the trumpet, is formed by the lips of the player, which are tightly pressed against the mouth-piece of the instrument, and formed into a narrow slit; through which slit the air is blown from the mouth, setting its edges in vibration in its course. The tube of the trumpet only serves to modify and give character to the sounds generated by the lips; — and the sound which they produce is raised in pitch by narrowing and shortening the aperture between them, or by increasing the tension of the edges of the slit. Now just such an instrument is the human voice. It consists of four parts, which we will arrange in the order in which they exist, placed one over another; — thus:

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

- **Reed**
  - (whose vibration produces sound),

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

- **Bellows or wind chest**
  - (to hold air, and force it through the windpipe).

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

They are called the vocal ligaments, or vocal cords and it is only this portion of the larynx, which forms the reed, generating the voice. The aperture between these little strings, allowing the air to pass from the lungs, is called the glottis. It opens into a small cavity which serves all the purpose of the mouth piece of a trumpet, giving the little strings room to vibrate freely; and this cavity is terminated above by another pair of cords or strings, not quite so elastic, and more apart from each other than the inferior pair. They are called by anatomists the false vocal cords, but have no share whatever in the production of the voice.

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

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

1) To sing with power we must have a copious supply of air — breath — always ready at hand. The chest and the muscles below it should be kept permanently expanded, and guarded against all weakening influences. The drawing in of the breath should be quick, the breathing it forth slow and without violence. The throat should not be tightly muffled, the head erect, not thrown back nor yet bent forward. Constant singing in a sitting position injures the voice.

2) A full, clear metallic tone, depends principally on good physical organization, nevertheless, a dull-toned voice may be much improved, by a judicious management of the breath.

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

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

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

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

7) The use of the head voice (Falsetto) is very fatiguing, and if continued for any length of time injures the voice organs. The chest voice is the most natural, and sufficiently extensive in its compass.

Observation. The average compass of the voice is two octaves, 15 notes;’ but in different parts of the scale in different persons; neither are those 15 notes on any one voice equal in quality or power. In the average voices of men there is a middle or mean compass, of about 8 notes, which come easily, and can be sung and rolled out round and clear; above these follow closely the high notes, which require a greater effort and more breathing power, and sound sharp and shrill; under the middle voice come the low notes which are deep and proportionately toneless (klanglos), except with deep contralti and bassi profundi. In men’s voices we often meet with instances, where when the voice has been raised to a certain height, at which it is felt that the production of tone requires considerable effort, a change suddenly occurs; and they can go on with less effort producing a new and higher series of notes, of new and peculiar character. This is called falsetto or head voice, in contradistinction to the natural chest voice.
By these appellations however we are not to understand that one kind of tone is produced in the chest and the other in the head. Both kinds are produced by the reed; the difference being that in the fuller notes of the chest voice, the whole substance which bounds the slit vibrates; while it is only the thinnest possible edge that vibrates in the falsetto. These falsetto notes are very unlike the chest notes either in power or quality; if uncultivated they sound wailingly and effeminate, and it is only by constant culture they can be brought to resemble in strength or character the other tones of the voice, so that the use of it is not to be encouraged. These different stages of the compass of average voices are called Registers, Chest, Middle, and Falsetto Register respectively; and great attention should be paid to the producing of those notes where the transition from one register of the voice to another occurs, so as to render this transition as easy as possible and equalize the voice throughout its entire compass.

8) The progression of two notes must be so accomplished, that one can be clearly distinguished from the other, and yet no gap or break appear between them. This is called portando la voce. The immediate progression of several notes presupposes a proportionate and judicious supply of breath. To begin the progression gently, and then with increasing power continue up to the natural degree of strength, and on the return or descending journey allow the voice gradually to cease sounding, strengthens and consolidates the voice, and endows it with the desirable facility of singing loud or soft, piano or forte on each degree of the natural high or low register.

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

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

Observation. The voices of boys resemble very nearly those of women, but in males a remarkable change takes place at puberty, when the voice is said to crack. The change from the shrill treble of the boy, to the fuller and rounder tone of the man is sometimes perfected almost suddenly; but in most cases it is for sometime in progress, wavering between the two extremes, deep and manly during quiet enunciation, but when any exertion is used, suddenly starting up again to the shrill tones of boyhood. This change occurs generally about the 16th or 17th year, sometimes earlier; and many are of opinion that boys so affected should abstain from singing for two or more years. Certain it is that the greatest precaution should be adopted, if the voice is to be preserved.

11) By continued exercise a very weak voice may be strengthened, and a limited compass or uncertain intonation be extended and secured. Easy and judicious vocal exercises if they be practised daily, build up the voice organs, and give them flexibility, persistence and power. “Men’s throats are like fire-arms; they are good and useful as long as they are kept polished; otherwise they become rusty.”

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

2nd. When not singing. We should be always moderate in eating and drinking; excess in the last mentioned particular is very injurious to the voice; avoid fatty meats, oily substances, all strong spirituous drinks, and pungent spices. Too much snuff-taking leaves it toneless and without resonance. The singer should be warmly clothed, yet not overlaid, and avoid great extremes of temperature. Draughts of cold air, North and East winds injuriously affect the voice. Playing wind instruments, should be avoided. They tighten the chest, and rob the voice of a great part of its power.

CHAPTER 6th.

VOCALIZATION. — ARTICULATION.

I. Take a tuning fork; make it vibrate by a gentle tap; then press the end firmly against a table, against a whole pane of glass, against a cracked pane, against a book, in succession. Notice that the tone derives a difference in character from each of these substances which it sets vibrating along with it. This experiment will suffice to show that the quality, (or as it is technically called the timbre) of the voice, is modified and varied by every change in the shape, size, quality, and degree of elasticity of those parts which are connected with it, and which vibrate along with it. So that we cannot make any alteration whatever in the mouth or features without producing some corresponding change in the voice. But pure tone must be formed in the larynx, and not in the upper parts of the throat, as is too commonly done. To acquire purity and steadiness of tone, vocalization is absolutely necessary, and constant exercise in the same; i.e. sounding up and down the notes of the diatonic scale, to each of the five vowels A, E, I, O, U. The first and most important exercise in vocalization is to produce the vowel A clear and steady on each degree of the scale. Stand upright, with the head held up in an easy attitude; — fill the lungs; — let the jaw drop, and the tongue lie as flat and motionless as possible. Keep the lips away from the teeth, and the corners of the mouth open. Then vocalize; i.e. sound the vowel A; — (pronounced ah as in Father, charm, and such words). The mouth should be moderately open, not too much so, which would have the effect of throwing the tongue too much forward, and thereby depriving the larynx of that support to its muscles, which is naturally given by the back of the tongue being held against it, and the tone losing firmness, becomes cracked and tremulous. All the notes of the scale should be sounded to this vowel; being careful to breathe after each note, and not to change the posture of the body nor move the features, lips, or jaws, in the least. The only parts

1) Of course the natural form or shape of the mouth will modify the tone.
that are to move, are the edges of the vocal aperture, and other parts in the larynx, which gradually become tighter and tighter, as the sound rises in pitch. This exercise should be frequently employed as it ensures the production of pure tone. "By this open vowel," writes Herr Nauemburch, "the position of the mouth and tongue is at once regulated, the tone comes out instantaneously, without foreign admixture, and strikes on the right place in the cavity of the mouth." 1) It is the most easily produced, and the parent of all the other vowel sounds; the other vowel sounds being produced in fact, by making the mouth more narrow than it is whilst A is being uttered.

Then for the 2nd vowel, bring the lips together into a transverse slit, and let the tip of the tongue touch the base of the under row of teeth, and you produce the sound of E: — pronounced as a in baby, or fate. Go up and down on this vowel, as when sounding A; here again being careful to preserve the positions of the mouth and features once they are fixed. In Exercise No 3, you contract the transverse slit of the lips still more, and let the tip of the tongue touch, no longer the base, but the upper edge of the same under row of teeth, and you produce I; pronounced as ee in Bee. This vowel in the upper notes of the scale easily becomes shrill and piercing (spits). 2)

For No 4 you bring the mouth into a decided oval shape, with the lips braced, resembling the shape of the vowel itself O; and you sound O. Practice on the vowel O, enriches the tone, and throws the voice forward. Lastly, contract the aperture of the lips rather

more, diminish their tension by raising the lower jaw slightly, push them forward and then open, and you have the 5th vowel U, sounded as double oo in goose.

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

In vocalizing therefore, A is the parent sound, most naturally and most easily produced. E and I are found by contracting the aperture of the mouth transversely: O and U, by contracting it circularly. In each of these cases however there is one and the same sound produced in the larynx; it only becomes altered in its passage out of the mouth. This can be proved by sounding the five vowels, one after the other, and without taking breath; which may be best done in the following order: I, E, A, O, U. In this experiment the throat remains unaltered whilst the mouth changes its shape. When singing up or down the scale to any one vowel, the mouth remains unaltered, whilst the throat keeps moving, tightening or relaxing according as we ascend or descend the scale. 1)

Double vowels such as a-i, a-u, e-i, e-u; ae, oe &c., are sometimes sounded separately, and sometimes together. (See, next Chap.) In the latter case they are called Diphthongs and then the last vowel is slurred, and the stress laid on the first. Exercises on singing the Diphthongs should therefore be resorted to, in order to enable the voice to sing them in an easy flowing

1) Padre Martini Vol. 3. Page 832. quoting from Fossius says "esser vasta e sonora la vocale A, grave ed elegante l'E, debole l'I, vasta la lettera O, e con qualche ragione magnifica; le due vocali I e U si fanno di per se stesse conoscer, oscure, e di suo buio."
manner. Before quitting the subject of vowel sounds, it becomes most necessary to caution students at the outset against the pernicious habit of aspirating vowels; i.e. putting an \( h \) before them. Nothing can be more barbarous than when singing *Amen* to a group of notes, to sing it as if it were written *A-me-hen*.

II. The sounds of articulate speech, are, as all must know, divided into vowels, and consonants. Vowels are the *open* sounds, and produced as we have just seen, when the mouth is open more or less. Consonants are produced by interrupting the *vowel* sounds, at some part or other of their passage outwards. Vowel sounds therefore may be sustained as long as you like, as long as your breath holds out; consonants on the contrary, should be pronounced *decidedly and clearly*, but as *quickly* as possible. Therefore when singing, never dwell upon a consonant; — *sing the vowel, dwell on it*, and *bite it off*, as it were, with the consonant. It is only that tone which proceeds straight outwards from the throat, which is at all musical. Such is the tone of the vowels. Those sounds, on the contrary, which are produced by closing any part of the mouth, (as in the case of consonants, which are mere interruptions to tone,) are *unmusical*. They are hissings, or explosions, or vibrations of the tongue, necessary enough to separate the vowels one from another, but in themselves destitute of musical quality, and most unpleasant to the ear. Therefore again, when singing any syllable to any note, and especially any long note, single out the vowel, and sing on it. Let the consonant be heard, by all means, at the beginning or at the end as the case may be, but do not dwell on it. Too often we hear the word *Kyrie* sung, as if it were written *Ky-ur-ri-e*; and *Miserere*, as if it were *Mi-ser-e-re*. Another bad habit is that of putting a consonant where it does not exist, or where there is no need whatever for it. Thus we sometimes hear *namavit*, for *amavit*; *mmater* for *mater*; *nregi* for *regi*; and more commonly still, *noremus*, or *gnoremus* for *oremus*. In a language so rich in vowels as the Latin language, and thereby so well adapted for singing, it is only increasing the difficulties of the voice to be adding on consonants where even orthography forbids them.

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

From the articulation of syllables to the articulation of complete words or phrases of a sentence, the transition is not difficult. All that need be remembered is to manage the breath well, to adapt the power of the voice to the dimensions of the building in which it is to be heard, and to utter the words distinctly. He is a good speaker who-declames well, who has a distinct utterance, speaking slowly and with a clear voice, distinguishing the important from the less important passages of his speech, and knowing when to raise or lower his voice, so as to bring out the sense and meaning of his words and phrases. We have said it already, at least in equivalent terms; — that *Word* and *Tone* are related. The *Word* puts meaning into the *Tone*, and the *Tone* throws
warmth and life into the Word. Music is the language of the feelings, as words are the language of the understanding.

CHAPTER 7TH.

PRONUNCIATION (of Latin). — ACCENTUATION.

I. The Latin language has the vowels a, e, i, o; u (y), (y); and the Diphthongs ae, oe, au and eu. A has always the one sound Pater, as a in the English word father. E is pronounced as a in gate or say when before a, i, o and u; before consonants in general as e in met. I and Y are pronounced as ee in seen. O as o in no, and U under all circumstances, and in all cases, as oo in goose. The vowel y is taken from the Greek alphabet and found in such words as Kyrie, hyssopo, Babylon, báby-rum, coenomyia and sounded as i. The Diphthongs ae and oe, as in sae-ou-lum, coe-lum, are pronounced as the vowel E itself, i.e. as a in the English word say. The Diphthong eu is only met with in the words heu, eheu, ceu, seu, neuer, neuter, and neuticium, and the Greek words Eu-ge and Euphrates, and then the first vowel is made the more prominent. But in all other words as De-us, me-us, re-us, o-le-um, fer-re-us, the two vowels are sounded apart. Ei is a Diphthong in the word hei, in all other words, the vowels are sounded separately, therefore elé-ison, de-inde, dé-itas, die-bi; ui is a diphthong in huic and cui, in which the stress is laid on the first vowel and the second slurred. They should never be pronounced as the English words pike or sky. Those vowels are separate in Spi-ri-tu-i, ge-ne-i, vó-lu-i &c. Au is always a Diphthong, and to be pronounced as ou in the English word house. Sometimes when the vowels should be sounded separately, this is indicated by two little dots placed over the last vowel, called puncta diareseos, which distinguish them from other words of identical spelling; thus ær, æris (to distinguish it from ærtis), Israēl.¹) V, v in early Latin is often written for Ú; as in unum for unum; and is then pronounced of the course as the vowel U; but when used as a consonant in such words as veritas, vox, silva &c. it is pronounced as our English v in voice. The Consonants are b, c, d, f, g, h, (k), l, m, n,²) p, q, r, s, t, x, (z); and for them the general rule is: Pronounce them as they are written. The exceptions are 1st with regard to the letter c.³) C before e, i, y, ae, oe and eu should be pronounced as ch in cheese or child; before other vowels and all consonants as k. Therefore the words ce-drus, ci-bá-vit, Cy-re-ne, cae-sus, coe-lum, ceu, should be sounded as if written tsche-drus, tschi-bá-vit &c. When however c comes before h itself, it is pronounced as k, e.g. chirotheca will be kirotheca. So before the same

¹) In this word Israel, and in all such words not of Latin origin, the puncta diareseos, are deemed superfluous, and are consequently omitted. To this class belong the Hebrew names, Mi-sa-el, Gebo-e, Ephra-im &c.

²) These are three consonants (l, m, n) that singers have most reason to be careful of; for there is a great tendency to prolong them, and if so the vowel is sacrificed, and the tone infallibly becomes nasal.

³) We prefer adopting the Italian pronunciation of the Latin for many reasons; 1st because it is the pronunciation adopted at the fountain head, Rome; 2nd because it is spreading very rapidly, and in England and the United States is all but universal; lastly, because it is more musical. The soft c before e and i, is decidedly better adapted for vocalization than the hissing consonant s into which c is converted in countries outside of Italy. The Germans affect a compromise and pronounce the c as an z, e.g. sedrus, zibavt. However the rules laid down here for the pronunciation of this letter, whether in its simple form or in composition, need not be adhered to by those accustomed to another pronunciation, except so far as they may wish to promote uniformity. But we would be anxious to insist on the Italian pronunciation of U in all cases, and without exception, for it is a matter of the greatest importance in singing Latin.
vowels is sounded as sh in should; thus descendit, read as if deshendit. Sch is to be separated: Pas-chu, s-chola. Xc, before e, i, y, &c. is as gsh in egg-shell: thus excelsis, should be pronounced as if written eggshélis. Double cc, before the vowels mentioned is pronounced as tc, e.g. Ec-cc, pronounced Etsehe. The 2nd exception is with regard to the letter j, when used as a consonant in the words Juda, Jerusalem, jam, juxta &c. it is to be pronounced as y in the word you; or indeed we may say it is still to be considered as the same vowel i, only written in that lengthened form j before another vowel and when commencing a syllable. Therefore the words shall be Yuda, Yerusalem, Yesus &c. G is always soft before e and i as ge-nu-i. K is usually sounded as hard c. X and Z are double consonants, and to be treated as cs and ds. Z occurs only in foreign words.

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

When two vowels come together, one at the end of a word, and the other commencing the following word, we meet with the so-called Hiatus, or break. In Poetry, the rule is, elide the first vowel. In the Christmas Hymn for instance, Jesu Redemptor, whether reading or singing it, we must say, antorignem, and not ante originem.

In the new official edition (Ratisbon) of the Vesperal, this is indicated by the sign — placed where the hiatus occurs. In the Directory chori (same edition) page [42], mille angelorum = millangelorum, or superna et = supernet. In Prose however the rule laid down in the preceding chapter holds good; i.e. the final syllables of words must never be absorbed into the first syllable of the next word. Consequently it will be Kyrie e-le-i-son, and not Kyrieleison. Double vowels in the middle or beginning of words are to be uttered separately, thus de-esse, e-le-emosyna, au-di-it, A-aron.

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

II. The production of pure tone by vocalization, the correct articulation of vowels and consonants, and their real power or sound, may be called the elements of song; now we come to speak of the manner in which these elements should be put together to constitute good sing-

1) In the Hymn "A Solis ortus" we have in the 6th strophe to sing pastus for pastus est.
2) This insufficient pronunciation of the word is unfortunately very common. Also the le-i, is made one syllable and pronounced as the English li, which is wrong; the e and i should be sounded separately.
ing. It has been already pointed out in Chap. 4. that singing is not merely the mechanical utterance of words to a certain time; but an art, and a high art, because dealing with noble and exalted sentiments. We pointed out in that Chapter what a very important rôle is assigned to rhythm and accent in Gregorian Chant; and as a general rule we may lay down, that, in singing, the natural accent of syllables in words, of words in clauses, and of clauses in sentences ought to be preserved. But how are we to know this natural accent. In words of more than two syllables, the new Edition of the Ritual Books marks the accented syllable with a little stroke, thus: ré-di-mé. So that we need only give rules for monosyllables, and dissyllables. Monosyllables are always accented. In dissyllables the accent falls (unless otherwise marked) on the first syllable; thus: má-ter, hó-mo. Hebrew names such as Sion, Juda &c. have the accent on the last syllable; and this is the reason why in the mediation of the Psalms, as we shall afterwards see, the voice is infected upwards, as with monosyllables.

A complete dissertation on long and short syllables, their relations to each other in composition, and the difference between Quantity and Accent, would be out of place here. As a general rule however, it may be stated, that the syllable, which immediately follows an accented syllable, is shorter than the syllable next coming on. Thus in the word hó-mi-nes; hó is accented, mi is short, nes not quite so short. A vowel followed immediately by another vowel, is, as a rule, short; e. g. proprio, omnia. In the Recitation of Psalms, Lessons, Prayers &c. we should carefully distinguish the reading from the musical accent. In reading, all the rules for pronunciation, and accentuation should be faithfully adhered to. In singing, the voice must give still greater emphasis to the accented syllable, and the other syllables should follow humbly and quietly in its train. A strong accentuation of the syllable mi in hominibus, demands preparatory voice power on the preceding syllable ho; and mi and bus fall in respectively as weaker and less weak echoes. The accents of words of many syllables, take precedence of disyllabic accents, and serve as it were the purpose of distance posts in the recitation. Even in English a continuous succession of monosyllables and dissyllables becomes tiresome. Let the text of the Credo serve as an example, where the weightiest accents are laid on the syllables Pa, ten, etc, Fi ge &c. He who reads and accentuates well, and is gifted with a good voice and sufficient technical knowledge, must sing Gregorian effectively.

CHAPTER 8th.

EXERCISES TO STRIKE THE NOTE.

Striking the note, or the strike in singing, means good Intonation; 1) that is to say a facility of hitting the exact note of the scale you wish to sing, decidedly, in tune, and without any preparatory sliding up to it. The "good attack" as M. Fetis calls it; or "that vigorous shock of the glottis," as Garcia describes it, should become a habit of the singer. The voice should always have a bold decided opening, as well as a distinct close. Each note should be like a newly cut coin. Nothing can be more injurious to the good effect of singing than an uncertain, timid, groping for the note;

1) Tinctoris in his "Definitorium" writes: "Intonatio est debita cantus inchoatio."
or sliding up to a distant interval, and then only reaching it with exhausted breath, and out of tune. Intonation must be decided, and true. For this purpose regulate the pitch of the voice, according to the compass of the music to be sung. Choose neither too high nor too low a tone to commence with, but one that lies securely in the middle register of the voice. When a long recitation must be sung to the one note, let the pitch be a medium pitch, for if high, the voice becomes disagreeably shrill and strident, if low, inaudible.

An ear for music may be acquired or a defective ear considerably improved, by industrious practice of the simpler intervals, and with the assistance of an instrument, (Violin or Pianoforte).

We are said to sing flat when the voice falls a little from the true tone of the note; false when we differ a complete semitone from the note to be sung; and incorrectly when we strike a different note altogether from the one indicated.

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

I. de f g a h c d ch ag f e d re mi fa sol la si ut re ut si la sol fa mi re Be á tus vir qui ti met Dó mi num, be ne di cé tur.

II. Seconds. a h a h c h c d e d e d e f e f a h c h c d e c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a h c a a
Observation. The best exercises for ear-improvement, recitation, pronunciation, and intervals, are as experience teaches, the Psalm-Tones; then, for beginners, the Anthems of the B. V. M. for the four seasons, as in the Directorium Chort, then the Chants of the Mass, (especially the Credo) in the Ordinarium Missæ, and Graduale Romanum.

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

¹) In Coussemaeker, Script. Tom. 111. pag. 423; also in 1st and 3rd vol. several similar combinations are found. The example here given is also found in Glarean and Gerbert.
PART II.

SCIENCE OF PLAIN-CHANT.

(SECTIO THEORETICA.)

CHAPTER 9th.

THE CHURCH MODES OR TONES.

In Chapter 4th it was shown how all elementary musical sounds, proceed in a certain natural order; starting from any one sound, taken as first, and going to the eight or octave, which is but a repercussion of the first in a different pitch. So that there may be as many (Diatonic) scales, as there are different sounds in the scale itself; i.e. seven. Moreover each scale is divisible into two integral, constituent parts, a fifth and a fourth: — diatessaron and diapente. Now, when the sounds of any one of these seven scales; — thus divisible into fifths and fourths; — are so disposed in the course of a melody or musical phrase, that all of them, ascending or descending, bear a fixed relation to one principal or fundamental sound; the melody so constructed is said to be in a Church mode, or tone.¹)

¹) It cannot be too frequently or too clearly stated that there is a wide essential difference between the Church Modes or Gamuts, and the so-called Keys of modern music. In the seven scales of the Diatonic genus, the order of the tones and semitones, depends upon the first sound of the series; whereas in modern music, the different keys, major or minor, are but transpositions of the same progression of sounds, into a higher or lower pitch.
(died A.D. 1626) writes "Tropus, tonus sive modus est
quamplurium vocum ex diapente ac diatessaron ordinatis
speciebus debite conjunctarum in acumine et gravitate
distantium per arsin et thesin congrua neumarum forma
constituturum conventissimo dispositio." 1)

The modality or tonality of a scale depends upon
the character of the pentachord and tetrachord; —
diapente or diatessaron; — which it comprises, and this
character is determined by the position of the semitone.

There are four combinations of fifths (pentachords),
and three of fourths (tetrachords) to be distinguished.

From D to a, and from a to e, we find the mi-fa, or
semitone between the 2nd and 3rd degree. From E to b, it
comes between the 1st and 2nd degree; from F to c,
between the 4th and 5th; and from G to d, and to g,
between the 3rd and 4th. Similarly in the fourths, the
semitone lies from A to D, and D to G, between the
2nd and 34; from B to E, and E to a, between the
1st and 2nd; and from C to F, and G to c between the
3rd and 4th degrees.

The most ancient musical theorists speak of 8 modes
only, which were constructed on the sounds represented
by D, E, F, G; and so constructed that each scale had
two methods of progression. 1st. The scales beginning
with D, E, F, G and proceeding by a fifth, and then
a fourth; called authentic. 2) 2nd. When the fourth

1) We already alluded to the various significations of the word
tone in Church Music. Here it signifies a scale or gamut or system of
sounds. However the correct Latin name was modus, in contradistinction
to tonus, denoting certain fixed forms of the mode such as the Psalm-
tunes. This was customary up to the 15th century. The notions were
altered, so that, e.g. in Tintorius the word modus designated the time
notation of a chant, and tonus the key or scale on which the chant was
constructed. Toni also indicate the 8 fixed forms of the Psalm tunes,
Gloria Patri etc. and modi the keys or gamuts of the antiphonal chants.

2) Although principal, original, because they furnish the funda-
mental tone of the other modes. They were also called Ambrosian,
because alone were used by St. Ambrose (A.D. 397) in his Liturgy.

Instead of being uppermost as in the authentic scales
is placed under the fifth; whereby the compass is al-
terred, and the fundamental tone becomes the fourth in
this new octave series; though still fundamental. Such
scales or modes are called plagal.)

Synopsis of the 8 Modes.

I. Modus authenticus.

DEFG a h c d A H C D E F G a


III. Modus authent.

EFG ah c d e HC D E F G a h


V. Modus authent.

FG ah c d e f C D E F G ah c


VII. Modus authent.

G ah c d e f g D E F G ah c d


After the 12th century the Gregorian system of
scales was extended still further, and modes authentic
and plagal were constructed on a, b, and c.) divided

1) naiys, obliqui, laterales, or collateral modes; also called dis-
cipula, or pupils, in contradistinction to the authentic called magistri.

2) Glareanus (1488-1563) in his Dodecachordon treats of 12 modes.
The scale forsooth in which the diminished 5th or tritone (b-f, f-b)
occurred, was not usually employed for the construction of chants
or melodies, and hence it comes that, what are theoretically the 13th
and 14th modes, are counted practically as 11th and 12th.
in the same manner into fifths and fourths. So that in this extension, or increasing of the number of scales or modes, the principle was not altered.

**IX. Modus authent.**

\[ \text{a} \quad \text{b} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \quad \text{g} \quad \text{a} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{a} \quad \text{c} \quad \text{d} \]


**X. Modus plagal.**

\[ \text{E} \quad \text{F} \quad \text{G} \quad \text{a} \quad \text{a} \quad \text{h} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \quad \text{g} \quad \text{a} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{a} \quad \text{c} \quad \text{d} \]


**XI. Modus authent.**

\[ \text{f} \quad \text{g} \quad \text{a} \quad \text{h} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \quad \text{g} \quad \text{a} \quad \text{h} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \quad \text{g} \quad \text{a} \quad \text{h} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \]

False Fifth. Tritone. Tritone. False Fifth.

**XII. Modus plagal.**

\[ \text{f} \quad \text{g} \quad \text{a} \quad \text{h} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \quad \text{g} \quad \text{a} \quad \text{h} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \quad \text{g} \quad \text{a} \quad \text{h} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \]


On closer examination we find that the 9th mode, over steps the boundaries or compass of Gregorian song, extending to \( \tilde{g} \) (commencing a 3rd octave); therefore it is but seldom and thus used. After the 12th century the 10th mode was frequently employed. The 11th and 12th have in their respective fifths, two semitones, and in their fourths, not even one; and were therefore adopted only in a few melodic forms, where these false relations

1) The well known decision of Charlemagne "octo toni sufficie re videntur;" "eight tones appear to be sufficient." shows 1st that even in his attempts were made to increase the number of the Gregorian gamuts or systems; but secondly, that reference is made to peculiar fixed intonations of the Psalms, "toni psalmorum," for at that time it would appear that a distinction was drawn between *tones* and *modes*. Jerome of Moravia at all events in the 13th century charges Guido, with having used the words *tones* and *modes* carelessly and without discrimination. See Coussemaker Tom. I, page 74 &c. In modern usage, the terms are convertible and we use the word *Tone* not only to indicate the Psalm tones, but also the *modes* of the Antiphons, Introits, Responsories &c. and write over them *Tonus I., Tonus II.* &c.

of the fifth and fourth could be easily avoided. The 13th mode has become most common, and in the lower octave runs thus \[ \text{g} \quad \text{f} \quad \text{e} \quad \text{d} \quad \text{c} \quad \text{b} \quad \text{a} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{a} \quad \text{c} \quad \text{d} \quad \text{e} \quad \text{f} \quad \text{g} \quad \text{a} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{a} \quad \text{c} \quad \text{d} \]

**CHAPTER 10TH.**

**NAMES AND CLASSIFICATIONS OF THE CHURCH TONES.**

Henceforth we will call the Church scales: Tones. I. The eight (14) Church tones, are as we have said divided into two classes, authentic and plagal. Numerically arranged they are called *primus, secundus, tertius, quartus* &c. i.e. *first, second, third, fourth*. The superadded Grecian appellations, which have been universally employed since Glarean's time (A. D. 1566), were familiar to the earliest writers, and differ but little from the titles used by Jerome of Moravia, John de Muris, Ugolinus &c. They are as follows.

*Modi authentici.* *Modi plagales.*

**I. Dorius. III. Phrygius. II. Hypodortius.**

**IV. Hypophrygius. V. Lydius. VII. Mixolyd. VI. Hypolyd. VIII. Hypomixolyd. IX. Aëlius. (XI. Hyperëol.) X. Hypoëolus. (XII. Hyperphryg.) (XIII) XI. Ionicus. (XIV) XII. Hypoionicus.**

1) *une, under*, because the fourth in plagal-scales comes *under* the fundamental tone, or *tone*.

1) Some of the old writers considered the numbering of the modes as 1st, 2nd, 3rd &c. incorrect; and preferred calling them; *protus authentus, plagius protus*, or scale of *re authentic*, scale of *re plagal* &c. In the treatises on Music attributed to St. Bernard, we find the systems or scales called *manerias.*
II: On comparing the authentic with the plagal, (by looking at the synopsis already given) we find the following differences.

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

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

3) The 1st and 8th; 2nd and 9th; 3rd and 10th; 4th and (11th); 5th and (12th); 6th and 11th (13th); 7th and 12th (14th) have exactly similar scales, but by reason of the different position of the semitone, and of the fourths and fifths, they are easily distinguishable. In the 1st, 3rd, 5th, 7th, 9th (11th) and 11th (13th) the fourth follows the fifth. In the Tones marked with even numbers, i.e. the plagal, the fifth follows the fourth.

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

```
I & II   III & IV   V & VI   VII & VIII  IX & X
D, re   E, mi   F, fa   F, fa   G, sol.  a, la
(XI & XII) XI & XII (XIII & XIV)
  h, si  c, ut.
```

So that there are fourteen (12) tones, and but seven finals; each authentic tone and its relative plagal, being constructed on the same final. In the plagal scales, the final comes fourth in the series, in the authentic scales it is first. A Tone is said to be regular (regularis), when the phrase or melody closes with its regular final; if it end on any other note it is called irregular, irregularis.

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

5) The range or compass of the authentic and plagal modi, and the peculiar relations of each note of these different octave species when actually employed, give rise to another classification.

The Tone for instance is called:

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

2. Imperfect, Tonus imperfectus, when in authentic tones, the octave from the final is not reached, or in plagal tones the fourth below the final. The Antiphons, especially of the small canonical hours, the Lamentations of Holy Week (VI. Toni), and several smaller

1) Gerbert, Script. Tom. II. p. 58.
forms of chant, such as the Intonations of the Psalms, (which however, are made perfect by the Antiphon to which they are united), belong to this class.

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

4. Mixed (Tonus mixtus), when the natural range, (ambitus) of a mode, is exceeded by more than one note, so that the authentic and its corresponding plagal may be said to run into one another; of this we have examples in the Te Deum, in the Sequences Lauda Sion, Dies Irae, Veni Sancte Spiritus &c. In case the plagal Tone preponderates, it is specially marked in the new (Ratisbon) editions of the Ritual Books: e.g. page 328 of the Graduale (8vo) we have the Offertory “Oravi” Ton. IV. and III.; page 437 Gradual: “Vindica Domine” Ton. VI. and V.

5. The Tone is called communis perfectus, if the authentic tone ranges to the fourth below the final (and thereby becomes plagal) or the plagal to the octave above the final (and so becomes authentic). The melody, then comprises the eleven notes of the authentic and its plagal united. We have an example of this in the Easter Sequence “Victima Paschali” page 232, and in the Antiphon “Cum appropinquaret” for the Procession of Palm-Sunday page 172.

CHAPTER 11th.

SIGNS OF THE TONES.

In order to know to which Tone any given Chant belongs, certain signs or marks are necessary. The surest and most general sign is the final. The next characteristic mark to determine the Tone will be its range, ambitus. This shows to what scale the melody belongs, whether such scale be fully or only partially employed; and serves also to mark the difference between perfect and imperfect Tones. (See preceding Chapter.) The third mark or sign to indicate the Tone of a Gregorian melody, is the Dominant, also called the Tenor. In the annexed Table the Finals and Dominants of the 12 (14) Tones are shown together.

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<td>V.</td>
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<td>(XIV.) XII.</td>
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To distinguish therefore the plagal from the authentic tone; — as both have the same final; — we must see if the melody ranges downwards more than one note below the final; and observe which note may be the Dominant, i.e. on which note is the body of the words sung or recited. In more florid compositions this will be less apparent, but it will be always found that in

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1) The student must be careful to distinguish between the Dominant in Gregorian; and the Dominant in modern music which is always a 5th above the tonic. In Gregorian it varies.
singing in any particular mode, the voice always has a
tendency to attach itself to the Dominant.

Finals and Dominants one with another give what
is called the Repercussion, i.e. the Interval which in
each Tone may be inverted. According to the Table
given above, the Repercussion in each Tone, is:
I. toni re-la, II. re-fa, III. mi-ut, IV. mi-la, V. fa-ut,
VI. fa-la, VII. sol-re, VIII. sol-ut, IX. la-mi, X. la-ut,
(XI.) si-sol, (XII.) si-mi (re), (XIII.) XI. ut-sol,
(XIV.) XII. ut-mi.

Again, in the authentic Tones the melody goes
to the Final by degrees; in the plagal tones often-
times by skips i.e. more or less distant intervals. Lastly,
each Tone, has certain notes, or note-groupings, with
which the chant usually begins; and as a Rule, it may
be observed, that in authentic Tones the Chant never
begins with an Interval reaching from the final to the
fifth, or in plagals to the fourth. In the construction
of the middle cadences, (sections of the musical com-
position indicated with punctuation marks ; ; : &c.) the
rule is observed, to make them, in authentic tones, on
the final, the fifth, or intermediate notes, and in plagals,
ever to go beyond the fourth. For the eight Church
Tones most in use, we may enumerate the initial notes
or Intonations, as follows:
Ton. III.: E, F, G, a (e).    Ton. VII.: G; b², c, d.
Ton. VI.: C, D, E, F, G, a.   Ton. VIII.: C, D, F, G, a, c.

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

CHAPTER 12TH.

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

There is one fundamental law in Gregorian Chant
which must be observed in all the Tones, to wit: "The
immediate progression of an augmented fourth (Tri-
tone) or a diminished fifth is not allowable in Greg-
orian, and such Intervals when met with must be made
perfect, by placing a b before the si;" and so depressing
it a semitone.

This Rule observed in the composition of Chants in
each of the Gregorian systems or Gamuts, renders the
remarks about to follow deserving of attention. They
are mostly gathered from the definitions collected and
published by Father Utto Kornmüller O. S. B. 1

The scale or gamut of the 1st Tone, (doric) is made
up of the first 2 species of fifth (diapente) and the first
species of fourth (diatessaron) (See Synopsis "p. 77");
it may proceed from its final to an octave ascending,
and a major (or minor) third descending; it seldom ascends
to e; it descends to C, but very rarely to B. 3 B flat
must be used whenever the Triitone is to be avoided, or
when the melody does not go above si: Example:
The "Ite Missa est" on Semidoubles (See Directorium
chori page 78) and the Communio "Ecce virgo" (Grad.
Romanum page 11).

1) Monatshfte für Musikgeschichte. 4th year, 1872, page 70.
2) "Quod dictum est, illum habere primam speciem diatessaron,
intellige, non quod ibi prima ejus species exordiatur, sed quod forma
et similitudo illius primae, quae inferius (A) est, hic sub earum chora-
darum dispositione continetur, tunc silicet et semitonio et tono,"
Berno von Reichenau. 3th century.
3) "Ille est regula autentum primae maneriae seu moduli deter-
minans, terminatur in D vel a, et constituitur ex prima specie diapente
D-a, et prima specie diatessaron a-d. Ejus diapason (ambitus legit-
timus) est D-a; licentiaiter ascendit sed raro ad e, et descendit ad C,
rarissime vero ad B," St. Bernard.
The phrase $D-a-b-a$, recurs times without number in Chants of the 1st tone. Nevertheless in the Hymn, *Ave Maris Stella*, the third note $A-ve$ is not to be sung as $b$ flat, as the melody immediately proceeds to the octave.

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

The Second Tone (*hypodoric*) or 1st Plagal, is also made up of the 1st species of fifth, and 1st species of fourth. "Est hic tonus regula plagalem primae maneriae determinans; finem facit in D vel a."²) It has for its final $D$; its fifth from $D$ to $a$; and fourth $D$ to $A$ descending, and thus forms its octave A B♭ C D E F G a.

It sometimes goes down to $F$ gamma, but seldom; (see Offertory "Octera Domini" page 61. *Grad. Rom.*) It often ascends to the 9th — $b$ flat; but never to the 10th or 11th, c or $d$. In case the Chant proceeds upwards to a sixth from the final, then the $s$ takes the accidental $b$ flat before it, and must be sung as $sa$;— see the seven Antiphons beginning with O, preceding the Office of Christmas Day.

The character of the 2nd Tone is grave and mournful, "severe cum majestate tonat."

The 3rd Tone (*phrygian*) is constructed from the 2nd species of *Diapente*, (semitone, tone, tone, tone) and 2nd species of *Diatessaron* (semitone, tone, tone). It has $E$ for its final, and its legitimate range is to the octave $e$ acutum. It may descend to $D$; and sometimes even to $C$; e.g. Offertory, "Lauda" (Grad. Rom. page 257,) sed abusive, writes Odo of Cluny. $S$ or $b$ natural as the fifth from the final, is $f$ frequent occurrence; "maxime autem ideo, quia ad acutissimam ejus, i.e. e diatessaron reddit." But as this fifth has three tones in succession, the interval is met with ascending or descending oftener in skips, than with the intermediate notes: "potius saliendo quam gradiendo vadit." The 3rd tone is imperious, threatening and characterised by vehemence passion. "Tertius indignatur et acerbo insultat." For examples the following may be taken; the Introits; *In nomine Jesu* and *Sacerdotes tuui Domine*, (Grad. Rom. pages 190 and 47) and the Hymns: *Deus tuorum* and *Te Joseph celebrent* (*Vesperale Romanum* pages [12] and 325).

The fourth Tone (*hypophrygian*) is similarly constructed from the 2nd species of fifth and fourth. Its final is $E$ or $b$♭ and legitimate range $B C D E F G a b$♭. The Chants of this Tone seldom descend to the fourth below $B$, and the want of this half-tone is generally supplied by extending the upper part of the scale to $c$; so that its actual ambitus, or range, is from $C$ to $c$. The $s$ above the final is very often changed into $sa$ by prefixing the $b$ flat, as in the Hymn "Virginis Proles" (*Dir. chori* page [34]), and the Invitatorium "Venite" p. 16.

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

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

²) St. Bernard.
CHAPTER 13th.

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

The Fifth Tone (Lydian) takes the third species of fifth and fourth. Its Final is F or c and its range F-f. The characteristic note of this tone is the si or b₇, which need only be changed into sa or b₇ flat when sung with F or fa, in order to avoid the Tritone. This b₇ natural, gives the fifth tone a spirited majestic and joyful character, hence it is called the tonus delectabilis, latus, jubilans. This tone is not to be confounded with the transposed Ionian mode having a b flat in the signature.

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

C D E F G a  ¾ c.

It may ascend to d, and by degrees, not by skips descend from F to C.

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

The Seventh Tone (mixolydian) comprises the 4th species of Diapente or fifth, and the 1st species of Diatessaron or fourth. Its final is G; and its range G a ¾ c d e f g. The si or b₇ is natural to it, and especially the progression G a ¾. If a Chant in this Tone should not ascend to the octave from the final, compensation is frequently made by descending a full tone below the final. Sometimes we meet with endings on G, when b flat has been frequently used in the piece. In such cases the 7th Tone becomes like the 1st and it will be then always better to place b flat in the signature and treat it as a transposed tone.

The seventh tone breathes majesty boldness and joy: "incitante progresit et imperiös." See the Introit "Puer natus" (Grad. Rom. page 30). The Antiphon "Exaudi nos" page 73 conveys the impression of strong emotion.

The eighth Tone (hypomixolydian) has the same species of fifth and fourth as the 7th. It ranges upwards to e, and descends to C.

The scale of the eighth Tone is like the first. D E F G a ¾ c d; but the melodic phrases and the Finals are different in both. The b flat, is not used in the eighth Tone so frequently as in the 1st; and should any piece have it recurring very often and not irregularly, then it were better to treat it as the 2nd Tone transposed, having a normal b flat in the signature, as e.g. the Hymn "Quem terra, ponitus," (Dir. chori page [48]).

The greatest number of Gregorian melodies are written in the eighth tone.¹) The old writers consider it full of power and manly; also the tonus narrativus. The 7th and 8th tones are often, especially in long chants, mixed; e.g. the "Lauda Sion."

Observation. As has been already observed, Chants in the 9th mode, on account of its overstepping the conventional limits,  ³, of the Gregorian system, are seldom met with; they often appear transposed into the 1st Tone with a normal b flat. We frequently meet in the Graduals the 10th or hypodiapason tone, made up of the 2nd species of fourth and first of fifth e.g. "Hodie scietis" (Grad. Rom.) p.23, "Tecum princípiium" p.25, "Reguitem eternam" p.47*. The 13th or Ionic mode (XI) is composed of the 4th species

¹) Probably because most composers of Church Chants wished as far as possible to follow the example of St Gregory, who commenced his Antiphonarium with the Ad te levavi in the 8th Tone.
of Diapente and third of Diatessaron; and because of its fifth being , it still more closely resembles our modern scale of C major, than the 6th Tone. In the harmonic compositions of the old Masters the Ionic and its plagal the Hypoionic Tones were much employed, especially transposed to E with flat in the signature. In Gregorian books it is seldom met, as nearly all chants in this mode are marked as belonging to the 5th Tone. In some editions of the Gregorian books (Mettleneter’s Enchiridion page 71) there is found a Salve Regina clearly belonging to the XI Tone. The Sanctus, Benedictus, and Agnus Dei of the Missa de B. M. p. 22* and the Missa p. 33*; as well as several chants in the Gradual, especially in the Ordinarium Missae, are in the 11th Tone transposed an octave lower, ranging from C to c. The Antiphons Alma Redemptoris (Dir. chori p. 60) and the solemn Ite missa est (Graduale Romanum p. 12) are transposed a fifth lower with flat normal. The Antiphons Ave Regina and Regina Coeli can also be considered as the Hypodorian mode, transposed a fifth lower and flat in the signature.

CHAPTER 14TH.

TRANPOSITION.

Every Tone (modus) of the so-called Systema regulare, or durum, (because none of the seven diatonic scales include a molle or flat), may be transposed; i.e. raised a fourth higher, or depressed a fifth lower, by establishing one flat immediately after the Clef, (as we say in modern music, in the signature; and this alteration in pitch of the entire scale, is called the Systema transpositum, or molle. The 1st Tone, for example, transposed a 4th higher will run thus: G a b c d e f g; the relative position of the tones and semitones remaining unaltered. The notes of these transposed scales are called “tuoni finti”; and the Chant so transposed Musica ficta.)

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

But as all voices have not the same compass, and Gregorian is essentially Unison Chant, some arrangement of pitch becomes necessary, in order to bring the range of the several Tones within the compass of average voices. This perhaps will be better understood, by displaying the extended (2 octave) scale of St. Gregory, and then each Tone in its natural place taken out of that scale. The letters in large type mark the finals and dominants of the Tones, and the circumflex lines — the position of the semitones.

| Scale of |  \begin{array}{|c|c|c|c|c|c|c|c|c|}
| St. Gregory. | A | B | C | D | E | F | G | a | b | c | d | e | f | g |
|-------------|----------------|
| 1st Tone. | D | E | F | G | a | b | c | d |
| 2nd | A | B | C | D | E | F | G | a |
| 3rd | B | C | D | E | F | G | a | b |
| 4th | C | D | E | F | G | a | b | c |
| 5th | D | E | F | G | a | b | c | d |
| 6th | E | F | G | a | b | c | d | e |
| 7th | F | G | a | b | c | d | e | f |
| 8th | G | a | b | c | d | e | f | g |

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

2) In the third line of the verses of the Hymn Jesu Redemptor (Vesp. Rom. page 85) several versions place a flat before c-mi. The reason of this is that it is the first Tone transposed, and the that there is instead of st, (b2) to avoid the otherwise occurring Tritone.
It will be seen from the above schema that only two tones, the 1st and 8th, lie easily within the compass of the generality of voices, i.e. from D to d. So that it seldom becomes necessary to transpose or alter the pitch of the 1st or the 8th Tone. They may be sung or played as written. But the 2nd Tone, and the 7th proceed to the opposite extremes of the extended scale and run too low in one instance, too high in the other. A medium pitch therefore should be selected so as to render all the Tones available for all classes of voices. A general rule is to select La or a the dominant of the 1st Tone, as a common dominant for all the Tones. For example in the 2nd Tone the dominant is Fa, give that the same pitch as La in the 1st and you thus raise the whole scale a major third, its lowest note being then C instead of A; and similarly with the other Tones. Another rule is to leave the 1st and 8th Tones untouched; to raise the 2nd Tone a major third, or even a fourth. Lower the 3rd by one Tone, or better still, if the Chant does not go up to e leave it untransposed. In the 4th Tone if the Chant does not go down to B, it may be sung in the natural pitch, otherwise it may be raise a Tone. The 5th is to be transposed a 3d lower. The 6th a Tone higher; and the 7th a major third or fourth lower.

However the annexed Table will facilitate all possible transpositions with the aid of an instrument and make them easier and more secure. It gives the number of sharps or flats to be used in each transposition, the Finals, Dominants of all, and the under fourths of the Plagal Tones.

The attention of Organists is specially called to this Table; as a careful study of it, and practical application, will soon facilitate the otherwise difficult task of transposing Gregorian melodies.

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Transpositions of the eight Tones.

<table>
<thead>
<tr>
<th>Authentic</th>
<th>Plagal</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Final</td>
</tr>
<tr>
<td>Tone 1st, F, D</td>
<td>$E$</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>F</td>
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<td></td>
<td>D</td>
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<td></td>
<td>D</td>
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<td></td>
<td>G</td>
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<tr>
<td></td>
<td>(E B)</td>
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<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>C</td>
</tr>
</tbody>
</table>

With the assistance of this Table we can not only restore a transposed tone to its natural position, but raise it or lower by degrees, diatonic or chromatic, according to the requirements of the voices engaged. For example a Chant in the VII. Tone must be reduced a minor Third. The Final of the 7th Tone is G; and the Dominant d; therefore transpose the final a minor third lower, and it becomes E, and the Dominant b $\flat$; and 3 $\flat$ f c and g occur in the signature. On the other hand a Chant closes in F, it has 3 $\flat$ (b, e and a $\flat$) in the signature, and a $\flat$ the Dominant. To what Tone does it belong? I look to my Table and find it belongs to the 2nd which has D for a final, F for Dominant, and A for the under fourth.
Observation. Of course it should be borne in mind that this Table is only meant to be of service where the pitch is taken from a keyed instrument such as an organ, Harmonium or Pianoforte, on which chromatic intervals (black keys) are found as well as Diatonic (white keys). And again, Organists and accompanyists of Plain-Chant, not thoroughly acquainted with its principles or the nature of its Modes, should be careful not to confound the signatures rendered necessary by these several transpositions, with the like signatures of modern music. For instance, if a Chant of the 1st Tone be transposed, so as to require 2 ♯ in the signature; the accompanyist should never regard it as in the Key of D major, or its relative minor. If he do so, he will alter the whole character of the melody. In the Little Book “Cantica Sacra” of Hauber and Eit, the accompaniment to the 1st Tone for Vespers is arranged with 2 ♯ in the signature. That does not mean that we are to play in the Key of D major or b♭ minor; but simply, that the 1st Tone has been transposed a note higher, having E for its final, and b♭ for its Dominant, instead of D and a respectively; and the sharps are placed to preserve the original position of the semitones. In the accompaniments to the “Ordinarium Missae” arranged by Dr. Witt, the Kyrie in Masses of the B. V. M. is written with two sharps in the signature. Therefore you will say, it is in the key of D, or perhaps b♭ minor, especially if I find a b in the final chord. It is in neither one key nor the other. I look to the final and I find it to be E, I look for the dominant or prevailing note and I discover it to be b♭. I then look to the table and ascertain this arrangement to be the 1st transposition of the 1st Tone. Consequently the semitones fall between the 2nd and 3rd degrees and 6th and 7th. The Gloria of the same mass is written in 3 sharps, it ends on E, has b♭ for a dominant, therefore it is the 2nd transposition downwards of the 7th Tone and neither the Key of A major, nor F♭ minor. From this it may be readily concluded that the accompaniment of Plain-Chant is a very different science from that of accompanying music in the modern major and minor modes.

Where the Plain-Chant is unaccompanied or no instrument at hand, then the transposition should be regulated by the previous rules. Transposition also takes place by substituting the ♩ fa clef, for the ♩ Do clef or vice versa.

CHAPTER 15th.

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

The word Diesis has had several significations in the course of time. The Greeks used it to designate the half of the Lemma, enharmonic diesis. In a somewhat analogous sense the musical Theorists of the 12th and 13th centuries, call diesis every Interval, which by mathematical calculation does not make up an exact halftone. 1) John de Muris (1300—1370) calls the minor semitone diesis “Semitonium minus vocatur diesis.” This signification of it was generally established in the 16th century and thence to our time, so that every raising of the Tone by ♯ and ♩ (this last sign was written ♩ even up to the 17th century) was named Diesis.2)

Except ♩ before Si to avoid the Tritone, no other accident, and no other indication of the

1) “Cum aliquis tonus bipartitur propter aliquam consonantiam colordam, prima pars toni, sic divisial, si per ascensum fit, major est, ct. vocatur chroma, pars vero, quae restat, diesis dictur.” Marchetus de Padua (1300).

2) The Italians even still say ut diesis, and the French ut diesce.

The English use the word sharp. The Germans when they wish to designate the sharpening or flattering of a note, instead of saying A flat, C flat, D sharp or F sharp they add a syllable is or es or as to the letter expressing the note affected by a musical accident and thus they have for,

English: A sharp, B sharp, C sharp, D sharp, E sharp, F sharp, G sharp.
German: Ais, His, Cis, Dis, Eis, Fis, Gis.

English: A flat, B flat, C flat, D flat, E flat, F flat, G flat.
German: As, B, Ces, Des, Es, Fes, Ges.
raising or lowering of the Tone, is allowable in Gregorian.

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

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

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

2) Ambros in his History of Music is also of opinion that it was much later, when forsooth Gregorian Chant and figured Music were mixed up, and the latter got the upper hand, that the ♯ was used with C and F (VII and VIII. Tones) and even more frequently; any one that knows the History of Plain Song must admit the same. In the II. vol. p. 156 (Geschichte der Musik) he writes. "So long as Gregorian Chant, the pure choral Song, was rendered in unison, it is well established that none other but the fixed Tones of each Church Mode according to the strict Diatonic system were adopted; as soon however as they commenced to sing in parts, the difficulties of a strict diatonic chant began to be felt, and it had to seek the assistance of Medium Tones." And again in page 61. The harmonic ideas of Tonality in the modern sense, have got the mastery over our melodic treatment; the Gregorian was independent of them.

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

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

If recourse is had to the masters of the middle ages, who in the polyphonic treatment of the Gregorian melodies frequently use the accidental semitones, it must be borne in mind that they never undertook the construction or arrangement of the entire melody; (and

1) Herr Schlecht, in a very closely reasoned paper published in the Monatsschr. für Musikgeschichte. 1872. tries to elicit authority for the Diesis from a passage in Guido's Micrologus, where speaking of irregular transpositions, he enumerates amongst the blunderers, those who "aetiam subductiones faciunt, in trito, quae diesis appellabantur." But Herr Haberl in the 4th edition of the "Magister Choralis," published 1873, says in a foot note, page 52, that he examined the most ancient exemplars of Guido's Micrologus in the Vatican Library, in Florence and Bologna, compared them with Gerbert's version, and found that this sentence was originally a marginal gloss inserted at least two centuries later, which subsequently found its way into the text.
therefore do not furnish the true version of the Gregorian Chant, as such) but only extracted melodic phrases from it, on which to establish their polyphonic compositions. These very compositions themselves furnish undeniable proofs that, even in their time, Gregorian was regarded as strictly Diatonic; for they usually give the Gregorian melody or as we would call it, the subject, — marked cantus firmus, — to the Tenor, or some other leading voice, and leave it there untouched. Then the harmonic and contrapuntal effects had to be arranged around that in such a manner, as that the full tone might be expressed in those places where the defenders of the Diesis would now seek to introduce a semitone. 1)

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

Louis Schneider 2) (A. D. 1864) writing to Herr Oberhofer in Luxembourg said "One thing I must impress upon you; i.e. to banish for ever and aye the Diesis from Gregorian Chant, and fly the cross (the sign # in German is called Kreuz, cross,) as the Devil would. All that has ever been said or may yet be said in its justification is vain, a delusion and a snare. Between "music external to the Church, and Liturgical Chant there is and must be an impassable barrier, as great a distinction as there is between Heaven and Earth, between

1) These remarks can be proved by examples. The Proske Library in Ratibon will furnish rich materials to any one that wishes to study this point closely. See also Witt. Musica Sacra. 1885. page 33 &c.
2) Schneider was a very clever contrapuntist. His rules for harmonising Gregorian are most valuable. They were published in 1866 (Frankfort-Hammacher) and styled "Gregorianische Choralgesänge" &c.

"a secular banquet, and the Last Supper. I beseech of you never to be offended with the simple, "earnest, strictly diatonic, proscribed, poor "garment of Christ, the liturgical Song."

SECTIO PRACTICA.

CHAPTER 16TH.

THE LITURGICAL BOOKS.

The Books of the Liturgy, in which the several sections of Ecclesiastical Chant may be found, are as follows:

1. The Roman Missal, — Missale Romanum, or Mass Book, containing all the Lessons, Gospels, Prayers &c. and the Canon of the Mass; — in a word, all that is to be read or sung in the celebration of the Holy Sacrifice. The portions of the Liturgy set to musical notation in the Missal, are those that appertain to the Celebrant, or sacred ministers; classed under the generic term Accentus, to distinguish them from the portions to be chanted by the choir, called Concentus.

In furtherance of the Decree of the Council of Trent, (24th session,) the sainted Pontiff Pius V., by a Bull dated July 24th 1570, ordered, that in the celebration of Mass, whether read or solemnly chanted, no other Missal should be used, except the one corrected, amended, and restored to its pristine dignity, by his authority. "Mandantes omnibus et singulis... ut missam juxta ritum, modum, ac formam, quae per missale hoc, a nobis nunc traditur, decantent ac legant." The Title of this Missal is as follows: "Missale Romanum, ex Decreto Sacrosancti Concilii Tridentini restitutum, Pii V. Pont. Max. jussu editum. Romae. Apud haereses Bartholomaei Faletti, Joannem Variscum et socios." Then
on the last page we find the date MDLXX. The correction of the Missal was entrusted by Pius V. to Giovanni Bernardino Scotti, Cardinal of Trani, and Thomas Goldwell Bishop of St. Asaphs, to whom was added the priest Giovanni Guidetti a pupil of Palestrina, who was intimately acquainted with the manuscripts of the Vatican Library and the archives of the Basilica and inserted the old traditional chants of the Preface, Pater noster, Exultet, Gloria &c. in the square black notation then in general use.


2. The Roman Gradual, — Graduale Romanum, contains the chants of the Concentus, or those portions of the Liturgy of the Mass not to be sung by the Celebrant or sacred ministers, but by the Choir. Hence in it, we have the Introits, Graduals, Alleluias, Tractes, Sequences, Offertories and Communions of the entire Ecclesiastical year, and those proper to the several Festivals. The name Gradual was originally given to the Chant which followed the Epistle, from the fact, as some suppose, 1) that whilst it was being sung, the Deacon stood on the steps (ad gradus) of the Ambt or pulpit, preparing to sing the Gospel. The name was subsequently extended to the Book containing all the Chants used in the celebration of the Holy Sacrifice.

Pope Gregory XIII. on the termination of the Jubilee year 1575, charged Palestrina 2) with the duty of revising and correcting the Graduale, so as to bring it into accordance with the corrected and amended Missal. He worked at this arduous task for several years, but had only completed the revision of that portion called the "Proprium de Tempore" before his death. Whilst Palestrina, assisted by his pupil Guidetti, were thus engaged, there appeared in 1580, published at Venice by Peter Lichtenstein a Patrician of Cologne two folio volumes, one being the Antiphonary, and the other, the Graduale; both corrected and noted in conformity with the new Roman Missal and Breviary of St. Pius V. The editor is unknown, and the authority by which it was issued is equally unknown, but the prolonged neumas, and superabundant notes, which Palestrina was commanded to reduce, were preserved in this edition. It was not until the year 1615, under Pope Paul V. that a regular official edition of the Gradual was issued from the Medicean printing offices in Rome. Bain supposes Ruggiero Giovannelli, — who succeeded Palestrina as Chapel Master to the Vatican Basilica, — to have superintended its publication, and pronounces it to be the best. By order of Pius IX., this same edition, enriched with chants for the new festivals, has been reproduced in splendid form by Herr Pustet of Ratisbon, and strongly recommended by His Holiness and the Sacred Congregation of Rites, it is being gradually introduced into every country. The other editions of the Gradual deserving special mention, are Antwerp, 1599. Ingolstadt, 1618. Venice 1652. Mechlin 1848, and the Reims and Cambry edition published by Lecoffre of Paris.

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

The edition under Clement VIII. 1596 serves as a standard for all subsequent issues; such as Antwerp, 1627 and 1663. Rome 1646. 1658. 1752. Venice 1770. 1772. 1786; and the recent edition of the Propaganda printing office.

The Ceremoniale Episcoporum serves a like purpose and contains most of the decrees of the Sacred Congregation, appertaining to Episcopal functions. Recently a Commentarum by Aloisio Proto, has been published by Pustet, containing several recent decrees of the Sacred Congregation.

1) Vide Otto Kornmüber "Lexikon der kirchlichen Tonkunst" under the word "Graduale."
2) Giovanni Pier Luigi da Palestrina, born 1524, died on the Feast of the Purification 2nd of February 1594, in the arms of his confessor St. Philip Neri; justly styled the "Prince of Music."
4. The Rituale Romanum, — or Roman Ritual, for the administration of the Sacraments, the burial service &c.

It was first edited under Paul V. 1614, and enlarged by Benedict XIV. The most recent edition of the Roman Ritual has been published, with the approbation of the Sacred Congregation of Rites, by Herr Pustet of Ratisbon 1872.

Several portions of the Ritual are extracted therefrom, and published separately for greater convenience; such as the Processionale Romanum; of which a new edition has just appeared (Ratisbon). Before the reform of the Liturgical Books, the Sacerdotale, or Liber Sacerdotalis, (Venetii per Melch Sessae et Petrum de Ravanis socios 1528, et Venetii, Petri Liechtenstein Agrippinensis 1567) was found useful but has now become obsolete. The extract, however, that will be found most generally in demand, is the Exequiale Romanum, or Ordo Exequiarum, containing the Mass and Office of the Dead, and the ceremony of Interment, published in 1872 by Herr Pustet, with the approbation of the Sacred Congregation.

5. The Antiphonarium Romanum, — or Roman Antiphonary, contains all the chants for the several portions of the Divine Office; — the Antiphons at Matins, Lauds, Vespers; the Invitatories, Responses, Psalms, &c. just as the Graduale contains the Chants for the Mass.

The old editions are: Antwerp. 1573, 1611; Ingolstadt 1630; Venetius 1503, 1558, 1580, 1645, 1652, 1695, 1701. The new official edition about to be published in Folio by Herr Pustet, will be a reprint with the addition of the new offices, of the Liechtenstein edition. Balm, speaking of the reform of the Liturgical Books entrusted to Palestina, says of the Antiphonaries then in use, that they did not suffer much from the transcriptions of the amanuenses. The antiphons, he says, were almost all intact, as also the hymns; and the Psalm tones alike in all the manuscripts; so that the correction of it was more a re-setting of the words of the amended Breviary, than a profound effort of musical scholarship, and for that reason the Liechtenstein edition, which appeared with the amended text, while Palestina was engaged on the Gradual, served all the purposes of Gregory XIII’s reform, and is regarded as a standard edition. In the new Ratisbon edition, the 2nd vol. containing that portion of the Office in most general use; — i.e. Vespers, will appear first. (Already an octavo edition has been published; — Vesperale Romanum.) The 1st vol. containing Matins, Lauds, &c. will follow. This latter portion of the Office is rarely heard now, except in cloisters, and on the Vigil of Christmas, and during Holy Week. For this reason separate editions of the Officium Nativitatis D. N. J. C. in Svo, and Officium majoris Hebdomadae, have been issued by the indefatigable publishing firm in Ratisbon.

6. In the Psalterium Romanum chorale, — we have the Psalms of the Officium de tempore, for the week; as also the Hymns for the entire year, and the Officium Defunctorum.¹) In many instances the Hymns were published separately on large folio sheets.²)

7. The Directorium Chori, the standard text book for all the Intonations, for Priests, sacred Ministers, Chanters &c.

Giovanni Guidetti brought it out in 1582, under the following title. “Directorium chori ad usum sacro-sanctae basilicae Vaticanae, et aliarum cathedralium et colegiatarum ecclesiastici collectum opera Joh. Guidetti Bononiensis, ejusdem Vaticanae basilicae clerici beneficiati, et SS. D. N. Gregorii XIII, capellani, permisso Superiorum, Romae ap. Rob. Granjon. Parisien. 1582.” It was the first result of the united labours of Palestina and Guidetti. The reception which this 1st edition met with, by reason of its clear method, correct notation, and general usefulness, soon necessitated

¹) The noteworthy editions are: Antwerp. 1609, 1611, 1664; Rome, 1678; Salisbury 1680; Venice 1606, 1656, 1751 &c.

²) Such editions are found in Venice, 1644, 1670, 1724; Antwerp, 1644; Salisbury 1684. The harmonised (counterpoint) work of Palestina “Hymni totius anni” &c. Rome 1589, and that of Vittoria 1581, were of the greatest service in correcting the music of the Hymns themselves.
two other editions, one in 1589, and another in 1600.\footnote{D. Gio Francesco Massani re-published the Directorium with slight additions, Rome 1604, Nicolò Stamegna in 1655, with several additions; and after various other editions D. Francesco Pelichiari, of Monte Cassino, and master of Gregorian Chant to the German College in Rome, published in 1757 the most recent up to the present time, in which he abolished the square notes with the semicircle and dot over them, and retained only the longa, brevix and semibrevis.}

In this Hand book or Manual, with which every Ecclesiastical Student should be provided, we have all the intonations of Psalms for the entire year, for the several Venite exultemus, Versicles, Epitaphs, Gospels, Te Deum, Prayers, Litaniæ, Gloria, &c. The new edition issued by Pustet contains moreover the text of all the psalms in full, the melodies of the Hymns for the year, and the chants for the new Feasts. This Book we consider to be almost indispensable, and certainly most useful.

Both the Directorium chori, and the Officium maioris Hebdömadae, just issued by Pustet, are faithful reprints of Guidetti; the only alteration being the disuse of the notae coronatae, and the adoption of the simpler forms, — the longa, brevix and semibrevis. See foot note.

\footnote{ \textit{The Ecclesiastical Year and Calendar.} }

I. The Ecclesiastical year, is divided into three principal seasons, and all days and hours of these seasons, are a \textit{proximate} or \textit{remote}, \textit{anterior} or \textit{posterior} celebration of the three great central festivals; Christmas, Easter and Pentecost. The most proximate \textit{anterior} celebration is the Vigil, which is only found with the older festivals, and not with those of comparatively recent date; (such as Corpus Christi, and the \textit{Feast of St. Joseph} &c.) The most proximate \textit{posterior}

celebration is the \textit{octave}, which closes on the eighth day after the Festival.

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

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

The Ecclesiastical year begins with the 1\textsuperscript{st} Sunday of Advent. In the week following the 3\textsuperscript{rd} Sunday we have the 1\textsuperscript{st} \textit{Quarter tense}; and after the 4\textsuperscript{th} Sunday the \textit{Vigil} of Christmas, then the \textit{Feast} of Christmas, and a succession of Feasts with Octaves. The octave day of Christmas is the 1\textsuperscript{st} of January; — feast of the \textit{Circumcision of our Lord}. On the 6\textsuperscript{th} of January we celebrate the \textit{Epiphania Domini}, or his manifestation to the Gentiles; and then follows the closing of the first great festival with the \textit{Sundays after Epiphany} (Dom. post Epiph.); the number of which is regulated by the time of Easter; it is sometimes more, sometimes less, but never can exceed six.

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

The Octave of Pentecost includes the 3rd Quarter tense, and closes on Trinity Sunday (Festum SS. Trinitatis). On the Thursday immediately following Trinity Sunday, the Church celebrates the Feast of Corpus Christi (Festum SS. Corp. Christi), or Feast of the Most Holy Sacrament, which has an Octave, and then follow the Sundays after Pentecost, in regular succession to the number of 23; (the 4th Quarter tense occurring in September). Should there be more than 24 Sundays, between Pentecost and Advent, then after the 23rd Sunday, are inserted such Sundays after Epiphany, as could not be celebrated in their proper season, by reason of the proximity, of Easter; commencing with the 3rd Sunday after Epiphany, if there be 28; with the 4th if only 27; and so forth. The last Sunday after Pentecost (marked XXIV and ultima) terminates the Ecclesiastical year.

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

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

II. The Ecclesiastical Calendar, or "Ordo recitandi officium divinum Missamque celebrandi;" is a book necessary for every priest, that he may know the Office and Mass to be said every day in the year. We would also add, that wherever the music in the Church is conducted according to the requirements of the Liturgy; (and there is no place where such ought not to be the case) every Organist or Choir Master, should likewise be provided with it, and familiarized with its use. On the Continent of Europe, each Diocese has its own special Calendar or Ordo; but in Ireland, England and Scotland, and the United States of America, a general Ordo for the whole country is compiled each year; those feasts which are specially celebrated in particular dioceses or localities, being indicated in smaller type. Moreover, as Organists and Choir Masters are not generally conversant with the Latin language and Latin terminology; editions in English of the Ordo are published in Dublin, London, and New York, thus removing all ex-

1) Irish Catholic Directory, Almanac and Registry; with the complete Ordo in English. A.D. 1876. Dublin, John Mullan y I Parliament Street.
cuse from those, who should study to have the Music of the Church, conformable to the Church's spirit and Liturgy.

The Ecclesiastical Calendar begins with the civil year on the 1st of January (the date of the 1st Sunday of Advent, the proper commencement of the Ecclesiastical year, being variable). The order of Feasts is regulated by the time of Easter; for, according as Easter occurs, Septuagesima Sunday, Ash Wednesday, Ascension Thursday, Pentecost, Corpus Christi, and the 1st Sunday of Advent, are determined. These Feasts consequently are styled movable Feasts (Fiesta mobilia). The several Directories or Ordos published, whether in Latin or English, use abbreviations to indicate the rank of the Feast, the Office, to be said whether proper or common, the colour of the vestments &c.; a key to which abbreviations is generally found at the beginning or end of the book. By way of example, let us take Mullaney's Directory for 1876 and at the top of Page 49, we find, April 25. Tuesday, — St. Mark the Evang.; (Evangelist) doub., 2nd cl. (double of the 2nd class) II. m. prop. (lessons in the nocturns proper). In Mass Protexisti me Deus (prop.): — (i.e. the Mass is to be found in the Missal or Gradual amongst the Proper of Saints), creed, pref. (preface) of apostles. In 2nd vesp. (vespers) com. of foll. (commemoration of the following feast; — i.e. SS. Celesius and Marcellinus). Then towards the right hand margin of the page, we meet the letter R which stands for rubrum (red) indicating the colour of the vestments to be worn. An Alphabetical list at the end of this book will furnish an explanation of most of the contractions used in the Latin or English Directories.

CHAPTER 18TH.

ARRANGEMENT OF THE MISSAL (GRADUAL) AND BREVIARY.

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

1) Ordo Missae indicates that portion of the Liturgy of the Mass which is unchangeable. In the Graduale the regular Chants for the Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei (Credo) are found at the end of the volume under the title "Ordinarium Missae."
Masses); h) Commune Doctorum (Common of Doctors); i) Commune Conf. non Pontificis (Common of a Confessor not a Bishop, with two Masses); k) Missa pro Abbatibus (a Mass for Abbots); l) Commune Virginum. Pro Virgine et Martyre (for a Virgin and Martyr, three Masses); m) Pro Virgine tantum (for a Virgin only, two formulas); n) Commune non Virginum. Pro una Mart. non Virg. (for a Martyr not a Virgin); o) Pro nec Virg. nec Mart. (for neither Virgin nor Martyr, e.g. holy widows); p) In Anniversario Dedications Ecclesiae (the anniversary of the Dedication of a Church).

Then follows the 5th section, the Votive Masses\(^{1}\) (Missæ votivæ); first for each day of the week; — for Monday in honour of the Holy Trinity, or for the Deads;\(^{2}\) for Tuesday in honour of the Holy Angels; for Wednesday in honour of the Holy Apostles SS. Peter and Paul; for Thursday, in honour of the Blessed Sacrament; for Friday, in honour of the Holy Cross or Passion of our Saviour; and for Saturday in honour of the Blessed Virgin; this last with 5 different formulas according to the different seasons of the Ecclesiastical year.\(^{3}\) After these come 13 Votive Masses for particular objects, e.g. the election of a Pope, for the Sick, for Peace, for a Bride and Bridegroom &c. The 6th section finally, embraces the Festivals for particular places (Festa pro aliquibus locis), which are not celebrated by the universal Church, going from the 7th of December, to the 29th of November. As an Appendix or Supplement to the Missal or Gradual, we meet in the end, the proper for each Diocese.

\(^{1}\) "Votive masses, are so called, because celebrated for some special purpose of intercession, thanksgiving or praise." AMBERGER PASTORALTHEOLOGIE, II. Bd. p. 241.

\(^{2}\) The Missæ pro Defunctis is found in the Missal last of all the Votive masses, and in the Gradual at the end of the Ordinar. Missae.

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

or country, e.g. Proprium Hibernæ, containing the Masses for the Irish Saints, whose Feasts may not be solemnized by the Church at large, but who are specially honoured in Ireland.

II. The Breviary, and also the Directorium Chori and the extract for Vespers (Vesperale Romanum) have exactly the same arrangement as the Missal. Before the Proprium de Tempore (and instead of the Ordo and Canon in the Missal), we find the Psalterium Romanum dispositum per Hebdomadam or Psalms, portioned out to each day of the week; and instead of the 5th section of the Missal (the votive masses), we have in the Breviary, the Office of the B.V. M., the Office for the Dead, the Litany of the Saints &c. Each day has its own Matins, Lauds, and canonical hours: Prime, Terce, Sext and None, Vespers and Complin. These several portions of the Divine Office will be more fully explained in subsequent chapters. At the end of the Directorium Chori, the fixed Chants and Intonations for the Psalms, Versicles &c. are collected together under the rubric "Commune Directorii."

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THE HOLY SACRIFICE OF THE MASS.

CHAPTER 19TH.

INTROIT. — KYRIE. — GLORIA.

The highest and most solemn act of the Catholic Liturgy, ("κλέιτος" and "εφον" "public work") is, unquestionably, the Most Holy Sacrifice of the Mass. It is the very centre point of her worship, and every
thing else is subordinately grouped around it. Hence
every movement in its celebration, whether private or
solemn, is carefully provided for by a code of rules,
called rubrics, which have all the force of law, and bind
under sin. Music or singing, is in no sense essential to
the Holy Sacrifice as such; and for chant or music, during
the celebration of private or Low Mass, the Liturgy
makes no provision. But for the solemn celebration of Mass, singing is indispensable, and the rubrics do not allow such solemn celebration, where the Chant is
not adequately provided for. Again, the Chant which
should accompany the solemn celebration of the Holy
Sacrifice, is essentially an alternated or antiphonal chant,
in imitation, as Witt says (Fliegende Blätter an. II. No
3 and 4) of the Seraphim crying one to another, and
saying, "Holy, Holy, Holy, the Lord God of Hosts, all
the earth is full of his glory." (Isais cap. vi.) The Celebrant
intones the Gloria or Credo, and the Choir answers
him and sings the remainder of the Text. So that
the Celebrant sings the Gloria, Preface, &c. the
Deacon who sings the Gospel, the Subdeacon who sings
the Epistle and the Choir singing its part, are all quid
unum et idem, one and the same, liturgically con-
sidered; and all should combine to carry out the repeated
injunction of the Sacred Congregation of Rites, that Mass
should be said or sung, prout jacet in Missali; — as
it is found in the Missal; nor is it lawful for the Cele-

1) In a "communicated" article of the Catholic Church Music periodical "Cecilia" (Fischer, Bros. New York) 3rd year No. 3, the following remarks occur. "An ordinary organist assisted by a few singers of moderate abilities and immediate pretensions, can have things pretty much their own way. The priest, the congregation and the Mass itself, are all subordinate to them. The Introit, Gradual, Offertory and other essential parts of the Mass are entirely ignored, while the Kyrie, Gloria &c. are brought out in a carnival of harmony...Is not this in direct opposition to the spirit of the Church."

2) The Sacred Congregation of Rites declared the omission of the Introit by the choir, to be an abuse that should be removed. "Absque quod in Missis cum cantu praeremitatur cantus Introitus et alia... tollatur." S. R. C. 11. Sept. 1847.

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

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

5) We are not supposing the presence of an organ. The rule in this latter case will be given further on.
to serve as an Antiphon and be sung before and after the Psalm, as at Vespers; such Psalm and Antiphon being selected, as would seem most appropriate to the Feast celebrated. Since the 8th century, if not earlier, the custom prevails to sing 1st the Antiphon, 2nd one verse, instead of the entire Psalm, 3d the Gloria Patri and then repeat the Antiphon. As e.g. in the Introit for 1st Sunday of Advent, we have for Antiphon "Ad te levavi"; consisting of the two first verses of the 24th Psalm; then the Psalm-verse, being the 4th of the same Psalm, and finally the Gloria Patri, with the Antiphon repeated. In the commencement the Antiphons were selected from the Psalms, later on some were taken from other appropriate portions of Scripture, and some again such as "Salve sancta parens" (Sedeurus), and "Gaudemus omnes in Domino" belong not to Scripture. In the Missal (and Gradual) there is a special Introit for every day and every Feast in the year, except for Holy Saturday and the High Mass of the Vigil of Pentecost. On these days as the Litany of the Saints is chanted whilst proceeding from the Baptismal Font to the Altar, the Concluding Kyries of the Litany serve as the Kyries of the Mass, and no Introit, in the usual sense, is provided.

On Ferias (week-days) and simple Feasts (simplicia) one Chorister intones the Introit and sings alone up to the 1st upright line or bar drawn across the stave; on semidoubles and Sundays (when the Mass is of the Sunday, and not the Feast of a Saint &c.) two choristers chant the Intonation; on Feasts of greater rank and solemnity, three or four intone the first word; and then the entire Choir falls in, and sings the Antiphon right through till they meet the double bar, and the Psalm verse indicated by the red letters Ps. preceding. The first half of this verse down to the colon; and of the Gloria Patri, is sung by one or more choristers as above directed; the full choir responding

with the remaining half. The time for commencing to sing the Introit is when the Celebrant has reached the Altar steps and commences Mass; and the music of the Introit should be Gregorian, even when the other portions of the Mass are sung to harmonised music. 2)

II. The Introit is followed immediately by the Kyrie (ter — i.e. three times repeated), Christe (ter) and Kyrie (ter). In the Missæ de B. M. V. the triple Kyrie and Christe have the melodies varied.

Observation II. The Introduction of the Kyrie eleison from the Greek into the Latin Liturgy is attributed by some to Pope Sylvester, by others to Pope Damasus. The number of repetitions was different at different periods, it was finally settled in the Roman Liturgy that the repetitions should be nine in number. Kyrie eleison, in honour of God the Father; Christe eleison in honour of God the Son; and Kyrie eleison in honour of the Holy Spirit. The melody of the first Kyrie is generally identical with that of the Ite Missa Est, or Benedicamus prescribed for same day or Feast. After the 12th century the custom grew of interpolating other words between the Kyries; as in a Missal printed in Paris A. D. 1519 we have "Kyrie eleison Patre infantium; Kyrie eleison Refector lactentium;" and also in a Missal published in 1631, but it is accompanied by the following rubric "nullo modo sunt de ordinario seu usu Romano." These interpolations were called Tropes, but since the corrected Missal of Pius V. they have never been tolerated.

Observation III. In the Graduale Romanum under the rubric Ordinarium Missae, we find the regularly re-

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

2) Sometimes harmonised arrangements are met with for the words of some Introits, but such are very few; and it is more in keeping with the spirit of the Church that this portion at least of the Liturgy should be sung in Plain-Chant. It is no excuse on the part of the Choir to say they do not know Plain-Chant; no Church choir, properly so called, should be ignorant of it.

8*
currening chants for the Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei, arranged according to the rank or character of the Ecclesiastical Seasons and Feasts; following the same order that the Ite Missa Est, and Benedicamus Domino preserve in the Missal: in all, 13 Masses or Mass Chants, and the Mass for the Dead. As Easter is the greatest festival, the first in order is the Mass to be used on week days from Holy Saturday to Saturday in albis (inclusive). Then the Gregorian Mass for the most solemn Festivals (festa solemnna). Every Choir-Master who has the object of the Liturgy at heart, should become acquainted with and understand the Directory, or Ordo; and learn from it the rank or solemnity of the Feast, so as to choose the Mass specially appointed for it. The third Mass is for festivals of high rank, thougnot not the highest (festa duplifica), which as occasion suits, may be varied with the fourth. The fifth and sixth Masses are exclusively for Festivals of the B. V. M.; which may be either solemnia, duplifica, or semiduplifica. The Ordo for each year and locality determines the rank of each.

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

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

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

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

III. The Gloria, or Hymn of the Angels, is then intoned by the Priest, if the rubric prescribe it. The Priest sings the words “Gloria in excelsis Deo” and the Choir take up immediately with the words “Et in terra pax,”) and sing all

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

Toni “Gloria.”

1.) In Festis solemnibus et duplicitibus.

\[
\begin{align*}
\text{Gloria in excelsis Deo.}
\end{align*}
\]

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

2.) In Missis B. Maritz (also in Votive Masses of the B. V. M. on Christmas Day, Corpus Christi, and during their octaves).

\[
\begin{align*}
\text{Gló - ri - a in ex-cél-sis De - o.}
\end{align*}
\]

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

3.) In Dominica festis semiduplificibus, et infra Octavas, quae non sunt B. Maritz.

\[
\begin{align*}
\text{Gló - ri - a in ex-cél-sis De-o.}
\end{align*}
\]

) It is consequently unrubriced for the choir to repeat the words Gloria &c., though in most modern concerted masses, this is constantly done.

4. In Festis simplicibus.¹)

Gloria in excelsis Deo.

The minor third mi-sol (e-g) should never be sung as if major (e-g ²). The Gloria is not sung on the Sundays of Lent and Advent.

CHAPTER 20th.

THE CHANTS FOR THE PRAYERS.

The Directorium Chori sets forth very clearly the several chants for the Prayers under the rubric Toni orationum; however we think it well to be most explicit on this point, as it is too often overlooked. The prayers may be sung in three ways in Tonus festivus, simplex ferialis, and ferialis.

I. Tonus festivus.

The Prayers should be sung in Festive tone, quando officium est duplex, vel semiduplex, vel de Dominica in Matutinis, Missis²) et Vesperis. His exceptis semper dicuntur in Tono feriali.

This festive tone is monotonic admitting of two inflections or “Accents;” the 1st fa-mi-re-fa called the punctum principale; the 2nd fa-mi, called the semipunctum. The punctum principale is employed at that break in the prayer, where the sense of the words marks off

¹) This is also used in Votive Masses de Angelis, in masses pro parolis defunctis, and on the Ferias of Paschal time, when de ea. Baini mentions that the praxis in the Pontifical chapel is, on all occasions, to use the solemn intonation, No 1.

²) Etiam in Laudibus et Missis votivis solemnibus (ob causam graviorum et publicum, et frequentiam populi).

a section or clause; in other words, where a colon or semicolon occurs; or sometimes in the new editions of Liturgical Books, where even a comma completes the clause. This inflection should always be sung with emphasis, and rather slowly.

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

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

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

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

The response Amen should be sung on one and the same note, =-

A-men.
Examples of prayers in the Festive tone.

(In ritu dupl. aut semidupl.)

_Dominus vobiscum_, is always, and in all cases to be sung thus.

\[\text{V. Dóminus vobiscum.} \quad \text{R. Et cum spíritu tuo:}\]


\[\text{tu-ó-rum Pe-tri et Pau-li martyr-rí-o con-se-crá-sti:}\]

\[\text{da Ec-clé-si-ae tu-ae e-ó-rum in ómnibus sequi præceptum;}\]

\[\text{per quos re-li-gí-ó-nis sumpsit ex-ór-di-um. Per Dó-minum}\]

\[\text{nostrum Jesu Christum Frí-li-um tuum!} \quad \text{Qui tecum vívit}\]

\[\text{et regnat in u-ni-tá-te Spíritus sancti De-us, per}\]

\[\text{ó-mni-a sae-cu-la sae-cu-lo-rum. Amen.}\]

II. Tonus simplex ferialis.

The prayers in this tone also called _Tonus ferialis missæ_, are sung without any inflection whatever, and are purely monotonic. Where a punctum or semipunctum would be used in the festive tone, here a _pausa_ or _subspirium_ is substituted. There is no need of giving an example of this intonation as all the syllables are sung to the same note. The _Tonus simplex ferialis_ is used: 1) in _Festis simplicibus_ and _diebus ferialibus_; 2) in _Missis Defunctorum_; 3) for all the prayers at the blessing of Candles and Palms (_Candlemas Day_ and _Palm-Sunday_), which close with, _Qui tecum vivit, Per Dominum nostrum &c._, or _clausula major_; 4) for the prayer _Deus a quo et Judas_, on Good Friday, as well as the _omnipotens_ immediately following, and the _Libera nos_ after the _Pater noster_; 5) for the prayers that occur before the Mass on Holy Saturday and Vigil of Pentecost, at the end of the _Prophecies_, and at the blessing of the Water; 6) for all the prayers of the _Officium Defunctorum_, of the _Litanies, Processions &c._ if they terminate with the _clausula major_; as for example, on All Souls Day, and the Rogation Days.

III. Tonus ferialis.

In this form of intonation, all the words of the Prayer are, as in the previous case, sung to one note, except the _last_ word and the ending or _close_; where the voice falls a _minor_ Third.

Example of the _Tonus ferialis._

\[\text{Concéde, miséricors Deus, fragilitáti nostrae præsidium: ut qui sanctae Dei Genitrícis memoriam ágimus, intercessi-ó-nis ejus au-xí-li-ó a no-stris ín-i-qui-tá-tibus}\]

\[\text{re-sur-gámus. Per e-úm-dem Chri-stum Dó-minum nostrum.}\]

\[1^\text{st} \text{The prayers at the blessing of the _fire_ are simply read, not chanted.}\]

\[2^\text{nd} \text{The ending of prayers in these cases, where the ferial intonation should be used, is always: _Per Christum Dominum nostrum_, or _Per eundem Christum Dominum nostrum_, or _Qui vivis et regnas in saecula saeculorum_, and is called the _clausula minor_.}\]
This Intonation is used: 1) With the prayers sung after the four Antheus of the B.V.M. 2) For the prayer Dirigere at Prime. 3) In the Office of the Dead, at Vespers (Matins), Lauds, Libera, when the clausula minor is annexed. 4) For the prayers after the Litanies with clausula minor. 5) At the Asperges or Vidi aquam on Sundays. 6) After the Mandatum on Holy Thursdays. 7) Before and after the blessing of the candles, (Feast of the Purification) ashes, and Palms when the prayers close with the clausula minor; and at Benediction, or exposicio SS. Sacramenti, out of Mass time, when the prayers are terminated by the clausula minor. When several prayers are sung in succession in Tono feriali, then this inflection of the minor Third is only made on the last word of the last prayer.

Observation I. Before the 7 Prayers of Good Friday, after the Prophecies on Holy Saturday, at the blessing of candles on the 2nd of February (if after Septuagesima), and in the Masses of Quarter tense extra tempus pasch. the following is sung by the Celebrant, Deacon and Sub-deacon.

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


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

Observation II. At the Oratio super populum, (can-tata Post-communione in missa de ferte temp. Quadrag.) the Deacon sings after the Oremus of the Celebrant.

Hu-mi-li-á-te cá-pi-ta vestra De-o.

Observation III. On Good Friday the prayers commencing with Oremus, are sung to a peculiar intonation, which in some Missals is only noted for the first, but here we give all in full.

I. Oratio. F

O-ré-mus, delectássimi nobis | pro Ecclésia sancta De-i:

ut e-am Deus et Dóminus noster | pacífica, | or-bé ter-

ráum: sub-jí-ci-ens ei prin-ci-pá-tus, et po-te-stá-tes:

detque nobis quiétam et tranquillam vi-tam de-gén-ti-bus,

Egloríficae Deum Patrem o-mnipotén-tem. O-ré-mus &c. See Observation I.

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

II. Oratio.

O-ré-mus et pro beatíssimo Papa no-stro N... ut De-us

et Dóminus noster, | qui elégit eum in órdine E-pi-sco-pá-tus,

salvum atque incólumem custódiat Ecclésiae suae sanctae,

E

ad régendum pótimum san-ctum De-i. O-ré-mus &c. as above.
III. Oratio.

O-ré-mus et pro ómni-bus E-pí-sco-pis, Pres-by-te-ris,

Diaconibus, Subdiaconibus, Acólithi, Exorcístis,
Le-ctó-rí-bus, O-sti-á-ri-is, Con-fé-só-ri-bus,

Virgini-bus, Vi-du-is, et pro omni pó-pu-lo san-cto De-i.

O-ré-mus &c. as above.

IV. Oratio pro Romano Imperatore ob subiá-tum Romanum im-
periium non amplius recitetur, nec quidquam aliud ejus loco substitu-

V. Oratio.

O-ré-mus et pro catechúmenis nostris: ut Deus et Dnus

noster, adapériat aures prae-cor-di-ó-rum i-psó-rum:

ja-nu-ánque mi-se-ri-cór-di-ae; ut per lavácrum regenera-
tiónis i acépta remissióne ómnium pecca-tó-rum, et ipsi

inveniántur in Christo Jesu Dó-mi-no no-stro. Orémus &c. as above.

VI. Oratio.

O-ré-mus, dilectíssimi nobis, Deum Patrem o-mni-po-

téntem: ut cun-cit mun-dum purget er-ró-ri-bus: morbos

aú-fe-rat; fa-men de-pél-lat: a-pé-ri-at cár-ce-res,

vín-cu-la dis-só-lat, pe-re-gri-nán-ti-bus ré-di-tum, in-fir-
mán-ti-bus sa-ni-tá-tem: na-vi-gán-ti-bus por-tum sa-lú-

in-dúl-ge-at. Orémus &c. as above.

VII. Oratio.

O-ré-mus pro haéreticis et schis-má-ti-cis: ut Deus et

Dóminus noster | éruat eos ab erróribus u-ni-vé-ris,

et ad sanctam matrem Ecclésiam
Cathólica-cam, atque Apostólicam revo-cá-re di-gné-tur.

Orémus &c. as above.

VIII. Oratio.

O-ré-mus et pro pér-fi-dis Jú-dae-is: ut Deus et Dnus

noster | aúferat velámen de cór-di-bus e-ó-rum; ut et

ipsi ágnóscant Jesum Christum Dó-mi-num nostrum.

Orémus &c. as above.
CHAPTER 21st.

FROM THE EPISTLE TO THE PREFACE.

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

Tonus Epistolae.

Lé-cti-o li-bri sa-pi-én-ti-ae. Quis est hic et laudábi-

Quid igitur

II. After the Epistle or Lesson, comes the Gradual. This for the most part is sung to a prolonged melody, and frequently touches the extreme limits of the Gregorian compass. Two chanters intone the Gradual, that is, sing the first word or words until they meet the bar or line drawn across the stave $=+$; then the full choir joins in and sings down to the $\bar{Y}$ or Gradual-verse, which is sung by the chanters only. Should the Gradual be followed; as is mostly the case, by two Alleluia and a versé of a psalm; then the Chanters sing the first Alleluia down to the neuma $\bar{E}$) or sign $\bar{E}$; the Choir repeats the same Alleluia, and continues the neuma following, but only on the vowel $a$. Then the Chanters intone the versé down to the sign $\bar{E}$, and the Choir continues it to the end;—the Chanters repeat the Alleluia to the neuma; the choir falls in and sings the neuma only, on the vowel $a$. From Septuagesima, instead of the double Alleluia and versé, the Tract should be sung; each verse of which is intoned by the Chanters, and continued by the Choir.

In Paschal Time the Gradual is omitted, and only the Alleluia and versé sung, in the manner just described; but in Paschal time, the versé is followed by

1) We have already explained the various significations of the word neuma. Here it is used for the group of notes sung to the final vowel of the word Alleluia, by way of prolonged jubilation.
a new special Alleluia and a second verse. This special Alleluia is intoned by the Chanters down to the neuma, or sign ΄, the Choir does not repeat it but vocalizes the neuma to the vowel a; then the chancers intone the verse as before, and the special Alleluia is repeated with neuma.

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

Observation. In Masses for the Dead there is a Gradual and Tract; both of which strictly speaking should be sung. The Sacred Congregation of Rites in an answer dated the 11. Sept. 1847. says: "Vel non celebrandas Missas defunctorum vel canenda esse omnia, quae precationem suffragi respiciant." This would imply that at least the 1st verse of the Gradual, which is per modum suffragii, and the entire of the Tract or Absolve should be sung. However the praxis in the Papal Chapel, and in the Roman Basilicas, is to omit the Gradual and sing only the Tract or Absolve.

"The last syllable of the last Alleluia by being "broken up into several notes, is held out in a long "protracted chant.... This prolongation of the Alleluia

1) "Before the correction of the Gregorian Chant under Pius V. great confusion prevailed as to the method of singing the Alleluia and verse. St. Gregory appears to have left it to the good will of the singers, and in the writings of this immortal Pontiff, we meet the words: Alleluia et Versus quae volueris." Lambillotte, Aesthet. p. 33.
The 1st Ordo Romanus says: "In quotidianis diebus, si voluerint canores, tantum prima pars dicatur." (The Alleluias in the older Liturgies were joined with several verses, and continued until the ceremonies preceeding the singing of the Gospel had ended. Even still in Pontifical Masses, this custom is observed, and the 5th Ordo Romanus says: "Episcopus auget magistro scholaris, quando a cantoris Graduale vel Alleluia repetere debeat." On account of this practice it may be inferred as a practical rule, that according to circumstances, one or more verses of the Gradual, Alleluia, Tract or Sequence may be sung as many as can be sung until the Deacon is ready to sing the Gospel. In a Missa cantata; — without Deacon or Subdeacon; — the singing of the Gradual &c., may be omitted altogether.

"was called Sequence.... Later on however, words "appropriate to the Festival were supplied to this pro-"trated chant, to which the name Sequence was re-"stricted..... By degrees every Sunday and Festival "had its proper Sequence, until the correction of the "Missal, when only four were retained in use." 1)

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

These truly divine poems, the works of most holy "men, are wedded to equally divine melodies. As a rule, "each verse has its own special melody, or in some in-"stances two verses are sung to the same notes.

III. The Gospel admits of three inflections; 1) be-"fore a mark of interrogation, 2) before a full stop, "and 3) at the termination.

Before a mark of interrogation, the voice falls from the reciting note, half a tone, Do-Si, and returns imme-"diately to the same note; before a period or full stop, it falls a minor third, — Do-La, and returns at once to "the reciting note Do, without any intermediate Si. The accented syllable before a period is always sung on the

1) Amberger, Pastoraltheologie. II. Vol. p. 97.
2) These five are: Victimae Paschali Laudes, of Wipo (11th century) for Easter; Veni Sancte Spiritus, (11th cent.?) for Pentecost. Lauda Sion, of St. Thomas of Aquin (13th century) for Corpus Christi; and the Slabat mater dolorosa of Jacopone (end of 13th cent.) for the Seven Dolours of the B. V. M. The Sequence Dies Irae may not be classed with the above; it is a speciality of the Mass for the Dead. As the last verse of the Dies Irae contains a prayer for the departed, it must always be sung. The descriptive or dramatic verses may be omitted. Schöbiger's work: "Die Sängerschule von St. Gallen," affords a great deal of information regarding the Sequences.
tonus currens, or reciting note, and the minor third should never be made on a short syllable, it usually occurs on the fourth syllable before the period. Towards the termination of the Gospel, about the fourth or sixth last syllable, the voice falls the minor third, and then returns to the reciting note, but with an intermediate Si, and these notes should be sung slowly and impressively.

Tonus Evangelii.

\[ \begin{align*}
X. & \text{ Dó-mi-nus vo-bis-cum.} \\
R. & \text{ Et cum Spí-ri-tu tu-o.} \\
\end{align*} \]

Sequentia sancti Evangelii se-cúndum Mat-thae-um, Jo-án-nem,

\[ \begin{align*}
X. & \text{ Gló-ria} \\
R. & \text{ Ini-tium.} \\
\end{align*} \]

Interrogatio.

\[ \begin{align*}
se-cúndum Mar-cum. & \text{ Quid er-go e-rit no-bis?} \\
Lu-cam. & \text{ Nonne decem mundáti sunt?} \\
\end{align*} \]

Ti-bi Dó-mi-ne.

Mediatio cómmunis.

\[ \begin{align*}
Hi autem qui por-tá-bant steté-runt. & \text{ Ille autem dixit:} \\
Mediatio in monosyllabis. & \text{ aho} \\
\end{align*} \]

Finalis.

\[ \begin{align*}
Quia Pro-phé-ta est. & \text{ Et vitam ætérnam pos-si-dé-bit.} \\
Et qui se humilit ex-al-tábi-tur. & \text{ Non potest meas esse disci-pulus.} \\
\end{align*} \]

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

William Durandus Bishop of Menda, who died in Rome on the 1st of November 1296, in his Rationale Divin. Offic. llib. 2. cap. de fer. 2. post Dominic. in ramiis palmarum, testifies that even at that remote period, "non legitur tota passio sub tono evangelii, sed canthus verborum Christi dulcius moderantur; evangelistarum verba in tono evangelii proferuntur; verba vero impússimorum judaeorum clamose, et cum asperitate vocis." (See Baini, Vol. II. page 110.)

The Tomus passionis varied in different countries. However the Roman method, compiled by Guidetti,\(^2\) now prevails universally.\(^3\)

\[ \begin{align*}
E. Pássi-o Dó-mi-ni nostri Je-su Christi se-cúndum Mat-thae-um. \\
Ch. Tu di-cis. & \text{ S. Cruci-fi-gá-tur.} \\
\end{align*} \]

\(^1\) Or the Celebrant as Christus, Deacon and Subdeacon the other parts. If however the Passion be not sung by the Priest and sacred ministers at the altar, then ordinarily speaking, a Subdeacon cannot take the part of the Turba, still less that of the Evangelist, because he cannot use the stole.

\(^2\) A very useful edition of the four Passions in full was brought out in Rome 1638 by Alfieri. "Cantus passionis." This has been reproduced by Pustet in Ratisbon.
IV. After the Gospel the Celebrant intones the Credo in unum Deum, if the Rubric should prescribe it, and the choir answers, commencing with the word Patrem.

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

G E F E D G a

Credo in unum Deum.

The choir immediately follows with the words Patrem omnipotentem, and sings all the words without abbreviation to the end.

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


The Offertory consists of an extract from the Psalms or some other portion of Scripture, and all the Offertories assigned to each day and Feast are contained in the Graduale. Like the Introit, it is intoned by 1, 2 or 3 and 4 Chanters according to circumstances, and then continued to the end by the full choir. In Paschal Time an Alleluia is added, which if not printed after the Offertory of the day, may be found at the end of the Graduale.

1) What we already advanced when speaking of the Gloria, holds equally for the Credo. The Sacred Congregation, and innumerable Provincial and Diocesan Councils have published Decrees against all abbreviation in the Credo. See Smeddick. 2nd year Cecilia, De Heris &c.

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

CHAPTER 22ND.

THE PREFACE. — SOLEMN INTONATION.

The Preface, as its name indicates, is an introduction to the Canon of the Mass. It commences with an antiphonal chant between Priest and People (choir). Both Text and Melody are of very ancient date. Pope Gelasius is reputed by some writers to be the author. Baini quotes a manuscript in the Vallicellian Library, dating from 1075, in which the melodies are precisely the same as we sing at the present day.

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

The Missal contains 11 Prefaces, differing somewhat in Text, according to the character of the season or Festival; viz. for Christmas, Epiphany, Lent, Passion-tide, Easter, Ascension, Pentecost and Trinity (which serves also for Sundays throughout the year), for Feasts of the B. V. M., of the Apostles, and the Prefatio communis or Preface generally used, when no special preface is prescribed.
We give here the Chant for all the Prefaces, in so far as the Text varies. The learner should be careful to sing the first interval, a minor third (A-C, La-Do) correctly; and the recurrong full tone from D to C, should not be diminished by sharpening the C.

The Celebrant should also be careful not to intone the *Per omnia*, at too high a pitch; as by reason of the continuos ascent of the melody (II. Tone) it reaches to a minor sixth from the initial note A; and if this be taken too high, the falling and weakening of the voice during the course of the Chant, will lead to un-timefulness and precipitation; neither should he make the first interval a fourth G-C, as is too commonly done. The accented syllables should be specially attended to.

1. De Nativitate.

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

```

C

Per ómni-a sae-ca-la sae-ca-ló-rum. B. A-men. ∞. Dóminus

def e de de do


ed de de ed de de e de

B. Ha-bé-mus ad Dó-mi-num. ∞. Gráti-as a-gá-mus Dó-
```
2. De Epiphania.

On the Feast of the Epiphany and during the Octave.

Per ómnia &c. Vere dignum et justum est, aequip et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Pater omnipotens (as at page 134.)

ae-tér-ne De-us. Quia, cum un-i-gé-ni-tus tu-us in

substán-ti-a nostræ morta-li-tá-tis ap-pá-ru-it, no-va

nos immorta-li-tá-tis suae lu-ce re-pa-rá-vit. Et i-de-o cum Angelis &c. (See page 135.)

3. In Quadragesima.

From the 1st Sunday of Lent (Dom. I. Quadr.); to Passion-Sunday, the following Preface is sung on all Feasts (duplex and semiduplex), which have no proper Preface:

Per ómnia &c. Vere dignum et justum est, aequip et salutáre, nos tibi semper et ubique grátias ágere: Dómine sancte, Pater omnipotens (see page 134.)

ae-tér-ne De-us. Qui cor-po-rá-li je-jú-ni-o vi-ti-a

cómprimis, mentem é-le-vas, vir-tú-tem largí-ris, et pra-

mi-a: Per Christum Dó-mi-num no-strum. Per quem ma-

je-stá-tem tu-am lau-dant An-gé-li, ad-ó-rant Do-mi-na-


4. De Cruce.

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

Per ómnia &c. Vere dignum et justum est, aequip et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Pater omnipotens (see page 134.)

ae-tér-ne De-us. Qui salú-tem hu-má-ni gé-ne-ris in

li-gno Crucis consti-tu-i-sti: ut un-de mors o-ri-e-

bú-tur, in-de vi-ta re-súr-ge-ret: et qui in li-gno
6. De Ascensione.

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

Per omnia &c. Vere dignum et justum est, aequum et salutare nos tibi semper et ubique gratias agere, Domine sancte, Pater omnipotens (see page 134.)

ae-tér-ne De-us, per Christum Dó-mi-num no-strum.

Qui post resur-rectió-nem suam ó-mnibus di-scí-pu-lis su-is ma-ni-fé-stus ap-pá-ru-it, et ípsi cer-ném-tí-bus est e-le-

vá-tus in coe-lum, ut nos di-vi-ni-tá-tis su-ae tri-bú-e-ret
es-se par-ti-ci-pes. Et i-de-o &c.

7. De Pentecostae.

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

Per omnia &c. Vere dignum et justum est, aequum et salutare, nos tibi semper et ubique gratias agere: Domine sancte, Pater omnipotens (see page 134.)

ae-tér-ne De-us, per Christum Dó-mi-num no-strum. Qui

ascéndens super omnes cœlos, sedénsque ad dexteram tu-am

promíssum Spíritum sanctum ho-di-ér-na di-e in fili-o-s
a-de-optio-nis es-fú-dit. Qua-própter pro-fú-sis
gau-di-is, to-tus in or-be terrárum mundus ex-súl-tat.

Sed et supérnae vir-tútes at-que an-gé-li-cae Potestátes,

hymnum gló-ri-ae tu-ae có-n-cinunt, si-ne ni-ne di-cón-tes.


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

Per ómnia &c. Vere dignum et justum est, aqueum et salutáre, nos tibi semper et ubique grátias agere: Dómine sancte Pater omni-potens (see page 134.)

ae-ter-ne De-us. Qui cum un-i-gé-ni-to Fi-li-o tu-o,
et Spí-ri-tu sancto, un-us es De-us, un-us es

Dó-mi-nus: non in un-i-us sin-gu-la-ri-tá-te per-só-nae,
sed in un-i-us Tri-ni-tá-te sub-stán-ti-ae. Quod e-nim
de tu-a gló-ri-a, re-ve-lán-te te cré-di-mus, hoc de

Fí-li-o tu-o, hoc de Spí-ri-tu sancto, si-ne dif-fe-
ren-ti-a dis-cre-ti-ó-nis sen-ti-mus. Ut in confes-si-ó-ne
ve-rae, sem-plernaque De-i-tá-tis, et in per-só-nis
pro-prí-e-tas, et in es-sen-ti-a ú-ni-tas, et in
ma-jé-stá-te ad-o-ré-tur ae-qué-litas. Quam laudant Ange-li
at-que Archán-ge-li, Chérubim quoque ac Sér-a-phil: qui

non cessant clá-má-re quo-ti-di-e, un-va vo-ce di-cón-tes.


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

Per ómnia &c. Vere dignum et justum est, aqueum et salutáre, nos tibi semper et ubique grátias agere, Dómine sancte, Pater omni-potens (see page 134.)

ae-ter-ne De-us. Et te in') = * * be-á-tas

') On the Feast of the Annunciation, insert: in Annuntiatio, on that of the Visitation: in Visitatio, on the Assumption: in Assump-tio, on the Nativity: in Nativitatio, on the Presentation: in Presen-tatio, on the Immaculate Conception: in Conceptione Immaculata, on
10. De Apostolis.

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

Per omnia &c. (See p. 134.)

Ve-re dignum et justum est, aequum et sa-lu-tá-re.

Te Dó-miné sup-pli-ci-ter ex-o-rá-re, ut gregem tuum

the Feast ad Nives, of her name, and de Mercede: in Festivitate: on the Seven Dolours: in Transfusione, on the Feast of Mount Carmel: in Commemorations, and on Rosary Sunday: in Solemnitate.
CHAPTER 23d.
THE PREFACE. — FERIAL INTONATION.

1. De Nativitate Domini.
For all Votive Masses of the Most Holy Sacrament and of the Sacred Name; also prescribed by the Sacred Congregation since 1668, for Votive Masses on Thursdays throughout the year.

Por ómni-a saecu-la saecu-ló-rum. R. Amen. V. Dóminus

vo-bis-cum. R. Et cum Spírí-tu tu-o. V. Sursum cor-dá.

Ha-bémus ad Dó-mi-num. V. Grá-ti-as a-gámus Dó-mi-no
c

De-o nostró. V. Dignum, et justum est. Ve-re dígnun,

et ju-stum est, sequum et sa-lú-tá-re, nos ti-bi semper,

et ubi-que grá-ti-as á-ge-re, Dó-mi-ne sancte, Pater

omnipotens, aetér-ne De-us. Qui a per in-car-ná-ti Verbi

my-sté-ri-um no-va mentis nostrae ó-cu-lis lux tu-ae clá-

tá-tis in-fúl-sit: ut dum vi-si-bi-li-ter Deum cognós-cimus

per hunc in in-vi-si-bi-li-um a-mórem |ra-pi-á-mur. Et i-de-o

cum Ange-lis et Archánge-lis, cum Thronis et Do-mi-na-ti-ó
nibus, cumque ó-mni mi-li-ti-a coe-léstis ex-ér-ci-tus, hy-

mnum gló-ri ae tu-ae cá-ni-mus, si-ne fi-ne di-céntes.

2. In Quadragesima.
On all Ferial days: from Ash-Wednesday till Saturday before Passion-Sunday (inclusive).

Per ómnia saeculá &c. Vere dignum &c. (See p. 144).

Pa-ter omni-potens, aetér-ne Deus. Qui corpo-rá-li je-jú-ni-o

vi-ti-a cómprimis, mentem é-levas, vir-tá-tem largí-ris, et

praemia: per Christum Dóminum nostrum. Per quem majé-statem

tu-am lau-dánt Ange-li, ad-órant Do-mi-na-ti-ó-nes, tremunt

10
4. Tempore Paschali.

On Ferial days and Feasts "ritus simplicior" from Low Sunday till Ascension Thursday:

Per ómnia &c. (See p. 144.)


5. De Ss. Trinitate.

To be sung in private Votive Masses of the Holy Trinity.

Per ómnia &c. Vere dignum et justum est, aequum et salutáre, nos tibi semper et ubique grátias ágere, Dómine sancte, Patér omni-potens. (See p. 144.)

ae-tér-ne De-us. Qui cum u-ni-gé-ni-to Fi-li-o tu-o, et Spí-ri-tu Sancto, u-nus es De-us, u-nus es Dómi-nus:

---

1) Here we must be understood to speak of private Votive-Masses; as when solemn, both the Prayers and the Preface should be sung in tono festivo.
6. De Spiritu Sancto.

In Votive Masses of the Holy Ghost.

Per omnia &c. Vere dignum &c. (as p. 144.)

ae-tér-ne De-us: per Christum Dó-mi-num nostrum. Qui

as-céndens su-per o-mnes coelos, sedénsque ad déx-te-ram
tu-am, pro-mís-sum Spí-ritum Sanctum in fi-li-os ad-o-

pti-ó-nis ef-fu-dit. Quapropter profú-sis gáu-di-is, to-tus

in or-be ter-rárum mundus ex-súltat. Sed et su-pérnae

Vir-tú-tes, at-que an-gé-li-cae Po-te-stá-tes, hymnum gló-

ri-ae tu-ae cón-cinunt, si-ne fi-ne di-céntes.

7. De Beata Maria.

In Votive Masses of the B. V. M.

Per omnia &c. Vere dignum &c. (See p. 144.)

ae-tér-ne De-us. Et te in ve-ne-ra-tí-ó-ne be-á-tae

Ma-ri-ae semper Vir-gi-nis col-lau-dá-re, be-ne-di-ce-re
et praedì-ca-re. Quae et u-ni-gé-nitum tu-um sancti
Spí-ritus obumba-ti-ó-ne con-cé-pit: et vir-gi-ni-tá-tis
gló-ri-a permanénte, lumen aëternum mundo ef-fú-dit,
Jesum Christum Dóminum nostrum. Per quem &c. (as p. 136.)

8. De Apostolis.

Inv Votive Masses of Apostles.

Per ómnia &c. (See p. 144.)

Ve-re dignum et ju-stum est, aequum et sa-lu-tá-re:
Te Dó-mi-ne supplí-ci-ter ex-o-rá-re, ut gregem tuum
pa-stor aëter-ne non dé-se-ras: sed per be-a-tos A-pó-stolos
tuos, con-ti-nu-a pro-te-ci-ó-ne cu-stó-di-as. Ut i-fs-
dem re-córibus guberná-tur, quos óperis tu-i vi-cá-ri-os
o-i-dem con-ti-lí-sti praéés-se pa-stóres. Et i-de-o &c.
(See p. 145).


On Simple Feasts on Ferial days having no special Preface, and in Masses for the Dead.

Per ómnia sæcula &c. (See p. 144.)

Ve-re dignum et justum est, aequum et sa-lu-tá-re,
nos ti-bi semper et ubi-que grá-ti-as áger: Dó-mi-ne
sancte, Pa-ter o-mnipotens, aë-ter-ne De-us, per Christum
Dóminum nostrum. Per quem maje-státem tuam lau-dant

Angeli, ad-ó-rant Do-mi-na-ti-ó-nes, tremunt Po-te-státes.

Coe-li, coe-lo-rúmque Vir-tú-tes, ac be-a-ta Séra-phim,
só-ci-a ex-sul-ta-ti-ó-ne con-cé-le-brant. Cum quibus et

nóstras voces ut ad-mí-ti jú-be-as, de-precámur supplí-ci
con-fes-si-ó-ne di-céntes.

The Sanctus, which is selected according to the season, or rank of the Festival (see p. 115. Observ. III)
immediately follows the Preface. During the Elevation nothing should be sung: — "silet chorus et adorat cum olim." The Organ however may play; yet in such a way as not to distract, but rather help the devotion of the adoring faithful. "Organum vero, si habetur, cum omni tuncta melodia et gravitate pulsandum est." (Cærem. Episc. "lib. II. cap. vii. n. 70.)

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

CHAPTER 24TH.

THE PATER NOSTER. — COMMUNION.

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

1) See Kornmuller "Die Musik beim liturg. Hochamt." In some places it is customary in Masses for the Dead to sing after the Elevation the "Pie Jesu" or "O Salutaris" the latter with words different from those of the authorised hymn. This appears unrubrical, and many rubricians are of opinion that the permission quoted above, does not apply to Masses for the Dead, where nothing should be added to the liturgical text.

2) In the Bull: "Quo primun temp." Pius V. remarks (14th July 1570); "Quare abusus est, in Missa cantata legere tantum, quae jactatur, modum et normam Missalis cantari debent, uti sit, quando Epitome vel Praefatio abruptetur, cantus Pater noster omittitur vel truncatur &c."

2. Tonus ferialis.

To be used on simple Feasts, ferials, and in Masses for the Dead. 3)

Per ó-nni-a sae-cu-la sae-cu-lo-rum. R. A-men. Orémus:
Prae-céptis sa-lu-tá-ri-bus mó-ni-ti, et di-ví-na in-sti-

Extendit manus.

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

no-ster, qui es in coelis: Sancti-fi-ci-tur no-men tu-um:

Ad-véni-at regnum tuum: Fi-at vo-lús-tas tu-a, si-cut

in coe-lo et in térra. Pa-nem nostrum quot-di-á-

num da no-bis hó-di-e: Et di-mit-te no-bis dé-bi-ta no-

stra, si-cut et nos di-mít-timus de-bi-tó-ri-bus no-stris.

Et ne nos in-dúcás in ten-ta-ti-ó-nem. R. Sed lí-be-ra

nos a ma-lo.

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

Dexterá tenens partículam super Calicem, sinistra Calicem, dicit:


Cum ipsa partícula signat ter super Calicem, dicens:

Pax + Dó-mi-ni sit + sem-per vo-bis + cum. R. Et cum

Spi-ri-tu tu-o.

II. The Agnus Dei is repeated three times, con-
cluding the third time with Dona nobis pacem, instead
of Miserere nobis. In Gregorian Chant, each repetition
has a melody of its own, which differs according to the
class of the Festival. (See Observation III. p. 115.)

Immediately after the communion of the chalice—
sumptio sanguinis, and before the first ablution, the
Communio should be commenced by the Choir. This is
a short antiphon or Psalm-verse, peculiar to the festival,
like the Introit and Offertory, and it is intoned and sung
according to the same rules. (p. 114.) In Paschal time
an Allelúia is added, which if it do not occur in the
text, will be found at the end of the Graduale p. 72*
(8vo edition).

[] Observation. Si Communio in Missa solemni dis-tri-
butur, Diaconus se constíbut in Cornu Epístolae vel etiam
descendit in planum ad cornu Epístolae, ubi, versus cele-
brantem profunde inclinatus alta voce dicit:

Ton. V.

Confiteor Deo omni-póténti, beátae Maríae semper

Vir-gi-ni beáto Mi cáeli Arch-án-ge-lo, beáto

Joánni Baptí-stae, sanctís Apóstolís Petro et Paulo,
CHAPTER 25TH.

ITE MISSA EST. — BENEDICAMUS DOMINO.

After the Prayer, called the Post-Communion, and the Dominus vobiscum immediately following, have been chanted by the Celebrant; the Celebrant, (in Missa cantata,) or the Deacon, (in Missa solemnii,) sings the Ite Missa est, or Benedicamus Domino, to one or other of the following formulas; the Choir to answer Deo gratias in the same notes.¹)

1. From Easter Saturday to Low Sunday (exclusive). Tonus VIII.

\[
\text{I - te \ Missa est, al-le-lu-ja, al-le-lu-ja.}
\]
\[
\text{De-o grá-ti-as,}
\]

2. In Festis Solemnibus.

\[
\text{I - te e e e e Missa est.}
\]
\[
\text{De-o o o o o grá-ti-as.}
\]

According to the Acta Ephemerides T. III. p. 367. 6. Sept. 1781. the following Feasts are to be classed under the head of Festae solemnia: Nativitas D. N. J. C., Epiphania, Pascha, Ascensio Domini, Pentecost, Solemnitas Corporis Christi, F. Ss. App. Petri et Pauli, Assumptio B. M. V., F. Omnium Sanctorum, F. tituli vel patrocinii. Hence it follows that this solemn intonation, No 2, (of comparatively recent adoption) is to be employed only on the Epiphany, the Ascension, Pentecost Sunday Monday and Tuesday, Ss. Peter and Paul, All Saints, De-

¹) This form of chant is also employed when the Confiteor is sung at Pontifical Mass, where an Indulgence is proclaimed.
dication of the Church, as well as on all Feasts of the 1st class, in solemn Votive Masses, and on the Feast of the Patron Saint (when not de Beata). Christmas Day, Corpus Christi, and the Assumption, have the formula de Beata, and Easter the form No 1.

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

3. In Festis Duplicibus. Ton. I.

\[
\begin{align*}
\text{I-te e e Missa est.} \\
\text{De-o o o grà-ti-as.}
\end{align*}
\]

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


\[
\begin{align*}
\text{I-te e Missa est.} \\
\text{De-o o grà-ti-as.}
\end{align*}
\]

\(^1\) Ss. Peter and Paul is a double of the 1st class, and has the solemn Ite Missa est N° 2.
\(^2\) But Feasts of the B. V. M., de Ss. Nomine Jesu, and others of the II. classis, or lower rank use the Ite Missa est de Beata, when the Preface is of the Nativity or de Beata.
\(^3\) From what has been already said it is clear when this form de Beata should be used. On the Sunday however within the Octave of the Immaculate Conception N° 8 should be employed.

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

5. In Dominis infra annum, in fest. semidupl. et infra Octavas, que non sunt beatae Marie. Ton. I.

\[
\begin{align*}
\text{I-te e Missa est.} \\
\text{De-o o grà-ti-as.}
\end{align*}
\]

6. From Septuag. to Quinquag. inclusive:

\[
\begin{align*}
\text{I-te e Missa est.} \\
\text{De-o o grà-ti-as.}
\end{align*}
\]


\[
\begin{align*}
\text{I-te e Missa est.} \\
\text{De-o grà-ti-as.}
\end{align*}
\]


\[
\begin{align*}
\text{I-te e Missa est.} \\
\text{De-o grà-ti-as.}
\end{align*}
\]

9. In Feriis per Annum.\(^1\)

\[
\begin{align*}
\text{I-te e Missa est.} \\
\text{De-o grà-ti-as.}
\end{align*}
\]

\(^1\) E.g. the 3 Rogation days, and private Votive Masses not occurring in Lent or Advent.
THE DIVINE OFFICE.

CHAPTER 26th.

PSALMODY.

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

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

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

Observation. The words antiphonal and antiphon require perhaps some further explanation. The custom of singing Psalms is most ancient in the Church. The Epistles of St. Paul bear witness to it. St. Ignatius Bishop of Ant-

1) St. Augustine relates that in Alexandria under St. Athanasius, such was the simplicity of the chant employed, that "it was more like speaking than singing."
tioch, the third from St. Peter, is said to have had a vision of angels, and hearing them sing the praises of God in alternate choirs, he enjoined upon the church of Antioch this method of singing the Psalms.

In St. Basil's time (A.D. 371) this custom was universal throughout the Eastern Church, and he describes the people "rising before day, and going to the Church, "where having made their confessions and prayers, they "proceeded to the singing of Psalms;" — and he adds, "that in this holy exercise, the choir being divided into two "parts, they mutually answered each other" (ἐναντιόλυμα ἁλλήλους). The word antiphonal comes from the Greek word ἀντιφωνόν, compounded of ἀντί, opposite, and φωνή, a sound; and means the reciprocal chant of two choirs singing alternately. In the course of time however the word antiphon was applied exclusively to that particular verse, which was to be sung before and after each Psalm; originating probably from the custom of having the Psalm sung by a select body of voices, whilst the multitude answered now and then with a particular verse which served as a burden or chorus. The Text of the 135th Psalm "Confitemini \(\text{et}^2\) " with the constantly recurring "\text{quomiam in aeternum \(\text{et}^2\)}" will help to give an idea of this practice. "The Antiphons seem to be to the Psalms, what the mysteries of the "Rosary are to the Paters and Avees, furnishing appropriate "matter for meditation during the religious exercises which "follow them. They give a distinctive colouring to the "Psalms. . . . It is not within the province of the writer "to enter into a full description of the antiphonal system, "with its inexhaustible store of beauties, but enough has "been said to shew how sadly mutilated the Vespers of "any festival must be when the words of the antiphons "are suppressed, or rapidly recited on a monotone. The "choral music of the Catholic Church once subjected to "unauthorised curtailment, becomes unintelligible, not to "say ridiculous."\(^1\)

2. The following few remarks on Psalm-Tones and their construction will be sufficient for the Theory. In

\(^1\) See Introduction to "Organ accompaniments to the Antiphons of the Roman Vesperal" by John Lambert. London, 1861.

the 3d Part of this book, when we come to speak of the Practice of Plain-Chant, a few rules will be given for chanting the Psalms, which if observed in practice cannot fail to prove useful.

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

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

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

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

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

\(^1\) When the Organ accompanies, a short interlude after each Psalm will allow some one of the choristers to read the Antiphon after the Psalm in a low voice, a practice permitted by the Rubric. Vide Cæren. Episc. lib. II. cap. I. n. 8.
f) As the mode of the Antiphon determines the tone of the Psalm, — the psalm-tone in truth dovetailing with the music of the antiphon, — it becomes necessary to keep in mind the final note of the Antiphon, and the initial note of the Psalm, in order that the progression may be natural and easy. The following Table will show the relative positions of these notes in each of the eight Tones; the round white note representing the final of the antiphon, and the square black note the initial of the Psalm. 1)

<table>
<thead>
<tr>
<th>I. Tonus.</th>
<th>II. Tonus.</th>
<th>III. Tonus.</th>
<th>IV. Tonus.</th>
</tr>
</thead>
<tbody>
<tr>
<td>D F D C</td>
<td>E G E a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V. Tonus.</td>
<td>VI. Tonus.</td>
<td>VII. Tonus.</td>
<td>VIII. Tonus.</td>
</tr>
<tr>
<td>F F F F G</td>
<td>c G G g</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This Table serves for the Canticles, and the festive Psalm-Tones, — Toni Psalmorum festivi. For the Toni Psalmorum feriales, we append another Table, which gives the final of the Antiphon, and the first note of the Differentia or ending of the Psalm-Tone. This note is also the Dominant or reciting note.

<table>
<thead>
<tr>
<th>I. Tonus.</th>
<th>II. Tonus.</th>
<th>III. Tonus.</th>
<th>IV. Tonus.</th>
</tr>
</thead>
<tbody>
<tr>
<td>D a D F</td>
<td>E c E a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V. Tonus.</td>
<td>VI. Tonus.</td>
<td>VII. Tonus.</td>
<td>VIII. Tonus.</td>
</tr>
<tr>
<td>F c F a G</td>
<td>d G c</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1) These final and initial notes will also prove useful in the Introits; but not with the Gloria Patri in the responses to the Nocturns.

g) If the first half of the Psalm-verse end with a monosyllable or Hebrew proper name, then in the 2nd, 4th, 5th, 6th and 8th Tones the last note is omitted. Such words for instance, as tu, sum, Israel, usquequo, David, Jacob, Jerusalem, Sion, ec. come under this rule; but Juda is an exception. This incomplete cadence is called intonatio in pausa correta, e. g.

\[
\text{Cre-di-di propter quod lo-cutus sum} \]

h) Should the first words of the antiphon be identical with the first words of the Psalm, the latter are not repeated on semidoubles and simples. For example in the Vespers for Sunday, the Antiphon begins with the opening words of the 109th Psalm Dixit Dominus; the psalm consequently will commence with Domino nemo.

Observation. When a number of choristers, or a community are singing the Psalms, all should commence and end together, take breath in the same place, and sing the inflections of the mediation and ending to the same syllables. Most of the words are of course sung to the reciting or Dominant note, and so far no rule is requisite beyond the universal rule of pronouncing the words clearly, minding the punctuation, and in long verses where a comma may not occur, taking breath together at some convenient point, so as not to interfere with the sense. 1) But the difficulty of laying down a uniform rule for adapting the syllables of the ever-varying words to the notes of the same mediation and ending, so as to preserve musical rhythm and correct verbal accentuation, is not so easily surmounted. The various schemes proposed by many able writers on the Chant and Psalmody may be classed under two heads, the syllabic, and the accentual. In the

1) In the new choral books the breathing places are marked by a perpendicular line | drawn between the words where breath is to be taken.
syllabic arrangement, as many syllables are told off from each member of the verse as there are notes in the mediation or ending, as in the case of accentual arrangement, by which the accented notes are invariably apportioned to the emphatic or accented syllables, these syllables being printed in capitals. This arrangement is theoretically the most perfect, but practically in consequence of the number of rules it involves regarding the treatment of short or unimportant syllables, and the necessity of having the entire Psalter printed eight times over so that it may be pointed for each of the eight tones, it does not fully satisfy all requirements. The editor of the new Choral Books published at Ratisbon, and of the Magister choralis; of which this present manual is little else than a translation, when asked which system he followed in pointing the Psalms for chanting, replied, that he followed neither; because in his opinion the number of rules to be observed in both systems tended to enslave the chant, and deprive it of that elasticity and freedom which is one of its characteristic beauties.

The principle which he applied in the Graduale Rom., Antiph. Rom., Directorium Chori, and in pointing the Psalms, was, "Sing, wie du sprichst," i.e. "Sing as you speak." Take a Psalm, read it aloud, minding the punctuation, and giving to every syllable its just pronunciation and emphasis, read it as though you felt and understood it. Then lift up your voice, and recite the same Psalm in any musical tone that suits you—say G. Then sing it to the Psalm-tone, introducing the notes of the mediation and ending, so as not to alter the emphasis and accentuation you observed when reading, and that, after a little practice, will be faultless chanting. It should always be borne in mind, that the text is the mistress, the note the slave. The words must govern the music, and not the music the words. We must treat the notes, not as a rigid and unalterable fetter, but as a light elastic drapery that ought to adapt itself to the words.

In accordance with this principle, in some of the new choral Books (Exegutale Rom., Officium Nativitatis D. N. J. C. and Officium Majoris Hebdomadis) the syllables where the mediation or ending commences, are printed in larger type; but for general use and answering all requirements, a very simple method of pointing the Psalms has been adopted by Rev. F. X. Haberl, and used in the Vesperale Romanum, and in a little Book containing the Vesper Psalms, only, entitled Psalms Vesperarum. Over the syllables of the mediation and ending in each verse there are figures going from 1 to 8, indicating the 8 Psalm-Tones. On whatever syllable the figure 1, 2 or 3 &c. is found, there the inflection for mediation or ending begins in the 1st, 2nd, or 3rd Tone, as the case may be. There are however three exceptions. a) In the third and fourth ending of the 3rd Psalm-tone, the inflection does not fall on the syllable over which the figure 3 is placed, but on the syllable immediately preceding. b) In the third ending of the 4th Tone, the inflection falls only on the last syllable. c) This method of figuring is not applicable in the mediation to the ferial form of the 1st Tone. In the 6th Tone, the neuma g, a, in the ending may be sung to two syllables, if necessary. By way of example we give here in full the 109th Psalm. The figures 5–8, 4–8 united by a dash, comprise the intervening figures 6, 7, or 5, 6, 7. The mark I/5, VIII/5 &c. stands for 1st Tone, 3rd ending, 5th Tone, 2nd ending, &c.

1) In the Preface to an ancient collection of Sarum hymns we read "Dominam, i.e. hieram, ancilla; ancillam, i.e. notam dominari, sum a fiere, quam a ratione est penitus alienum."
CHAPTER 27TH.

THE PSALMS IN TONO DUPLICI ET SEMIDUPLICI.

I. The following Psalm-Tones are used: 1stly on all Feasts of the 1st and 2nd class (majora), throughout the entire Divine Office; 2ndly in festis duplicibus, Dominicas et festis semiduplicibus, at Matins, Lauds and Vespers only.

Observation. The white note = before the Initial represents the final of the Antiphon; the black ♯ is the reciting note or Dominant of the Tone.

Tonus I.

Initial.

1. Di-xit Dó-mi-nus Dó-mi-no me-o: * Se-de a dex-tris me-is. Se-de a dex-tris me-is.

Tonus II.

Initial.

Mediation.

1. Di-xit Dó-mi-nus Dó-mi-no me-o: * Se-de a dex-tris me-is.

Tonus III.

Initial.

Mediation.

1. Di-xit Dó-mi-nus Dó-mi-no me-o: * Se-de a dex-tris me-is. Se-de a dex-tris me-is.
Finalis 2. me-is. Se-de a dextris me-is. Se-de a dextris me-is.


Tonus IV. Initium.

Mediatio.

1. Di-xit Dó-mi-nus Dó-mi-no me-o: se-de a dextris me-is. Se-de a dextris

Finalis 2.

Finalis 3. me-is. Se-de a dextris me-is.


Intonatio in pausa corripta.

Tu-o-rum. Cré-di-di propter quod locú-tus sum, &c.

Tonus V. Initium.

Mediatio.

1. Di-xit Dó-mi-nus Dó-mi-no me-o: se-de a dextris me-is.


Intonatio in pausa corripta.

Dó-mi-ne probá-sti me et co-gno-vi-sti me.

Tonus VI. Initium.

Mediatio.

1. Di-xit Dó-mi-nus Dó-mi-no me-o: se-de a dextris me-is.


Intonatio in pausa corripta.

Cré-di-di propter quod locú-tus sum, &c.

Tonus VII. Initium.

Mediatio.

1. Di-xit Dó-mi-nus Dó-mi-no me-o: se-de a dextris me-is. Se-de a dextris

Finalis 4.

Finalis 5. me-is. Se-de a dextris me-is. Se-de a dextris

Tonus VIII.

Initium.

1. Dixit Dominus Domine no

Meo: sed a dextris meis. Se-de a dextris me-is.

2. Vers.

Donec ponam inimicos tuos, &c.

Intonatio in pausa correpta.

Memento Dominne David, et omnis manus et dominus ejus.

II. For the 113th Psalm In exitu Israel, there is a special chant constructed from a combination of the 1st and 8th modes, and called Tonus mixtus, (also peregrinus), irregularis. This irregular tone is only used with this Psalm when the Antiphon Nos qui vivimus accompanies it; on other occasions, when this antiphon does not occur, such as the Sundays in Advent, the Epiphany, Easter, Pentecost and Trinity Sundays and on the Sundays during Paschal Time, this Psalm is sung in the Tone corresponding to the Antiphon.

The first verse of the Tonus peregrinus and its accompanying Antiphon are as follows:

Nos qui vivimus. In exitu I-sra-el de Aegypto,

do-mus Jacob de populo bae-bar-ru.

1) According to Gerbert the Tonus peregrinus came from France where the Roman Singers, sent there in the 9th and 10th centuries, heard it, and brought it back with them to Rome.

Nos qui v[i-vi-mus be-ne] de-ci-mus Domini no.

The 28 remaining verses are sung in the following simpler style.

Fa[c]ta est Ju-dae-a san-cti-fi-ca-ti[o e] jus,

I-sra-el potestas e jus.

CHAPTER 28th.

FERIAL TONES FOR THE PSALMS; THE CANTICLES.

I. The Tonus ferialis is employed: 1st on minor Doubles, in Festis dupl. minoribus (i.e. on all Feasts which are not of the 1st or 2nd class, majora), and on Sundays and semidoubles, at Prime, Terce, Sext, None and Compline. 2nd in Festis simplicibus et in Feriis throughout the entire office, and in the Office for the Dead.

Observation. As the Festive and Ferial Tones for the Psalms differ only in the Initium and partly in the mediatio, whilst the endings remain the same, it will only necessary here to give the first member of the verse. All the verses are sung alike. The Intonatio in pausa correpta in the prescribed Tones, will be the same as in preceding Chapter; the Initium only is ferial.

I. Tonus.

Initium. Mediatio.

1. Dixit Dominus Domine no meo: &c.

5 Finales.
II. Tonus.  
Initium.  
Mediatio.  
1. Dixit Dóminus Dómino meo: * &c.  

III. Tonus.  
Initium.  
Mediatio.  
1. Dixit Dóminus Dómino meo: * &c.  
4 Finales.

IV. Tonus.  
Initium.  
Mediatio.  
1. Dixit Dóminus Dómino meo: * &c.  
3 Finales.

V. Tonus.  
Initium.  
Mediatio.  
1. Dixit Dóminus Dómino meo: * &c.

VI. Tonus.  
Initium.  
Mediatio.  
1. Dixit Dóminus Dómino meo: * &c.

VII. Tonus.  
Initium.  
Mediatio.  
1. Dixit Dóminus Dómino meo: * &c.  
5 Finales.

VIII. Tonus.  
Initium.  
Mediatio.  
1. Dixit Dóminus Dómino meo: * &c.  
2 Finales.

The first verse of the Magnificat has not enough of syllables for the usual Psalm chants and is intoned in each mode as under; the second and following verses, and the first and all the verses of the Benedictus are sung according to the chants in preceding chapter.

I. Tonus.  
Initium.  
Mediatio.  
Fin. 1.  
1. Magnificat ánima mea Dóminus.

II. Tonus.  
Initium.  
Mediatio.  
Finalis.  
1. Ee-ne-díctus Dó-mi-nus De-us I-sra-el; * &c.  
2. Et ex-sul-ta - - vit Spi-ritus me - us; * &c.

III. Tonus.  
Initium.  
Mediatio.  
Fin. 1.  
1. Be-ne-díctus Dó-mi-nus De-us I-sra-el; * &c.  
2. Et ex-sul-ta - - vit Spi-ritus me - us; * &c.

II. In the Canticle of Zachary; — the Benedictus, and in that of the B.V.M.; — the Magnificat, every verse should be sung in the solemn form used for the intonation, even in Ferial offices and the Office for the Dead: "inchoantur et decantantur usque ad ultimum

CHAPTER 29TH.

MATINS.

1. Every Office has seven parts or hours (hora), viz., Matins and Lauds, Prime, Terce, Sext, None, Vespers, and Compline. The first part, Matins (hora matutina) or morning prayer, to which Lauds is always joined, was originally called "vigilia nocturna," because recited in three parts during the night, as the Romans were accustomed to divide the night into three watches. Later on, when the recitation of the Office was confined (as a duty) to the Clergy, these three parts were united, and Lauds or vigilia matutina joined with it, so as to make one important hour of prayer.

Matins begins with a Pater, Ave and Credo said in silence, then the verse, Domine labia mea &c., chanted aloud, and then the introductory supplication Deus in adjutorium &c. After this comes immediately the Invitatorium with the 94th Psalm, Venite exultemus. The Hymn, and the 3 Nocturns follow, (each Nocturn consists of 3 Psalms with their antiphons, of a versicle and response, and of 3 Lessons with their Responsoria); and all is closed (except in Ferial offices, the Offices on Fast days, and the Office for the Dead) with the "Te Deum," then Lauds are intoned. In both festive and ferial Matins we commence the chant with

Hebdomad. Dómi-ne, lá-bi-a me-a a-pé-ri-es.
Chorus. Et os meum | annuntiabit laudem tuam.

2. The Deus in adjutorium has a festive and a ferial intonation. The festive intonation is as follows:

1) Also in Lauds, in the hora minores, and in Vesper and Compline it has these festive and ferial intonations. In the Office of Holy Week,
a) In Festo dupl. et semid. ad omnes horas.

Hebdomad.
De-us, in ad-ju-tó-ri-um me-um in-tén-de.

Chorus.

Dó-mine, ad adjuvandum me fe-stí-na. Gló-ria Patri, et Filio,
et Spi-ri-tu-i sancto; sic ut erat in princípio, et nunc,

From Septuagesima Sunday until Thursday in Holy Week, instead of the Alleluia the following should be sung:

Laus tibi Dómine, rex ætérnae glóriæ.

The ferial intonation for Matins is as follows:

b) In Festo simplici et Feriis ad Matut.

Hebdomad.

Deus in adjutorium meum intende.

Chorus.

Dó-mine, ad adju-ván-dum me festí-na. Gló-ri-a

Pa-tri, et Fil-i-o, et Spi-ri-tu-i sancto: Sic ut erat in

and of the Epiphany, the Office begins with the Antiphons and Psalms, and in the Office of the Dead with the Invitatorium, if three Nocturns are to be said.

3. Then follows the Invitatorium. This is a short verse adapted to the Office, and so called because it is a sort of invitation or encouragement to the work of praise which immediately follows. It generally closes with the words "Veni adoremus." It is divided into two parts by an asterisk *, and the entire verse or latter part is sung antiphonally i.e. alternately with every two verses of the 94th Psalm, "Veni exultemus Domino." In the Office de Tempore it is found in the Proprium de Tempore; for the Feasts of Saints it is taken from the Proprium Sanctorum, or if there be no Proper, from the Commune Sanctorum; on the feasts of Virgins, from the Commune Virginum, on that of an Apostle, from the Commune Apostolorum; (if no special one be provided in the Proprium de Sanctis.)

On the feast of the Epiphany, on the three last days of Holy Week, and in ordinary Offices for the dead (except all Souls Day, and all days when three Nocturns are to be sung), the Invitatory and 94th Psalm are

1) The Invitatorium is supposed to have been introduced by Pope Damasus, or certainly by St. Gregory.

2) The reason given for there being no Invitatory on the Epiphany, is, that the Office of the Epiphany is of older date than the Invitatory; and as the Liturgy of Holy Week is all of a mournful character, the joyful summons of the Invitatory is considered out of place.
omitted. In Paschal time, (from Easter Sunday till Saturday after Pentecost,) an Alleluia is joined on to the Invitatorium. The 94th Psalm (as indeed ordinarily speaking every Psalm) closes with the Gloria Patri, except in the Officium de Tempore (Sundays or Ferias) from Passion Sunday to Thursday in Holy Week. In Officium Defunct. the Requiem aeternam &c. is sung instead of the Gloria Patri. Should the Invitatorium be taken from the 94th Psalm, (as on Ferias) then the same words in the Psalm are not repeated.

The ten different melodies for the Invitatory-Psalm, are found in the Antiphonarium and Directorium Chori, for the 8 Tones given in full, for the 4th Tone in three forms, for the 6th Tone in two.\textsuperscript{1)} The Cantores\textsuperscript{2)} sing first the entire Invitatorium, the choir repeats it. Then the psalm “Ve-nte” is sung by the Cantores, whilst the choir repeats after each division of the Psalm (verses) the entire Invitatorium, or the latter part of it. We give as examples the Christmas, Easter and Requiem Invitatories. The figures 11\textsuperscript{4} &c. indicate the pages of the Direct. Chori whence these examples are taken.

\begin{align*}
1. & \text{ Chri-stus na-tus est no-bis: * Ve-nî-te} \\
& \hspace{1cm} \text{ad-o-ré-mus. Ps. Ve-nî-te, ex-sul-té-mus Dó-mi-no, &c.} \\
& \text{Ton. IV. pag. 11*}
\end{align*}

\textsuperscript{1)} The 8th Tone is not found in the Commune Directorii, as it only occurs once in the year, in the 34 Night of the Feast of the Epiphany.

\textsuperscript{2)} Fuller information for the full ceremonial in solemn vespers, when the ministers in cope, as Cantores, must give the intonations to the officiating dignitary, Vicarius, Canonicus or Episcopus in a determined order, may be obtained from the several liturgical books, and in a short form from Schneider’s Manuale Clericorum.

5. The Hymn is immediately followed by the Nocturns (horae nocturnae) three or one. All Festivals ritu dupl. et semidupl. (except Easter and Pentecost) and all Sundays have three Nocturns. Festa simplicia, ferias and
vigils and Easter and Pentecost with their octaves have but one Nocturn.

The Nocturns consist of Antiphons, Psalms, a Versicle (V) and Response (R), the Absolutio and Benedictio, the Lessons and their Responsoria.

In Dominica et die sollemni one Chantier intones the first words of the first Antiphon at Matins to the Hecdomadarius, who repeats it. When the Office is not de Dominica or solemn then the officiating Priest alone intones. In Festo duplci the choir sings the remaining words of the antiphon to the end.

Two Chantiers then intone the first verse of the first Psalm; on Vigils, in Quarter-tense and on the Ferias of Advent and Lent, only one chanter intones the Psalm. When the 1st Psalm with its antiphon is sung through, then in Festis et feriis one chanter intones the initial words of the other antiphons to the Canons or clergy assisting in choir according to their seniority and rank. The Canon or other in choir repeats the intonation. The other Psalms are intoned in order by the chantiers in the same way as the first. It is only when the Psalm is immediately followed by an antiphon, that the next psalm is intoned by the chantiers; if several psalms follow without an antiphon, only the first is intoned by the chantiers.

1) According to the season and rank of the Festival these should be sung (in vitem dupl.) both before and after the Psalm; on festivals of lower rank only a few words (as far as the asterisk) are intoned before the Psalm. Paschal time each Nocturn has only the first antiphon with Alleluia for all the Psalms, except on the Ascension and Pentecost with their octaves.

2) The 1st Noct. de Dominica has 12 Psalms (4 for each antiphon) the 2nd and 3 Nocturns have 3 Psalms and Antiphons. The Ferias have 1 Nocturn with 12 Psalms and 6 antiphons; the festa dupl. and semidupl. have 3 Nocturns with each 3 Psalms and antiphons; the festa simplicia and Vigils have the antiphons and psalms of the Feria occurring, that is 6 antiphons and 12 psalms.

3) When the Organ is played this verse should be intoned without accompaniment.

Observation: On the three last days of Holy Week the Gloria Patri is omitted at the close of each Psalm. Consequently for the last member of the last verse, a special ending is prescribed to be used for every Psalm without distinction, namely:

\[
\begin{align*}
\text{E. G. Ps. 23. V. Ton. 10. Vers:} \\
\text{Mediatio.} \\
\text{Quis est iste Rex gló-ri-ae? * Dóminus virtútum ipse est Rex gló-ri-ae.} \\
\text{And so in all Tones and on all final verses.}
\end{align*}
\]

6. In Dominica et die sollemni two or more chanters sing the Versicle; in Feriis et festis non sollemnibus two of the music-choir; on Vigils, in Quarter-tense, and on the Ferias of Advent and Lent, only one of the music-choir.

Toni Versiculum.

a) In Festo Dupllici.

b) In Festo Semidupllici.

1) Should the word end with a consonant, the vowel should have the *neuma*, and the consonant be only pronounced at the very end, and then quickly.
This method of singing the versicles and responses, is also to be adopted for the versicle and response after the Responsoria brevia in the minor hours on all Festivals (ritu solemnni to semid. inclusive.)

c) In Festo Simplici et diebus ferialibus per totum officium.

\[ \text{V. Dómine in coelo | misericórdia-tu-a.} \]
\[ \text{R. Et véritas tua | usque ad na-be - s.} \]

Observation. In Matins and Lauds for the three last days of Holy Week, and in Vespers, Matins and Lauds of the Office for the Dead, the versicles are sung as follows:

\[ \text{V. Avertántur re-trór-sum | et e-ru - bé-scant.} \]
\[ \text{R. Qui cogitánt | mi-hí ma - la.} \]
\[ \text{V. A | porta infe - ri.} \]
\[ \text{R. Erue, Dómine, ání | mas e - ó - rum.)} \]

7. After the Vers. and Resp. the officiating Priest sings:

\[ \text{Pa-ter noster. secreto. V. Et ne nos indócas in tentati-ó - nem,} \]
\[ \text{Chorus. R. Sod libera nos a ma-lo.} \]

Hebdomad. Absolutio.

\[ \text{Exadí Dómine Jesu Christi | preces servórum tuórum,} \]
\[ \text{Ipsius piétas et miseri} \]
\[ \text{A vínculis pecca} \]
\[ \text{et mi-se-re-re no-bis qui cum Patre et Spíritu sancto | córdi - a nos áduvet, qui cum Patre et Spíritu sancto | tó-rum nostrórum absólvat nos | omnipotens} \]

1) In 1. Noct. Offic. Defunct. this response remains in the plural, even though the Office be pro uno Defuncto.

vivit et regnat | in saecula saecu-ló-rum.
et miséricors Dóminus.

Then a minister choro assistens goes to the Lectern or reading desk and sings:

Ju-be domne benedicere.

The Hebdomadarius answers with the Benedictio. Of the 12 customary blessings, we give here only a few as the chant is alike for all.

\[ \text{Benedictió | ne per - pétua,} \]
\[ \text{Deus pa | ter o-nmipotens,} \]
\[ \text{Evángé | li - ca léctio} \]
\[ \text{Per evángé | li - ca dicta} \]
\[ \text{benedicat nos Pater ae - té-rus,} \]
\[ \text{sit nobis propitius et} \]
\[ \text{sit nobis salus et pro} \]
\[ \text{deleántur nostra de} \]
\[ \text{A - men.} \]

In riu simplici, feriali and in Offic. B. V. M. and in Sabbato the Absolutiones and Benedictiones are sung as follows:

Absolutio.

\[ \text{Précibus et méritis B. M. semper V. | et ómnium} \]
\[ \text{Sanctórum | perdúcet nos Dóminus -} \]
\[ \text{o - a} \]
\[ \text{ad re-gna coe-ló-rum. R. A-men.} \]
Beneedicio.

Nos cum prole pia benedict Virgo Maria. Amen.

S. The Lector (minister choro assistens) sings the Lesson in the following manner:

Tonus Lectionis.

De Actibus Apostolorum. Petrus autem et Joannes

Ascendebant in templum ad horam orationis non nam...

Sic dicitur Punctum.


in nos. Quid ergo erit nobis? Tu autem Domine

Mi-se-re-re nobis. Amen.

Observation. The Lessons in Offic. Defunct. and on the three last days of Holy Week, have no Absolutio, Benedicito or Tu autem Domine at the end. The Reader begins the lesson after the Pater noster (recited in silence), he uses the punctuation noted in the above example, but does not close with the fall to the fifth, or with a different phrase, but on the reciting note sung somewhat slower and more solemnly; e.g.

1) In the 9th Lesson on Christmas Day (and in all similar instances) where on the words factum est, the accentus acutus and interrogatio seem to come in collision, the interrogatio should be sung on est, and the accentus acutus be allowed to drop out.

Finis.

Vi-si-ta-ti-o tu-a custodi vit Spi-ri-tum me-um.

The first Nocturn of the three last days in Holy Week has for Lessons the so called "Lamentations" of the Prophet Jeremia, and they are sung to peculiarly solemn and affecting melodies. We give a portion of one here as a specimen. The 9 Lamentations are given in full in the official Direct. Chori and in Officio majoris Hebdomad. 

Tonus Lamentationis.

De Lamentatio-Je-re-miae Prophetae. Hic.

Cogita vit Domini dissipare murum filiae Si-on: tute nit.

Junctum in sae, et non avertit manum suam a per-diti-ino:

In-sit que ante murale, et murus pateri dissipatus est &c.

1) These "touching elegies," as Card. Wispers calls them, were sung form one of the most striking features of the solemn Office of Tenebrae. At Guidetti's time, as Baini tells us (Vol. II. pag. 103 Memorie Storico-Critiche) the Lamentations were not usually sung in Plain-Chant but in figured chant or read; and a manuscript in the Valliericelli library containing the three Lamentations of the 3rd day, was the only Baini knew that could have furnished Guidetti with an idea of the old chant for them. Some changes were made, but so judiciously, that Baini suspects Palestrina to have had a share in them. The figured music for the Lamentations of Carpentraso, introduced in the Pontificate of Leo X., held their ground in the Papal Chapel to the end of Greg. XIII. reign. But it sooner had Sixtus V. ascend the throne than be ordered that the 2nd and 3rd Lamentation on each evening should be sung in Plain-Chant; whilst the first might be in figured chant, but not that of Carpentraso which he did not relish, and the genius of Palestrina was not slow to correspond with the Pontiff's wishes and produce his incomparable arrangements. In the preface to the Plain-Chant lamentations Guidetti says "presents cum sanctitas vestra lamentationes, quas ego ad musicam rationem restitue- ram, in pontificio sacello voluerit decantari."
Every Lamentation concludes with:

Je-rá-sa-lem, Je-rá-sa-lem, con-vér-te-re ad Dó-mi-num
De-um tu-um.

9. Every Lesson is followed by its Responsorium, or Response, which consists of three parts. The first part is the response properly so called; the 2nd part begins with a versicle; in the third part, the second half of the response, or first from the asterisk * is repeated.

Should the Office have three Nocturns, then the 3rd response of the 1st and 2nd Noct., and the 2nd of the 3rd Nocturn (except in Passiontide) have a Gloria Patri after the versicle, and when this is sung, the second half of the responsorium should be repeated. When the Office has only one Nocturn, then the Gloria Patri is attached to the 2nd response.

If however the "Te Deum" is not said, then the Gloria Patri is attached to the 3rd response of the 3rd, or only Nocturn, as the case may be.

Observation. Any alterations in this order of the Responses in the Matins of Christmas, Easter, Passiontide, Holy Week &c. are clearly indicated in the Choral books.

1) The responsoria are not to be confounded with the short response in answer to the versicle, of which we spoke in parag. 6. of this chapter. They are of greater length both as to words and music. The ancient ritualists are not agreed about the reason of the name; some saying they were so called because one singing, the whole choir did answer them; while others say they had their name, because they answered to the lessons. Baini tells us that the Responsoria were amongst those portions of the Chant that required cutting down because of the length of the neuma.

It may be added, that in Festis solennibus et Dominici privilegiatis, the officiating priest, — hebdomadarius, — sings the ninth Lesson.

10. In Festis solennibus et Dominici the Chanter gives the Intonation of the "Te Deum" to the Hebdomadarius, who repeats it. If the feast be not solemn or a Sunday, then the Chanters in medio chori intone it themselves.

Intonatio Hymni Sa. Ambrosii et Augustini.

Te De-um lau-da-mus.

The extended compass of this Hymn comprises the eight degrees of the scale, from C to c.

CHAPTER 30th.
LAUDS AND BENEDICAMUS.

1. The officiating priest begins Lauds with the Deus in adjutorium, intoned as at page 178.

In Offic. de Dominica, the Antiphons are found in the psaltery (psalterium dispostum per hebdomadam), on Feasts of Saints they are taken from the Proper or Common of Saints as noted in the Directory, on Feasts of our Lord from the Proprium de Tempore, and on Ferias from the Psaltery. During Paschal time an

1) The three first psalms have only one antiphon. The Sundays of Advent and Lent (Septuag., Sexagesima and Quinquag. included) have special antiphons and psalms; also Low Sunday.
2) The 6 ferias preceding Christmas, and the ferias of Holy, Easter and Whitsun-weeks, have special offices in the Propr. de Tempore.
Alleluia is added to each antiphon. The Psalms at Lauds are, for all Feasts and ordinary days, except from Septuagesima to Palm Sunday, and the Ferias and Vigils, (but not those of Easter week,) the following five: 1) Ps. 92. 2) Ps. 99. 3) Pss. 62 and 66, joined so as to count as one, 4) Canticum trium puerorum, 5) Pss. 148, 149, 150, all sung as one.

In Dominica aut die soleni the Chanter gives the officiating priest the first Antiphon. On other occasions the officiating priest himself intones it.

After the Intonation) of the Antiphon, two or more chanters, according to the dignity of the Feast, intone the Psalm as prescribed.

In diebus festivis et ferialibus the Chanter gives the first words of the remaining antiphons to the Canons or assistant clergy in the order of seniority or rank.

When the Psalms are ended, and the last antiphon sung, then the officiating priest sings the “Little Chapter,” — Capitulum, — which is generally the same for Lauds, Vespers and Terce.

Tonus Capituli.

Beatus vir, qui invenerit sine macula, et qui post aurum non abitit, nec speravit in pecunia et thesauris.
Quis est hic, et laudabimus unum?

Fecit enim mirabilia in vita sua. B. Deo grátí-as.

1) If the Feast be a duplex, the Psalm is not intoned until the whole antiphon is sung through by the choir.

2) From Holy Thursday till Saturday before Low Sunday, and in the Office for the Dead there is no capitulum.

Should the last be a word of one syllable, as in the Cap. Epiph. Domini: Surge illuminare, — on the 3d Sunday of Advent, — on the Ascension &c.; then it ends with the accentus acutus as in the Little Chapter at Prime: Regi seculorum, as follows:


The Response Deo Gratias remains always the same.

In Dominica et die soleni the Chanter gives the first words of the Hymn) to the officiating priest, who repeats them. On other occasions he himself intones them.

The Hymn is followed by a versicle and response sung as at page 183; in Paschal time an Alleluia is added. The Antiphon for the Benedictus, in Dominica et die soleni is given by the Chanter to the officiating priest; otherwise he intones it himself. The Benedictus is intoned by one or more chanters according to the dignity of the Festival, but always solemniter (see Page 174), and sung in alternate choirs to the end.

When the singing of the Antiphon is concluded, the officiating priest sings Dominus vobiscum, and then the Prayer (see Pages 118, 119 and 120).

The Preces when prescribed are sung alternately by the officiating priest and the choir, after the manner of the versicles in commemorations (Toni versiculorum in commemoratione) which we are just about to give.

In Commemorationes) the versicle in Dominica et die soleni should be intoned by two or more

1) When there is no capitulum, there is no hymn; the last strophe is often varied according to the season. (See above, page 181.)

2) A Commemoration occurs when two or more Feasts fall on the one day. As only one office can be recited completely, the feast
chanters, at other times a binis musicis vel ab uno. The versicles and responses to the Preces, Commemorationes, Antiphons of the B. V. M., before the Oratio Ss. Sacramentii, at Processions, Benedictions, and on other such occasions, are sung as follows:

Toni Versiculorum in Commemorat. &c.

\[ \text{V. Ora pro nobis | sancta Dei Gé-ni-trix.} \]
\[ \text{R. Ut digni efficiámur | promissionibus Chri-sti.} \]

In a monosyllabic ending of the versicle the accentus acutus is employed, as follows:

\[ \text{V. Fiat misericórdia tua Dómi-ne super nos.} \]
\[ \text{R. Quemádmodum sperávimus in te.} \]

\[ \text{V. Angelis suis Deus man-dá-vit de te.} \]

The Tone of the Prayers in Commemorations is the same as that for the principal prayer.

II. After the Prayer and prescribed commemorations the officiating priest sings: Dominus vobiscum. In Dominica et die solemni, the Benedicamus Domino is sung by two or more chanters, on other occasions by two or even one of the choir, — a binis musicis vel ab uno, — to one or other of the following chants:

of higher rank takes precedence, and the other feasts are commemo-rated in Lauds and Vespers. To this class also belong the Suffragia Sanctorum which are found in the Direct. and Breviary before Compline, and except on duplicia and infra Octavas should, at certain seasons of the year, notified in the Directory, always be said.

1) Et in vespertis Feria VI, quando fit seg. Sabbato off. de B. V. M. also during the octaves of Christmas and Corpus Christi, and on all Feasts where the Hymn closes with Jesu tibi sit gloria.
6. In Festis simplicibus ad Matutin, Laudes et Vesper.

Be-ne-di-ca-mus Do-mi-no.
R. De-o gra-ti-as.

7. In Feriali officio per to tum annum ad Vesp., Matut. et Laudes.

Be-ne-di-ca-mus Do-mi-no.
R. De-o gra-ti-as.

8. In officio Defunctorum.


The above eight chants are used at the close of Matins, Lauds and Vespers only.

The following Benedicamus is employed at Prime, Terce, Sext, None and Compline, as well in Festis solemnibus, duplic. as in semidupl. simplic. ac Feris.

9. In horis minoribus ac Completorio.

Be-ne-di-ca-mus Do-mi-no.
R. De-o gra-ti-as.

The Benedicamus is followed immediately by Fidelium animae per misericordiam Dei requiescant in pa-ce. Amen. If an Antiphon of the B.V.M. should terminate Lauds then the officiating priest, after a Pater noster in silence, sings: Dominus det nobis suam pa-cem. R. Et vitam aeternam. Amen: in the tone of a versicle. The entire Office is closed by Divinum auxilium maneat semp-er nobiscum which the officiating priest chants in a subdued voice, and the choir answers Amen on the same note and in the same subdued voice.

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CHAPTER 31ST.

PRIME, TERCE, SEXT AND NONE.

I. At Prime, after the preparatory Pater, Ave and Credo, said in silence, the officiating priest sings Deus in adjutorium as at page 178. The Hymns at Prime, Terce, Sext and None have (according to the season) different melodies, and are generally sung to the same melody as the Hymn at Matins or Lauds, if the latter be in the same metre.

Observation. This general rule is set forth in the Direct. Chori as follows: In the Offic. de Temp. in Advent and Lent (in Domin. et Feris) the melody of the Hymn for Lauds is employed. In Passiontide, that of the Vexilla Regis. At Christmas and during its octave, the melody of the Jesu Redemptor answers; on the Epiphany and within its octave the Crucifixus. At Easter and during its octave, and on all Feasts occurring within that period, even though the Office be not de Tempore, the Ad regias gives the chant; on the Ascension and during its octave, the Salutis humanae; on Pentecost and during its octave the Jam Christus; and on Trinity Sunday, the Jam socr. rec. On Corpus Christi, and on all Feasts of the B.V.M. with their octaves, and whenever the hymns should close with Jesu tibi sit gloria, the hymn Quem terra furnishes the chant: on the Feast of the Transfiguration, the Salutis humanae, and on All Saints, the Placare Christe. On Feasts of Apostles and Evangelists, and in

1) The Hymn at Terce during the octave of Pentecost is the Vesit Creator Spiritus, which of course has its own special chant.

13*
duPLICIBUS, when the hymns of the minor hours are not written in the same metre as those at Lauds or Matins; as for example, on the feasts of St. John the Baptist, Dedicatio S. Michaelis, the Angels guardian, Dedication of a Church &c. and during their octave, the melody of the Alterna Christi munera is always adopted, also in Comm. plurim. Martyrum sub ritu duplici. Within the octave however of a Feast de Comm. plur. Martyr. or when it is only a semidouble, the Hymns at the minor hours are chanted to the melody of the Rex gloriose Martyrum. The same melody answers in the Office of Comm. Conf. Pont. and non Pont., Virg. and non Virg., whether doubles or semidoubles. For the most part the chants of the Hymns are specially given in the Directorium.

The Hymn Jam lucis at Prime is omitted on the three last days of Holy Week, and in Easter week. The Antiphon before the Psalms is merely intoned, (first word or two) and is generally the 1st antiphon of Lauds. On Sundays, Ferias and Vigils, it is found in the Psalterium or Propr. de Tempore, on principal Feasts in the Propr. de Temp. and on Feasts of Saints in the Propr. or Commune Sanctorum.

The Intonation of the Antiphon is given by the officiating priest; the Psalms are intoned and continued by the Choir, after the chant given in Chapters 27. or 28.

The Psalms at Prime vary according to the season or rank of the Office. On Sundays and Ferias, now one, now another Psalm, is added to the 53rd and the two sections of the 118th, which are invariably sung.

The officiating priest sings the Capitulum as at page 190. The Responsoria brevia, or short responses with the versicle that immediately follows, should at all the minor hours be sung by two chanters of the capella musicorum; on Vigils, Advent, Lent and Quartertense Ferias by one only.

The melody of the Responsorium breve is at all the minor hours of the Ecclesiastical year usually the same,

the difference of text sometimes making slight alterations; this melody is found in extenso in the Dir. chori.

Toni "Responsorii brevis."

\begin{align*}
\text{f} & \quad \text{g} \\
\text{Chri-sti fi-li De-i vi-vi, Mi-se-re-re no-bis.} \\
The \text{choir repeats the entire Responsorium.} \\
\text{a} & \quad \text{b} \quad \text{a} \quad \text{g} \quad \text{f} \quad \text{g} \quad \text{g} \\
\text{Choir: Miserere nobis.} \\
\text{v. Qui se-des ad de-exterum Patris.} \\
\text{Gló-ri-a Pa-tri, et Fi-li-o etSpi-ri-tu-i san-cto.} \\
\text{Chorus: Christe Fili Dei vivi, miserere nobis. v. Exsurge Christe adjuva nos. b. Et libera nos propter nomen tuum. (As at pages 183 or 184 b.) c.}
\end{align*}

In Paschal time and on several feasts during the year two Alleluias are added, and then the chant runs as follows:

\begin{align*}
\text{f} & \quad \text{g} \\
\text{Chorus repetit Respons.} \\
\text{Chri-ste Fi-li De-i vi-vi, mi-se-re-re no-bis.} & \quad \text{Al-le-lú-ja} \\
\text{lú-ja, al-le-lú-ja.} \\
\text{Choir: Alleluia, alleluia.} \\
\text{v. Qui sur-re-xi-sti a mó-rtu-is.} \\
\text{Gló-ri-a Pa-tri, et Fi-li-o, et Spi-rí-tu-i sancto.} \\
\text{Chorus: Christe Fili Dei vivi miserere nobis, * alleluia, alleluia.} \\
\text{Vers. with Alleluia (p. 183, b), in fest. simpl. et diebus fer. c) p. 184.} \\
\text{1) This versicle (after the Resp. br.) is chanted as at page 183 b), in fest. solemn., dupl. et semidupl., in fest. simp. et feriis as at c) page 184.}
\end{align*}
Then the officiating priest sings the Preces if prescribed, in the ordinary versicle-tone, page 192, Dominus vobiscum and the prayer Domine Deus as at page 120 or 121; Dominus vobiscum and Benedicamus Domino as at page 194, No. 9.

After the Benedicamus (and its response) Deo gratias, the Martyrology is read in choir.\(^1\) The reader without asking the blessing, reads the martyrology for the day immediately following\(^2\) in the Tone of a Lesson; see page 186.

Ca-lendis Janu-arii, luna prima Circumcisionis Domini nostra Jesu Christi et Octava Nativitatis ejusdem.

On monosyllables, thus: \(\ldots\) see page 196.

At the close he adds: Et alibi aliorum plurimorum .Ss., Martyrum et Confessorum atque sanctarum.

Vir-gi-num Chorus: De-o-gra-ti-as.

In Vigilia Nat. Domini\(^2\) the reader ascends a fourth when he comes to the words “In Bethlehem,” thus:

In Bethlehem Judae nascitur ex Maria Virgine factus homo.

Then louder, — solemniori modo, et in tono Passionis, he sings the following passage:

\(^1\) On the three last days of Holy Week there is no Martyrology.
\(^2\) For the special rite of this portion of the office on this day see in the Martyrology itself.

Nativitas Domini nostri Jesu Christi secundum car-nem.

For the concluding sentences he returns to the Tonos Lectionis as in the beginning.

After the Martyrology the officiating priest sings, alternately with the Choir, in versicle-tone (p. 192): Pretiosa, then Sancta Maria (in ton. fer. p. 121), Deus in adjutorium in versicle-tone, the prayer Dirigere as at p. 121. The Lectio brevis as at p. 186.

II. Terce, Sext, and None after a preparatory Pater and Ave in silence, begin with Deus in adjutorium as at page 178. Each hour has its own special Hymn, the melody of which will be varied according to season, (see Observation in the present chapter). The Antiphon for Terce is usually the second of Lauds, for Sext the third, for None the fifth. For the Sundays from Septuagesima until Holy Week, there are special antiphons for the minor hours, indicated in the Propr. de Temp.; on all other Sundays and Ferias they are found in the Psalterium. The Psalms in all Offices are for each hour the same, namely three portions of the 118th Psalm, each portion closing with a Gloria Patri. The first verse of each portion should, according to the rank of the festival, be intoned. The chant for the Resp. br. is the same as that for Prime, unless a special Resp. be indicated in the Psalterium.

Observation. In many places the solemn celebration of None is customary on Ascension Day and Pentecost Sunday. The rules already given are applicable here, but the antiphon and Resp. br. is as follows:

\textbf{Ant. in Ascens.} 
\textbf{Ton. VIII. Fin. 1.}

CHAPTER 32d.

VESPER AND COMPLINE.

I. Most Feasts have two Vespers; the first on the Vigil, and the second on the evening of the Feast. The Directory or Ordo must be consulted in order to know the Vespers for each Feast. If they be 1st Vespers of the following day, then the Ordo says, *Vesperæ de sequenti* (Vespers of the following); if Vespers of the day itself, they are described: *In II. Vesp.* (in 2nd vespers);

if finally the Vespers be divided, i.e. the first portion be given to the Office of the Feast being celebrated, and the 2nd portion to the Feast of the following day, then the direction is: *Vesp. a capitulo de sequenti*; i.e. vespers from the Little Chapter of the following: the *Capitulum* or Little Chapter being the point of division. The Vespers are arranged in the same way as Lauds, namely 5 antiphons, 5 Psalms (which vary with the Feast), the Little Chapter, Hymn, Versicle and Response and the *Magnificat* instead of the *Benedictus*. Then the Prayer and Commissions.

After the Priest has recited in silence the preparatory prayer, he intones *Deus in adjutorium* as at p. 178. The Choir answers with *Domine ad adjutandum &c.* 

Then *Gloria Patri*, see page 197. Repeat *Ascendo or Repleti*. 趸. *Dóminus in caelo, Allelúia, or Loquébántur &c.* as at page 183. b. *Dóminus vobiscum*, the Prayer as at page 120. Then *Dominus vobiscum, Benedictamus Domino*, as at page 194; 9. Terce, Sext and None are closed with *Fidelium animae*, as at page 194.

1) When the Organ accompanies, the antiphon after the Psalm may be recited *submissa voce* on the reciting note of the mode; the organ continuing to play.

2) When the Organ is played the 1st verse of each Psalm should be intoned without accompaniment.
tion of the Hymn as at Lauds. After the Hymn comes the versicle and response as at page 133; and then the Antiphon before the Magnificat. The Magnificat is intoned by the Chanters, as at p. 175 or 176, and sung through by both sides of the choir alternately; the solemn intonation (or initium) being observed with each verse. The Magnificat concluded, its antiphon is repeated, and then the Priest sings Dominus vobiscum and the Prayer (as at page 120). If any Commemorations or the Preces be prescribed, the same order is observed with regard to them as already described in Lauds. After the last Prayer follows Dominus vobiscum; —Benedicamus Domino (see p. 192—193), Fidelium animae &c. on one note and in a subdued voice.

II. Completorium or Compline is usually joined to Vespers, and is almost invariable. The official Direct Chori gives Compline in its entirety, antiphons and psalms. The melody of the Hymn varies according to the rule given in Observation, page 195. The Confiteor before the Psalms, should be recited, not sung, by the officiating Priest and Choir. The Responsoria brevia, have a special chant given in the Direct. Chori. The Canticle Nunc Dimittis is always in the 3rd Tone 1st ending, and is intoned in the same way as the Psalms and sung to the end. The Preces, if prescribed are sung as indicated at p. 192, the prayer Visita as at p. 120 or 121, and Benedicamus page 194, No 9. After the Benedicamus the dignior Chori sings Benedictat et custodiat nos omnipotens et misericors Dominus. R. Amen.

Then follows immediately one of the Anthems of the B. V. M. according to the season.

From Advent till Candlemas exclusive. Till Holy Thursday.

\[ \text{Alma.} \]

From Easter to Trinity Sunday exclusive. From Trinity till Advent.

\[ \text{Regina coeili.} \quad \text{Salve.} \]

The Chant for these Anthems is given in full in the Direct. Chori pp. 60*-64*. The Prayers after the Anthems are sung in Tono feriali p. 121. Divinum auxilium maneat semper nobiscum. R. Amen. is recited in a low tone of voice, on one note and without any inflection.

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**SPECIAL FUNCTIONS.**

**CHAPTER 33°.**

**THE ASPERGES AND THE LITANY OF THE SAINTS.**

I. On all Sundays throughout the year Holy Water is sprinkled on the altar, choir and congregation, before the principal Mass. The Celebrant intones: ¹)

Infra Tempus Paschale.

From Easter until Trinity Sunday exclusive.

\[ \text{Ga a fa g g a g} \quad \text{The Choir follows after with: Egregi... Grad. Rom. or Ord. Missae p. 2°.} \]

\[ \text{Vi... a quam.} \]

Sac. V. Ostende nobis Dómine misericórdiam tuam, Al-le-lu-ja.
Chor. R. Et salutáre tuum da nobis, Al-le-lu-ja.
Sac. V. Dómine exáudi oratiónem meam.
Chor. R. Et clamor meus ad te véniant.
Sac. V. Dóminus vobiscum.
Chor. R. Et cum spirítu tuo. Oratio in tono for. p. 121.

¹) Sacerdotes, inclinatione aut genuflexione factura, flectit utroque genu super inísum gradum altaris, accipit aspersorium, et inoípens cantare antiphonam Asperges vel Vidi aquam, cantando ter aspergit altare &c.
Extra Tempus Paschale.

The Choir continues with: Dómine hys-

A - spérges me.

Should the Celebrant commence the intonation of the Asperges with d for the first note (d, e, | g, f♯, e, | f♯, g, | a,): the choir can easily continue in the same pitch with b♯, c, d, &c.; should he however choose a higher note, then, on account of the high range of the piece, it being in the 7th Tone, a transposition becomes necessary, either to the original setting, or that commencing with d. On Passion and Palm-Sundays the Gloria Patri is omitted, and the Antiphon repeated immediately after the Ἐ, Miserere. Versicle (without Alleluia), &c. and Prayer as with Vidi aquam.

II. On the Feast of St. Mark, and on the Rogation Days, (the three days immediately preceding Ascension Thursday) the Litany of the Saints should be sung as in the Directorium Chori, p. [63]. On Easter Saturday and the Vigil of Pentecost the beginning and end of the Litany differ in a few notes from the chant prescribed for Rogation week; on these two days moreover several invocations are omitted and the order of the Virgins is changed. The Litany for these two occasions will be found at page 224 of the Graduale Ro-

1) Duo cantores litanias cantare incipient, oteris singulos versus eadem vocem respondentibus. If there be a custom of singing the Litany divided, (thus, Cantores: Sancta Maria, Chorus: Ora pro nobis, or Cantores one entire invocation with its Response, and the Choir the following one in like manner) this is tolerated. But the rule for the repetition of each verse and Response by the choir, remains. S. R. C. 16. Sept. 1865.

2) On these two days it is not allowed to curtail the singing of the Litany; each invocation and response must be sung in full by the chanters, and repeated by the choir.

manum (8vo). We subjoin here a few of the invocations for sake of practice. Special attention is directed to the minor third d, b♯, and not b flat as is commonly heard at the word Deus (in Pater de cælis Deus) and all similarly inflected words.

1. On Easter Saturday and Vigil of Pentecost.

Pater de cælis De-us, Mi-se-ré-re no-bis.
Sancta Ma- ri-a, O-ra pro no-bis.
Omnes sancti Do-ctóres, O-ráte pro no-bis.
Omnes Sancti, et Sanctae De-i, In-ter-cé-di-te pro no-bis.
Pro-pi-ti-us e-sto, Par-ce no-bis Dó-mi-ne.
Pro-pi-ti-us e-sto, Ex-aü-di nos Dó-mi-ne.
Ab o-mni ma-lo, Li-be-ra nos Dó-mi-ne.
In di-e, ju-di-ci, " " "
Pée-ca-tó-res, Te ro-gá-mus au-di nos.
the *Direct. Chori* p. [63] &c. Then follows Christe audí nos, Christe exaudí nos, Kyrie eleison, Christe eleison, as above under N° 2, and at the close:

\[ \text{Kyri-e e-le-i-son.} \]

The Psalm *Deus in adjutorium* is sung alternately in *Tono feriali* (Ton. VI.); the Verse and Resp. as at page 192.

If the Prayers conclude with the *clausula majori* or longer ending, then they are sung in *Tono simplici* fer. page 120; if with the *clausula minori* or shorter ending, in *Tono feriali*, page 121. After the *Dominus vobiscum* the two Chanters sing

\[ \text{Kyri-e e-le-i-son. Christe e-le-i-son. Kyri-e e-le-i-son.} \]

\[ \text{Christe audí nos. Christe exaudí nos.} \]

\[ \text{Exaudíat nos omnipotens et mi-sé-ricors Dóminus. B. A-men.} \]

\[ \text{V. Et fidelium anime is recited in a low voice, and} \]

\[ \text{its response Amen on the same note.} \]

\[ \text{Pater de cælis. Sancta Maria. Propiíius esto. Peccatores. Agnus Dei &c.} \]

\[ \text{as above under N° 1, and as in} \]

\[ \text{1) See the *Kit. Rom.* page 225. and *Grad. Rom.* page 379.} \]

\[ \text{2) On the occasion of the canonization of the Japanese Martyrs} \]

\[ \text{8 June 1882, the *Times* correspondent thus describes the chanting of} \]

\[ \text{the Litany. (*Times* June 16.) “The Papal singers chanted the *Kyrie eleison,* and the words were taken up and passed from wave to wave of this vast sea, and the Litany of the Saints was sung by thousands, producing such a body of sound as I had never heard before, and} \]

\[ \text{electrifying every one who had the slightest feeling.” (See Prose and} \]

\[ \text{Verse by the Rev. Dr. Murray of Maynooth College. Appendix p. 120.)} \]

\[ \text{CHAPTER 34TH.} \]

\[ \text{BLESSING OF CANDLES, ASHES, PALMS, PASchal CANDLE} \]

\[ \text{AND BAPTISMAL FONT.} \]

\[ \text{I. The five Prayers at the Blessing of the Candles} \]

\[ \text{on the Feast of the Purification (Febr. 2nd) are all} \]

\[ \text{sung in *tono simplici feriali* page 120. During the} \]

\[ \text{distribution of the candles, the choir sings: *Lumen ad} \]

\[ \text{revelacionem* (Grad. Rom. page 378).} \]

\[ \text{http://epetitione.org} \]
Before the Procession: *Exsurge Domine* is sung, (Grad. Rom. p. 379). The Priest then sings the Prayer *Exaudi nos*, (if after Septuagesima with a previous *Flectamus genua* &c. p. 122) in *tono feriali*, p. 121 and the Deacon turning to the people sings, in versicle-tone:

\[
\begin{align*}
&\text{Χ. Proce-dámus in pa-ce. Μ. In nó-mi-ne Christi. A-men.} \\
\end{align*}
\]

During the Procession the Choir sings the Antiphon: *Adorna thalamum* or *Responsum accepti*; when re-entering the Church, *Obtulerunt pro eó*; Grad. Rom. p. 380—383; Rit. Rom. p. 245—248.

II. On Ash-Wednesday before the blessing of the ashes the choir sings the antiphon: *Exaudi nos*, with the Psalm-verse *Salvum me fac, Gloria Patri &c.* and then repeats the Antiphon (Grad. Rom. p. 73).

The four prayers which follow are sung in *tomo feriali*, p. 122. Whilst the ashes are being distributed, the choir sings the Antiphon: *Immutatem habitu*, or *Inter vestibulum*, and at the close: *Encendium in melius* with the Χ. *Adjuna nos* and *Gloria Patri* (Grad. Rom. p. 73—76). The Prayer after the distribution is sung in *Tono feriali*, p. 122.

III. After the *Asperges*, on Palm Sunday the Blessing of the Palms commences with the Antiphon *Hosanna filio David* (Grad. Rom. page 167 or Officium majoris Hebdomadæ p. 2). The Prayer, *Deus quem diligere* is sung by the Priest, in *tomo simplici feriali*, p. 121, 2. Then comes the Epistle as at p. 126. As a Gradual, the Choir sings *Colligerunt Pontifices* or *In monte Oliveti* (Graduale Rom. p. 168 and 169, or Officium majoris Hebdomadæ p. 3 and 5) and then the Deacon follows with the Gospel *more consueto*, p. 130. The Prayer *Auge fidem in tomo simpl. fer.* page 120. The Preface in *tomo feriali*. The Choir sings *Sanctus* and *Benedictus* to a chant identical with that of the *Missa pro Defunctis* (see Grad. Rom. p. 170). Of the six Prayers which now follow, the fourth: *Deus qui per Olivae ramum* is sung as at page 121, the others in *tomo simpl. fer.* p. 120. During the Distribution of Palms the Choir sings: *Pueri Hebreorum* (Grad. Rom. p. 171 or Offic. maj. Hebdom. p. 12). The Prayer *Omnipotens in tomo feriali* p. 121.

When the Procession is about to move the Deacon sings: *Procedamus in pace*, p. 208. The Choir during the procession sings one or other of the Antiphons: *Cum appropinquaret*, *Cum audisset populus*, *Ante sex dies*, *Occurrunt tunc*, *Cum angelis*, *Turba multa*, (Grad. Rom. p. 172—177, Rit. Rom. p. 248—252; Offic. maj. Hebdom. p. 13—18). On the return of the Procession, two or four chanters enter the Church and sing the first two verses of the Hymn: *Gloria laus*. The Celebrant and Procession who remain outside, repeat it. The Chanters then sing the five following Strophes, the procession answering after each strophe with the words *Gloria laus*, as follows:

\[
\begin{align*}
\text{Glóri-a, laus, et ho-nor, ti-bi sit, Rex Christe, Redémptor:} \\
\end{align*}
\]

When the Subdeacon knocks at the door with the foot of the Cross, the door is opened and the Procession enters the Church, singing *Ingredientse Domino.*

1) *Ordines, vel partim, prout videbitur.*
IV. At the Blessing of the Fire ¹) on Easter Saturday, the 5 grains of incense to be fixed in the Paschal candle are also blessed. The Deacon who is charged with the *benedictio cerei Paschalis* enters the Church with the procession, bearing the triple candle; and sings three times during the procession, each time raising his voice:


The Chant for the Blessing of the Paschal Candle called the *proconium paschale* or *Exultet*; it has a great similarity with the chant of the Preface, and perhaps surpasses it in beauty and simplicity. We give it in full.²)

Ex-ul-tet jam Angé-li-ca tur-ba coeló-rum: ex-sul-tent
di-ví-na my-sté-ri-a: et pro tan-ti Re-gis vi-ció-ri-a
tu-ba in-so-net sa-lu-tá-ris. Gaú-de-at et tel-lus tan-tis
i-ra-di-a-ta ful-gó-ri-bus: et aetér-ni Re-gis splendóre

¹) The Prayers at the Blessing of the Fire are only recited not sung; see foot note page 121. ²) Baini in Vol. 2 of his *Memorie Storico-Critiche* page 93 in the note, cites a most ancient manuscript of the 9th century preserved in the Library of Monte Cassino, and containing the chant of the *Exultet* note for note as we give it here. It was composed by Landulph who was Bishop of Capua A. D. 851.
qui cum e-o vi-vit et reg-nat in un-i-ta-te Spí-ri-tus


Ve-re di-gnum et ju-stum est, in-vi-si-bi-lem De-um Pa-trem
o-mni-po-tén-tem, Fi-li-úmque e-jus u-ni-gé-nitum, Dó-

mì-num nostrum Je-sum Christum, to-to cordis ae-men-tis

Qui pro no-bis ae-ér-no Pa-tri, 'A-daæ de-bi-tum sol-vit:
et vé-te-ris pi-á-cu-li cau-ti-ó-nem pi-o cru-ó-re

de ter-sit. Haec sunt e-nim fe-sta Pa-schá-li-a, in qui-
bus ve-rus il-le A-gnus oc-ci-di-tur, cu-jus sán-gui-ne po-

aedeoh

stes fi-de-li-um con-se-crântur. Haec nox est, in qua

pri-num pa-tres nostros, fi-li-os I-sra-el, e-dá-ctos de

Àegypto, Ma-re ru-brum sie-co ve-stí-gi-o tran-sí-re

fe-ci-sti. Haec i-gi-tur nox est, quae pec-ca-tó-rum tó-ne

bras, co-lúmnae il-lu-mi-na-ti-ó-ne pur-gá-vit. Haec nox

est, quae hó-di-e per u-ni-ve-r-sum mundum, in Chri-sto

cré-déntes, a vi-ti-is sae-cu-li, et ca-li-gi-ne pec-
cató-rum se-gre-gá-tos, re-dit grá-ti-ae, só-ci-at

san-cți-tá-ti. Haec nox est, in qua de-strú-ctis vin-culís
morsis, Christus ab inferis victor ascendit. Nihil eam nos factum, nisi se mi profeget. O mors
ut servum redimeas, Filium tradisti! O certe
neece sit Aemus pecatum, quod Christi morte de-
le tum est! O felix culpa, quae ta lem, ac tantum
meruit haeere Redemptorem! O verbo tal
nox, quae sola meruit secire tempus et horam, in qua
Christus ab inferis surredit! Haec nox est, de qua
scriptum est: Et nox si cut dies illuminabitur.

Et nox illuminato me in deliciis meis.

Hujus igitur sanctificatio noctis, fugat seculum,
culpas lavat: et redidit in nocentiam laipsis, et
morestis laetiam. Fugat odio, concordiam
parat, et curvat impria.) In hujus igitur
noctis gratia, subscipe sancte Pater, incenici hujus
sacriificium vesperum: quod tibi in hac Cerei
oblatione sola mani, per ministrorum manus de o-
perebus a pune sacrosanctum redidit Eclesia.

Sed jam columnae hujus praecox noliumus, quam in

1) Hic Deaconus infigit quinque grana incensi benedicti in Cere et modum Crucis, hoc ordine: 4 3 5
ho-nôrem De-i ū-ti-lans i-gnis ac-cên-dit. 1) Qui li-cet
sit di-ví-sus in par-tes, mu-tu-ā-ti ta-men lu-mi-nis de-
tri-mén-ta non: no-vit. A-li-tur e-nim li-quânti-bus ce-
ris, quas in substânti-am pre-ti-ā-sae hu-jus lámpa-dis,
apîs ma-ter e-dá-xit. 2) O ve-re be-ā-ta nox,
quae ex-po-li-ā-vit Ae-gy-pi-ōs, di-tā-vit He-braeōs!

Nox, in qua ter-ré-nis coe-lé-sti-a, hu-mâ-nis di-vî-na
jun-gântur. O-râmus er-go te Dó-mi-ne: ut Cé-re-us
i-ste in ho-nô-re-m tu-i nó-mi-nis con-se-crâ-tus, ad no-
ctis hu-jus ca-li-gi-nem de-stru-ē-dum, in-de-fi-ci-ens per-

1) Hie Diaconus accendit Cereum cum una ex tribus candelis in
arumâne positis.
2) Hie accenduntur lampades.
before the Preface, as at page 120. The Preface is in
the same Chant as the Preface at the Mass. Towards
the end of the Blessing, the following is sung by the
Priest three times, raising the voice each time:

Descéndat in hanc pleni-ducem fontis, vir-tus Spiritus sancti.

The last note but one (e) serves as the first note for
the repetition. Returning from the Font to the Altar
two Chanters intone the Litany of the Saints in the
curtailed form, (see Grad. Rom. p. 224) the Choir re-
peating in full each invocation and response. The same
takes place on the Vigil of Pentecost.

CHAPTER 35TH.

HOLY THURSDAY, GOOD FRIDAY, AND EASTER SATURDAY
AD MISSAM.

I. Mass on Holy Thursday has little special about
it except in Cathedral Churches, where the Bishop con-
secrates the Holy Oils. Twelve Priests, seven Deacons
and seven Subdeacons assist the Bishop. The Mass pro-
cceeds more consuetudo up to that part of the Canon where
we meet the words "Per quem haec omnia, Domine,
semper bona creas," exclusive. The Bishop having
assumed his mitre proceeds to the table prepared, and
seats himself at it, facing the altar. Then the Arch-
dacon sings, alta voce in tono lectionis:

1) The Organ is played at the Kyrie and Gloria, and at the latter
the bells are rung, after which both Organ and Bells remain silent till
the Gloria on Easter Saturday.
The choir repeats the same verse, and the Chanters continue the following verses as in Offic. maj. Hebd. p. 257; the Choir repeating after each, the verse “O Redemptor” as above. The Bishop then proceeds with the Blessing of the Chrism, as in the Pontij. Rom. and Off. maj. Hebd. p. 259 et seqq. When the Blessing is completed, first the Bishop, and then the twelve priests in order, salute the consecrated Chrism saying:

Ave sanctum Chrism.

This is sung three times by each, the voice being raised at every repetition. After the third salutation each one reverently kisses the edge of the vase containing the Holy Chrism, and retires to his place.

The same ceremony is observed with the Oil of Catechumens, the consecration of which immediately follows, except that instead of the word *chrisma* the word *oleum* is substituted:

Ave sanctum oleum.

Then the consecrated oils are brought back to the Sacristy with the same ceremony as before, the chanters continuing the verses *Ut novetur sexus*, and the choir answering each verse, with “O Redemptor” as before. Mass is then brought to a conclusion and preparations are made for bringing the consecrated Host to the Altar or Chapel prepared for its reception. The *Pange lingua* is sung during the Procession.

II. On Good Friday a Lector reads the Prophecy *Hec dicit Dominus*, as at page 219; the choir singing the Tract *Domine audivi* which follows. The Celebrant says *Oremus, Flectamus genua* &c. p. 122, the Prayer
Deus, a quo (p. 120) in ton. simpl. fer. The Subdeacon sings, in Epistle tone, the lesson In diebus illis: and as soon as the Choir has concluded the Tract Eripe me, the Passion according to St. John is sung as on Palm-Sunday. From the words Post hæc autem the Deacon of the Mass sings the remainder in the usual Gospel tone. (p. 130.) The Priest then sings the nine prayers as at pages 123 &c.

The Prayers concluded, the Priest at the unveiling of the cross intones the Antiphon Ecce lignum alone; from in quo salus the ministers join him, and the choir answers with Venite adoremus, as follows:

Sac. f. de fe de Sac. cum ministris. Ton. VI.

Ecce li - gnum cru - cis; in quo sa - lus mun - di


This Antiphon is sung three times, the voice being raised a tone higher at each repetition. During the adoration of the Cross, the Choir sings the reproaches (Improperia) Popule meus, and then the Hymn Crucifixus. During the Procession of the Blessed Sacrament from the altar of reposition, the Hymn Vexilla Regis prodeunt is sung.

After the Oration fratres the Celebrant sings: Oremus, preceptis salutaribus .... in tono feriali (p. 153). He says Amen in a low voice, and then sings in ferial tone without Oremus (page 120) Libera nos, the Choir answering Amen.

III. On Easter Saturday, the Chanters, when the Litany is ended, intone Kyrie eleison; (see Grad. Rom.

p. 6*, Ordinarium Missæ, p. 3*). The Gloria is solemn. 3) The Prayer in tono festivo (p. 120). After the Epistle the Celebrant sings:

\[\text{Al-le} \quad \text{lá-ja.}\]

This he sings three times, commencing a tone higher each time, and the Choir repeats it after him, each time in the same tone.

After the 3rd repetition of the Alleluia, the Choir continues with Confitemini and the Tract Laudate Dominum. After the Communion of the Priest, Vespers, which on this day are united to the Mass, are commenced. The Choir intones the Antiphon Alleluia and the Psalm Laudate Dominum, then repeats the Antiphon. There is no Little Chapter, Hymn, or Versicle, but the Celebrant then intones the Antiphon of the Magnificat, as follows:

\[\text{Vé-spe} \quad \text{re au} \quad \text{tem Sáb - ba-ti.}\]

The Choir begins at quæ luceat ... and sings the Magnificat 8th Tone, 1st ending. As soon as the Antiphon is repeated, the Celebrant sings Dominus vobiscum, Oremus &c. in tono festivo (p. 120), Dominus vobiscum, and then the Deacon Ite missa est, Alleluia, Alleluia (p. 157, No 1).

3) The Organ is played and the bells are rung.
solemn Votive Mass *pro Pace* at a side altar, but without *Gloria* or *Credo*; and on the third day the Solemn Mass of *Reposition* is celebrated at the principal altar *coram SSmo*. On the third day the Litanies are sung before the Procession, but only up to the verse *Domine exaudi &c.* inclusive; then the Procession takes place, and after the Procession, (the concluding verses of the Hymn "*Tantum ergo*" and "*Genitori*" being sung at the Altar, and the chanters at the end of the Hymn adding "*Panem de caelo*" &c.) the Celebrant sings the Prayers as on the day of Exposition, all concluding with Benediction of the Most Holy Sacrament.

3. *Invocatio S. Spiritus.*

4. *Benedictio Pontificalis.*

The Pontifical Blessing is given by a Bishop in two forms; one, when a sermon is preached within the Mass and an Indulgence published. In this case the Preacher, having concluded his sermon; remains in the pulpit; and the Deacon going to the foot of the Bishop's throne, sings the *Confiteor* as at page 155; genuflecting at the words *Tibi Pater* and *Te Pater*.

After the *Confiteor*, the Preacher publishes the Indulgence in the form prescribed in the *Ceremoniale Episcoporum* cap. XXV. Then the Bishop sings in *tono simpl. fer.* the words: *Pecribus et meritis Beata Maria semper Virg.*

5. In Exequis.

As the new *Exequiale Romanum* gives in full all the chants and Intonations to be used in the Office and Mass for the Dead, we give here only those words that may have to be intoned by the officiating Priest.

**Parochus.**

\[\text{Ant. Si i-ni-qui-tátes. Ps. 129. De profundis clamávi ad te Dó-mi-ne: Dómine, exáudi vocem me-am. VII.} \]

\[\text{Si i-ni-qui-tátes ob-ser-vá-ve-ris Dó-mi-ne, Dó-mi-ne, quis su-sti-né-bit?} \]

**Cantores.**

\[\text{Ant. Ex-sul-tá-bunt Dó-mi-no. Ps. 50. Mi-se-ré-re me-i, De-us, secúndum magnam misericór-di-am tu-am. V.} \]

The Chanters intone the Resp. *Subvenite*, the Clergy (Choir) answer. The Prayers which conclude with *Per Christum Dominum nostrum*, or *Qui vivis et regnas in sæcula sæculorum*, should be sung in *Tono seriali* p. 121, the others in *simpl. fer.* p. 120. After the *Libera me*, *Domine*, the Priest sings: \[\text{Pa-ter noster secreto,} \]

\[\text{15*} \]
after the Incensation and Aspersion: V. 

Et ne nos inducas in tentatio-nem. R. Sed libera nos a ma-lo. V. A porta in-feri. R. Erue, Domine, animam ejus. V. Re-quiéscat in pace. R. Amen. V. Domine, exaudi oratio-

nem meam. R. Et clamor meus ad te veniat. V. Do-

minus vobiscum Æc.

After the Blessing of the grave the Priest intones:

Cantores.

Ant. E-go sum. Cant. Bene-dictus Dó-mi-nus De-us I-sra-el; quia visitavit, et fecit redemptionem ple-bis su-ae. II.

In exequis pa-rvulorum, he sings:

Cantores.

Ant. Si-t nomen Dó-mi-ni. Ps. 112. Laudá-te, pú-eri, Dóminum, lau-dá-te nomen Dó-mi-ni. II.

APPENDIX.

CHAPTER 37TH.

THE ORGAN IN GENERAL.

I. For centuries past the Organ has become so domesticated in the Church, that it is now regarded as almost indispensable. It is true indeed that Church decrees bearing on music, do little more than tolerate this instrument,¹ and at certain seasons and occasions formally prohibit it; the Chant being the only music prescribed in the Liturgy. Nevertheless the organ is recognised and its use sanctioned in sustaining the Chant; and it must be admitted that the majesty and solemn grandeur of its tones justify its employment in religious worship. Even those who hold that Plain-Chant should never be accompanied, must nevertheless be desirous that the Preludes, Interludes and Postludes permitted on the Organ, should be of a grave, devotional character, and not out of keeping with the Chant itself; "non debet deformare cantum plenum." How few Organists seem to comprehend this principle! How few again are thoroughly instructed in the nature, construction, or importance of the instrument! Many plead the wretched condition or insufficient size of their instrument as an excuse for a very indifferent performance. No doubt

many organs are sadly neglected, and allowed to fall into disrepair; but it is a mistake to imagine that good Organ-playing can only be obtained on an instrument of imposing dimensions. The really clever Organist will be speedily discovered on a small chancel-organ of four stops; whilst Organs of eight and twelve stops allow of numerous and effective combinations, if the Organist only takes the trouble to study carefully the nature and construction of his instrument. It is also necessary for those who have to manage Organs, to be able to remedy the more trivial accidents which will occur from time to time in the most carefully constructed instruments, and to suggest to the Organ Builder such alterations or improvements as may tend to balance the tone more evenly, and enhance the value of the instrument as a work of art. Every organ, no matter how small, should have the so-called long pedal, i.e. a full octave of Pedal pipes from c to c (or to g if the Organ be what is called a G Organ). Where this is wanting, it can be added on without much expense. The mixture stops should not be too shrill, but yet powerful and sonorous. A 4-foot stop can be used without coupling it to an 8-foot, if the piece be transposed an Octave lower. The larger the Organ is, and the more numerous the stops, the more varied are its tone-resources and possible combinations, and that the more imperative does the duty of the Organist become, to study well the mechanism and the arrangement, the Tone-power and general effectiveness of the instrument entrusted to him.

Several valuable works have been compiled on the Organ, its Construction &c.; which to the diligent student will prove most useful. Most of them indeed are in

1) In old Organs we often meet with exceedingly shrill Mixtures and Fifths, which if remodelled would furnish good material for more solid "small" work.

German, such as: Becker, Heinrich, Jacobs, Richter, Seidel, Schlimbach.

But Töpfer's exposition in his "Lehrbuch der Orgelkunst" (4 vols. Weimar: Vogt); as well as in the smaller work: Die Orgel &c. (Erfurt, Körner) is considered of the greatest usefulness and importance. For English readers "The Organ, its History and Construction" by Edward J. Hopkins, Organist of the Temple Church, London, will be found invaluable. (Cocks & Co. London.)

II. This instrument is so complicated in construction, and presents so many difficulties in the just employment of its varied resources, that constant, earnest persevering study is of paramount necessity. The skilful organist should be able not only to execute faultlessly whatever music may be placed before him, but moreover to improvise, or create music, guided by the well-established principles of a good school and the rules of composition, and not exclusively by his own peculiar fancy or musical taste. But to do this well, he must be a thorough master of the theory of music, he must be gifted with fair natural talent, and have acquired good executive ability by patient and well-ordered practice. Anyone acquainted with the biographies of great Musicians, cannot but remember, with what care and forethought such masters of the instrument as Sebastian Bach, Händel, Albrechtsberger and others, prepared them-

1) Rathschläge für Organisten. Leipziz, Schubert.
2) Orgellehre, Structur und Erhaltung, Glogau, Flemming.
3) Prakt. Anleitung zur Erlangung der Kenntniss der Orgelregister &c., nebst einer Anleitung zum Stimmen der Zungenwerke, Maulheim, Bagel. Amongst the most recent works of this nature, we may cite: Sattler, die Orgel nach den neuesten Grundsätzen der Orgelbaukunst. Langensalza, Gressler, Schäufels, in Recensionen über verschiedene neuere Orgeln. Hamburg, Gräning. Schubert, die Orgel, ihr Bau, ihre Geschichte und Behandlung. Leipzig, Merseburger.
selves when about to perform on it; and what minute attention they bestowed even on the most insignificant of their compositions. With such memories to haunt him, no organist should be tempted to regard the momentary fancies of an oftentimes untutored taste, as subjects on which to expend the multiplied and varied resources of the King of instruments.

Chr. Fr. Schubart

remarks with truth "that as the "Organ is the first of instruments, so is the Organist "the first of musicians. The management of the Organ "is exceptionally difficult, and whosoever undertakes to "study it, should possess good intellectual and physical "abilities. Amongst these I would reckon Genius and "Application. One that has not a natural talent for "the instrument can never become a clever organist; and "one who relies solely on his talent, and takes no pains "to educate it, or neglects to study the peculiarities of the "instrument, must always remain a naturalist." Every Catholic organist should understand Harmony, Torough-

Bass, Counterpoint, Fugue (or at least Imitation) so as to be able to guide himself in modulations, suitable transpositions, and pedal work; for all this is indispensable in the accompanyment of Plain-Chant.

By playing from memory, at first short and easy pieces, then more difficult compositions for the Organ, his talent for improvisation will be developed, his imagination enlivened, his memory well exercised, his taste improved, and a correct musical comprehension of uniformity and style gradually but securely acquired. From the innumerable works compiled on the Theory and Practice of Organ-playing, we select the following as the best known and most useful. Albrechtsberger,\(^1\) Cherubin,\(^2\) Dehn,\(^3\) Herzog,\(^4\) Hohmann,\(^5\) Marx,\(^6\) Oberhoffer,\(^7\) Richter,\(^8\) Ritter,\(^9\) Schütze,\(^10\) Dr. Crotch, Organ fugues, C. H. Rink's Organ School edited by Best, and Henry Smart's works. Many of those works are exclusively for practical Organ-playing, but are of little use to Catholic Organists except so far as they furnish manual and pedal exercises. Amongst works suitable for Catholic purposes we may enumerate Albrechtsberger,\(^11\) Bach,\(^12\) Becker, C. F.\(^13\) Brosig,\(^14\) Oberhoffer, Hesse,\(^15\) and Ett.\(^16\)

\(^1\) Theorie des Contrapunctes und der Fuge. Leipzig, Kistner.
\(^3\) Orgelschule. Erlangen, Deichert.
\(^5\) Compositionslehre. Leipzig, Breitkopf & Härtel.
\(^6\) Organ der kath. Organisten. 2 Theile. Trier, Lintz. We understand, this very useful work is being translated into English by the author's son, at present Organist in the Catholic Church, York. To this class of useful works for Catholic Organists belong "die Behandlung der Orgel," by B. Mettensleiter. Regensburg, Pustet, and the "prakt. Orgelschule" by B. Braun. Gmünd, Schmid.
\(^7\) Lehrbuch der Fuge, des Contrapunkts, der Harmonie. Leipzig, Breitkopf & Härtel.
\(^8\) Die Kunst des Orgelspiels. 3 parts, a very useful book, also his Handbook for harmony.
\(^10\) Six Fugues for the Organ. Vienna, Haslinger.

The "well-tempered Clavier," and especially his compositions edited by Chrysander. Leipzig, Peters. Above and beyond all, Sebastian Bach remains the grand model for all organ players; and his works are an inexhaustible mine of Taste, Thought and manner of grasping the subject.

\(^11\) The "Organ archiv" edited together with Ritter's work is deserving of special mention. 45 pieces from different epochs. Leipzig, Fries.
\(^12\) A Catholic Organist of great distinction.
\(^13\) His works to be had mostly from Leukart in Breslau.
\(^14\) Handbuch für Organisten. Breslau, Leukart. A very useful, practical work, to be highly recommended.
\(^15\) Cadenzen, Versetzten, Präludien und Fugen für Orgel. 2nd improved edition. A most useful, and one might add necessary work for all Catholic organists.

\(^1\) Ideen zu einer Aesthetik der Tonkunst. Wien 1806, p. 290.
CHAPTER 38TH.

THE ORGAN IN PLAIN-CHANT.

"As Plain-Chant is pure melody; and was invented "and composed without harmonic accompaniment, without "time and with free recitation of the text; so any har-"monic accompaniment to it is an evil." Thus writes Dr. Franz Witt. 1) He would indeed except the simple "antiphonal chants, such as the Responses and Psalm-"Tones, which do not belong to the scientific chant proper, "and are for the most part only a recitation of the text "upon one note, with certain cadences and melodic pas-"sages, according to fixed rules at the commas, full-stops, "&c. But for the scientific chant itself, he regards "any "harmonic accompaniment, even if it be by the first artist "in the world, as the greatest misfortune; in fact its "death." "Twenty years practical experience" he adds, "has convinced me, that singers who always sing Plain-"Chant accompanied are quite incapable of singing it with "proper feeling . . . An Organ accompaniment, though "liked by almost everybody, is and must be monotonous; "a proper change of the registers, the perpetual accen-"tuation and non-accentuation, the crescendo and dimi-"nuendo, with which the text should be declaimed, cannot "by any possibility be managed on an organ. — The "countless embellishments (the neumes on short syllables, "20 or more notes, in old books, 160 to 200 notes on "one short syllable) which resemble the arabesques round "the initial letters in ancient illuminated Missals, and "which must be treated with the same delicacy, become "quite unmeaning with any accompaniment; moreover "everything else becomes, to say the least of it, coarse,”

1) The esteemed author of Loss and Gain makes one of his characters say, with reference to harmonized Gregorian music, that "it is a mixture of two things, each good in itself, and incongruous together." "It's a mixture of the first and second courses at table." — "It's like the architecture of the facade at Milan, half Gothic, half Grecian.
never #; so that, if the Organist harmonises either of these modes as in the scale of D minor, he will constantly introduce chords in the accompaniment which will prepare the ear of the singer for notes the very opposite of those which he is required to sing. On the same principle such harmonists would treat the 3rd and 4th modes, as in the key of E major; the 5th and 6th modes, as in F major; and the 7th and 8th as G major, all which treatments would be wrong. The fundamental rule for accompanying Gregorian Chant, is, that the "Harmony of the Church Modes, should on no account alter or interfere with the melody; the melody must in all cases and under all circumstances predominate, and the accompaniment be, as far as the laws of harmony permit, strictly diatonic. The construction of cadences in the accompaniment of Plain-Chant is subject to the same rule." "Nothing is more simple," writes M. Danjou (Revue de Musique for Dec. 1847 and Jan. 1848) "or more easy than the accompaniment of the Church-Song, if the rules of counterpoint laid down by the Masters of the middle ages are followed; but on the contrary nothing more complicated, more difficult or more uncertain, than the attempt of assimilating modern harmony with the ancient tonality." The modern modes close with the chord of the dominant, leading into the chord of the tonic; not so the old modes. Modern modes have a leading or sensible note; in the old modes you would search for it in vain. In modern pieces of music the close of each period and of the entire piece must be made with the chord of the Tonic; in Gregorian Modes this is not necessary. 1)

1) J. G. Mettenleiter in his organ accompaniment to the Echiridion Chorale was guided by the same principles. "The organ accompaniment employs only those harmonic progressions which are by nature purely diatonic, and which are constructed on and bounded up with the theoretical rules, and elaborated praxis of the great masters of counterpoint of the 15th and 16th and first half of the 17th centuries.

As a general rule it may be stated that "all the notes of each diatonic scale may be employed in the construction of chords, but the closing chord should be constructed on the final of the mode."

Observation. The great need of having some systematic method of harmony for Plain-Chant, has given rise to various schemes, especially of late years. In Rome the Chant is never accompanied, et hoe loudo; in France the cantus firmus is usually given to the Pedal in the organ, or to a deep bass wind instrument; and the harmonies constructed thereon, oftentimes meaningless and unconnected, make the Chant itself heavy and wearisome. F. A. Gevaert and the Abbe van Damme, two Belgian virtuosi, lay down as a fundamental law, that the accompaniment should be strictly diatonic, and that no note should appear in the accompaniment that does not exist in the melody. This system, in melodies of a small range, say five notes, would reduce the possible chords to a very limited number. The late Father Schneider of Ebingen would harmonise Plain-Chant without any dièse or flat (♯ or ♭) appearing even in the cadences. J. G. Mettenleiter gave to each note of the melody a distinct chord, mostly however according to the laws of two-part counterpoint (nota contra notam); a system which demands great executory ability on the part of the organist, so as to keep on with the melody in this endless succession of chords, and produces decided monotony, for most of the chords and chord-relations of the same kind will be constantly recurring. Dr. Witt finally in his organ accompaniment to the "Ordinarium Missæ" adopts the diatonic system, but with perfect harmonic closes, not overlooking however the rhythmical movement of the Chant; and to this end he allows connected notes, and neumas or phrases that must be sung rapidly and together, to be accompanied by held-down chords, a change being made to a new chord when some important note in the passage demands it. "The advantages of this theory,"

Their progression is as a rule confined to the diatonic triad and its first inversion: but by the application of têtes on certain notes of the chord, it prepares the most surprising dissonances, resolves them in the most pleasing manner and allows them to pass into perfect and effective consonances."
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he says in the Preface, "are fourfold; a) the accompaniment is easier to play because many notes have not a "distinct chord; b) it suits the simplicity of the Chant better, and therefore is less monotonous; c) in the melodies "themselves all the notes are not of equal importance "(accented); many are 'passing notes,' and this is decisive "for my theory; and lastly, it allows the melody to be "more prominent, for a melody over a held-down chord "stands forth much more boldly, and is therefore more "effective." A choice between these different systems, — "all diatonic however, — is of course a matter of taste; "The experienced author of the "Magister Choralis," "after testing all of them," selected Witt's system as the "best, and on the same principles prepared the organ accompaniments to the new official edition of the "Graduale Romanum," now published by Pustet. A perusal of the "Preface to Witt's "Organum comitans" will repay the "interested inquirer. We would again beg leave to caution "Organists who may use these published accompaniments, "against a mistake not infrequently made, that of regarding "flats or sharps in the beginning of the stave, as "the signature of our modern keys. Their presence only "indicate that the pitch has been transposed, and they are "placed there to preserve the original position of the "semitones of the mode, and not to indicate a key. "The accompaniment should be generally speaking, a "four-part one, in close or extended harmony. In large "choirs where there is a considerable number of singers, and "the church itself of considerable size, the accompaniment "should if possible, be all through in extended harmony. "At the right time and place it may become five, six and "eight-part, and the good Organist will exercise his judgment "in employing the resources of his instrument, and always "with the view of rendering the performance of the "Chant effective. It is self-evident on the other hand that an "immoderate number of notes and doubled-chords produces "a bad effect, and that excursions up and down the manuals, variations, appoggiaturas and other such modulations, should never be permitted to obscure or interrupt the chant.

The Preludes should have a reference to the Chant coming on, and serve as an introduction to it; one or more ideas from the Introit for instance, might form the subject of the Prelude, which should close on the final of the mode in which the Chant begins. This requirement is in no way preposterous, as the Preludes in Catholic Church-service, can never be so long as to create any "embarrassment to a skilled organist. The Organist must "take Masters for his models, study their compositions, "be not ashamed to play from the copy, and try in writing, "to work out short organ passages in the old Gregorian "modes.) The least that may be expected from "an Organist who has to accompany Plain-Chant, is that "at all events, in the last 10 to 12 bars of his Prelude "he should employ a strict Church style, and "so introduce his singers to the holy function in which they are to take an active part.

The Interludes, where they are introduced with "judgment and taste, should for a still stronger reason "be invested with the character of the Church Tones. "Operatic Overtures, military Marches, Fantasias and "Ariettas, favourite pieces with so many Organists, are "scarcely the character of interludes that would fit well "after the Gradual or Offertory in an Old Gregorian Tone. "The Postludes should put the seal on the sublimity and dignity of the Chant that preceded, and not draw off the singers or hearers to another train of thought."

Franz Commer published (Trautenau in Berlin) a collection of Organ-pieces from the 16th and 17th centuries. Father Schmidt, Kapellmeister in Münster, is the compiler of another collection; also Riegler, "Praeludium Organoedum," and Kothe, "Orgelstücke in den alten Kirchenformen" (Regensburg, Pustet). In Herzog's "das kirchliche Orgelspiel" you will find in the Appendix very pretty short and long pieces and modulations in the old Church Modes. A most practical method for acquiring a facility of playing in the old modes, would be to study the scores of the "Museus Aureus," especially the 3d vol, or other similar works of the old masters, and write out for one's self, short and striking passages, transpose them if necessary, and then play them.
When several pieces in different modes follow one another; e.g. the Antiphons at Vespers &c., care should be taken to modulate naturally into the new mode, so as to mark its distinctive character. It will be therefore necessary for the Organist by free transposition to be able to give the Chants in different pitches according as circumstances may require. For this purpose exercises in reading the different clefs and the system of transpositions (as in Chapters 3rd and 14th) become absolutely necessary, until the player is no longer embarrassed by them. Above all it can never be too often stated, that conscientious practice, steady self-criticism, zealous working out of the old models, coupled with uninterrupted theoretical study, must form the distinctive qualifications of a good Catholic Organist. ¹)

We may close this chapter with a short quotation from the musical historian Ambros. ²) "The innate vital power of these chants is so great, that even without "any harmonization, they can be made available for "the most intense expression, and nothing is required outside themselves to mark their great importance; whilst "on the other hand, for the richest and most artistic "harmonic treatment, they furnish inexhaustible matter, "and their accumulation through the course of centuries "form a treasure, of which art has now the benefit. Music "has waxed strong in the mighty vitality of Gregorian "Chant; she has been formed out of its melodies, from "the first rude attempts of the Organum, of Diaphony, "and Faux Bourdons, down to her highest perfection "in the Palestrina style."

In these old compositions there is a rich collection of pieces, in which the parts do not cross each other too often, and which thereby become most useful for the organ. ¹) Anyone who does not feel thoroughly competent to accompany Plain Chant, should not attempt it. He would do more harm than good.


**PART III.**

**PRACTICE OF PLAIN-CHANT.**

**I. GENERAL INSTRUCTIONS.**

**CHAPTER 39th.**

**TO THE CLERGY AND CLERICAL STUDENTS.**

The zeal and industry with which the Clergy in the earlier ages cultivated the Chant, is a matter of history. ¹) From the same source we may learn, how the Church, not only adopted the words of Ecclesiasticus, cap. 44. 5. ("Laudemus viros gloriosos et parentes nostros in generatione sua... in peritia sua requirentes modos musicos, et narrantes carmina scripturarum") as suitably describing the characteristic virtues of many amongst her Saints. (In Comm. Conf. Pont.) but also embellished her entire Ritual, and brightened it up with the songs of holy and enlightened men; and Bishops, Priests and Clerics vied with each other in rendering in a worthy manner the splendid melodies of St. Gregory; and Councils encouraged the conscientious study of the same. ²)


He therefore counsels scientific instruction in singing, at as early an age as possible; and if at all feasible, in the Pianoforte and Organ, for those who aspire to the Sacred Ministry. "If in early life the education of the future Priest does not embrace the science of music and its practical application, later on, when he enters the Ecclesiastical Seminary, and is engrossed by other and more important studies," this instruction can no longer be efficiently imparted. Here it will be too late to begin the musical education of a young man; too late even to direct him in the proper rendering of the simple liturgical Chants of the Altar." Proskoł: "The Priest himself in his Church, must be a Singer, even if he only have to sing at the Altar: for he has the supervision of the Church Music, of the popular chants, and of the Organ-playing...." Antony: "If however many persons seek to excuse themselves on the ground, that in the matter of musical capabilities nature has treated them after the manner of a step-mother, and consequently they do not know their errors in singing, nor how to correct them; they are bound nevertheless to avail themselves of external aid, in order to work out, what they, left to themselves, are not in a position to do; for it is written: (James iv. 17) Scienti ignorant bonum facere, et non facienti, peccatum est illi." Amberger:"

Clerici vel Monachi, qui artem Musicae jucundissimae neque scient, neque scire volunt, et, quod gravius est, scientes refusant et abhorrent, et quod si alius musicos eos de cantu, quem vel non rite vel incompotis poferunt, compellat, impudenter irati obstrepunt, nec veritati adquiescere volunt, subique errorem suo connainde defendunt." Guido di Arezzo, see Herbert Scriptores T. II. p. 51. One would think these words were written in the 19th century instead of the 11th so well do they describe the present condition of affairs.

3) Pastoraltheologie, II. vol. From page 216 to 294 the writer enumerates various motives to encourage the study of Liturgical Song. The
“Whosoever enters the domain of Liturgy, is as much bound to learn Gregorian Chant and to sing, according to the mind of the Church, as he is to be a faithful observer of the Rubrics.” “Even though every one may not be able to produce or to appreciate that wonderful unison of Tone, and those most tender movements of the heart of the Church, yet it is the duty of every one, with holy joy, to set value on the songs of the Church, and not to put them aside with indifference; to try and understand their truth, their beauty and their power, and not through neglect of necessary practice, or through clumsy rendering of them, deprive them of all feeling. Every one should try and feel more and more the beauty of Plain-Chant, in order that he may sing it with devotion.” “Let no man say:—the people understand very little about it—they sing in the name of the Church, to the honour of her eternal Spouse; but you must also be persuaded that through this elevating chant, the hearts of the faithful are effectually reached.”

On the other hand the following remarks are worthy of the Cleric’s attention: “The Singer should be a man of prayer.” St. Bernard: 1) Sunt quidam vocis dissoluti, qui vocis suae modulatione gloriuntur, nec tantum gaudent de dono gratiae, sed etiam alios spernunt. Timentes elatione alivad cantant, quam libri habebant, tanta est levitas voci, forsitan et mentis. Cantant ut placeant populo magis quam Deo. Si sic cantic, ut ab

1) pastoral letter of the Bishop of Ratisbon, on the question of Church-Music, must also be mentioned here. C. Sev. Meister writes in his costly work “das katholische deutsche Kirchenwesen.” The Chant of the Church is an essential part of public worship; its history is a portion of Church history; the knowledge of it, in an historical and liturgical point of view, is part of theological science.” See also Durandus, Rationale divisionis officiorum, Lib. II. De canto, de psalmista dec.

2) See Bona, Div. Psalmodia. cap. XVII., de cantu Ecclesiae. § v.

aliis laudem queras, vocem tuam rendis, et facis cæn non tuam, sed suam. Veros decet virili voce cantare, et non more femeone timulæ vel falsis vocibus velut his-trionicam imitari lasciviam. The expression “castigatio vocis” when the Amict is given in the ordination of a Sub-deacon may also be understood in this sense. Instit. Patr.: Nec volubilitate nimia confundenda quae dicimur, qua et distinctio perit et affectus... cui contrarium est vitium nimirum tarditatis. — Jerome of Moravia. 2) Nunquam cantus nimis basse incipitur, quod est utulare, nec nimis alte, quod est clamare; sed mediate, quod est cantare. — Bona: Receptum a majoribus cantum integrum operet, et illibatum custodire, ne si semel aberrare caperimus a semitis antiquis, quas posuerunt Patres nostri, paulatim inconsultis emitationibus religiosis integritas destruatur.

Denique damnati sunt illi, qui parcentes vocibus suis rapiam factant in holocaustis, qui vitulos soliciet laborium suorum Domino reddere vigilantem, vel dolor capitis vel stomachi debilitatem, vel exilium vocis pretendent ad excusandas excusationes in peccatis: cum revera totum in eis siti vindicent mentis evagatio, distractione cordis, carnis inertia, et propriis sanitis iniuria. Non enim considerant, quod, qui a communi labore se subtrahant, communi etiam retributione carebunt, et qui Ecclesiam servitute, proximum adulatione, Angeli leitiia, sanctio gloria, Deum cultu defraudant, ipsi quoque Dei gratia, sanctorum suffragiis, Angelorum custodia, proximi adjutorio, Ecclesiæ beneficis se reddant indignos. Eis enim, qui legitime canunt, et sapienter psallant (inquit Rupertus Abbas) remuneratio vel præmium erit carmen aeternum.

1) in Coussemacker, Script.
CHAPTER 40th.

TO CHOIR-MASTERS.

The Choir-Master or Conductor is the very soul of the Choir; animating and governing it. On him devolves the duty of teaching his Choristers Gregorian Chant, and securing by every means within his reach, that its simple but heavenly melodies be rendered in a becoming and edifying manner. This pre-supposes a thorough knowledge, theoretical and practical, of the Ancient Modes and Melodies, for the soul must have a body; but no knowledge howsoever extensive, if unaccompanied by a just esteem of the Chant itself, and of the honourable position it occupies in the Church's Liturgy, will ensure its being worthily rendered, for the body without the spirit is dead. Here however we encounter the first great obstacle to the proper teaching and rendering of Plain-Chant; for, most Catholic Choir-Masters, whilst thoroughly well grounded in the principles of modern music, and conversant with the manifold and marvellous adaptabilities of the major and minor mode; — (which date only from the latter half of the 17th century;) — carry their researches no farther back, and when you speak to them of Gregorian Chant, they turn away from you with a contemptuous shrug of the shoulders, as if you broached a subject utterly out of joint with all correct notions of music or things musical. 1) We therefore venture to enumerate what may be regarded as the necessary qualifications of a Catholic Choir-Master.

1) He should have a knowledge of the Latin tongue, as the Liturgical text is all written in that language. 1) Without a fair knowledge of Latin, he cannot under-

stand the sentiments conveyed in the words, and therefore cannot give the just expression to these words, or to the melody in which they are clothed; for it should be ever remembered, that in Ecclesiastical Chant the "text is the master, the notes the slaves." If however any Conductor be not acquainted with Latin, a translation will be of some assistance, although it may not give the precise meaning of every word. It is also desirable, as we have remarked in a previous chapter, that he should understand and know how to use the Ecclesiastical Calendar, or Directorium (Ordo); in order that he may find the Chants prescribed for the day or season, and regulate their performance in accordance with the requirements of the rubric. The conscientious Choir-Master would moreover be careful to teach his singers the meaning of the words they are called upon to sing, and explain the mutual relations of Word and Tone.

2) The Liturgy is so beautiful in itself, and conveys so clearly the mind of the Church in her various solemnities throughout the year, that no Catholic who observes it closely and strives to understand it, can fail to be influenced by that peculiar spirit which animates the Church herself, and gives force and meaning to the several functions of her public worship. Now the Catholic Choir-Master who seeks to discharge his duty faithfully, must allow this spirit to take possession of him; he must as it were live with the Church, and enter into her feelings; — weep with her in her sorrow and exult in her joy; — otherwise he can never realize for himself or those under him, the meaning of the occasion which she solemnizes, or of the words which she employs. No matter how great his musical talents otherwise may be, the Choir-Master who cannot identify his way of thinking with that of the Church, as expressed in her Liturgy, and who fancies that he adequately discharges his duty

by merely making music whilst a religious function is being gone through, is deficient in one of the most important qualifications for his position.

3) The particular occasion or Festival, ¹) also serves to determine the style of Intonation, the rhythmic movement, and the more or less solemn delivery of the Chant. On High Festivals, even the Psalm-Tones are more elaborate in their inflections, and approximate to the melodic Chants of the *Graduale* or *Antiphonarium*; whereas on simple Feasts and Ferias, they are throughout, little more than a reciting monotone sung more rapidly and at a lower pitch. On these latter occasions the melodies themselves should not be sung so slowly or with all that solemnity which is expected on the great Festivals. In *Requiem* Masses, the voice should be subdued, yet clear, pitched in a quiet tone, but not comfortless.

4) The Tone of each piece, its compass and peculiarities, should be carefully explained, in order that the special character of each of the *modi* may be clearly understood and conveyed; and the Singers should be trained to strike unwonted intervals with accuracy and without hesitation, and to master the melodic or rhythmic difficulties which may occur in a piece.

5) A clear understanding should exist between the Organist and Choir-Master, as regards the pitch of each piece. As high and low voices unite to sing Plain-Chant, the pitch should be so regulated, i.e. transposed, as that the entire piece can be sung by all with equal power and without any extraordinary effort. The division of the choir into two sections, such as Chanters and full

¹) The *Institut. Patr.* distinguishes three classes of Festivals. On great occasions one should sing with his whole heart, and soul, and voice; on Sundays and Feasts of Saints more quietly; on ordinary days, the manner of chanting should be so regulated, that all may sing carefully and devotionally, without straining of the voice, with feeling and without fault (*cum affectu absque defectu*).

Choir, or Boys and Men, or upper (Soprano and Tenor) voices and under (Alto and Bass) voices, so that the several periods of the melody may be sung alternately, and occasional emphatic passages be delivered by all united, varies the Chant and renders it easy and animated, whilst it obviates many difficulties which in the continuous chant of a piece by the full choir are unavoidable.

6) The Choir-Master should be thoroughly acquainted with the power and capabilities of his Singers, and only allow those to sing, who are sufficiently instructed in the Principles and Practice of Plain-Chant, and are possessed of sound tuneful voices, and a good distinct pronunciation. The flippant saying: “for Plain-Chant any voice is good enough,” betrays not only gross ignorance and contempt of art, but also unpardonable irreverence towards the consecrated Chant of the Catholic Church. Young fresh voices when singing up the scale, and especially when the higher notes are touched are in danger of going out of tune; this should not be allowed, and it is the duty of the Master, quietly and without delay (by a stronger or quicker delivery of the voice) to bring them back to the normal tone.

7) The quantity (i.e. length or brevity) of the syllables must be specially attended to, for the regular alternation of the rhetorical rhythm, and absolute freedom in delivery, unfettered by any bar-measurement, form the grand features of Gregorian Chant. The long and short notes should never be subjected to any law of a mechanical metronome. We recommend Chapters ³rd and ⁴th of this Manual to the careful perusal of Choir-Masters. ¹) Steady and marked motions of the hand

¹) Rev. F. X. Haberl in the “Mag. choralis” states it as the result of his own experience, that a choir of from 15 to 20 mixed voices can sing with greater ease, swing, and unity, from one copy of the Folio edition of the *Grad. Romanum* than from ten copies of
should direct the Singers to bind together the several note-groupings, the Words and Phrases in alternate slower and quicker enunciation and, with stronger or weaker accent into one perfect whole, 1

8) The subdivision too of the piece into Phrases, Periods and Sections depends in a great measure on the Conductor. The breathing places are indicated by the words and the perpendicular lines or bars drawn across the stave, while for Pauses the double lines mark the natural place. The Syllables of the same word should never be separated. If however such a number of notes must be sung to one syllable as to necessitate a rest for breathing, then the Choir-Master should before hand make a suitable place in the neuma, where the entire choir may take a short, almost imperceptible breath. A wise discretion in regulating the speed of the movement, is another desirable qualification in a Choir-Master. Where there is a small number of choristers he should be on the alert to prevent too great haste, and where a large number, too great a tendency to drawl. Where these two faults are not guarded against, the clear distinct pronunciation of the words and the pure just intonation of the notes suffer; and when such elements are wanting, Gregorian Chant becomes contemptible, indeed ridiculous. As a rule the style of singing Plain-Chant, should be lively, crisp, fresh, at times very animated, always with an easy rhythmic swing throughout, and not that wretched habit of slow, lumbering, tedious dawdling, which has already earned such a bad name for Liturgical Music, and in which the voices are certain, as the piece advances, to sing out of tune.

9) The Conductor should also determine the degree of strength or weakness of the note and the increasing or decreasing of the voice in the several members or phrases. The effects of piano, forte, and crescendo are not to be overlooked or neglected in Plain-Chant, although no uniform rule can be established, and still less should these marks of expression be printed in the Choral Books; the words and the occasion exercising so great an influence on the expression of the Chant. Short descending passages diminish in power of tone as they descend, whilst the tone should be increased in ascending scales; the more distant intervals should be entoned securely; Unison, Major Thirds and Fifths demand more power and expression, than the Semitones, Minor Thirds, Fourths &c.

10) From all that has been said it is evident that conscientious and persevering practice is of paramount importance. Where the Choir-Master does not exercise his Choristers by continual practice, and keep them alive to the sanctity and importance of the duty they discharge, but trusts everything to chance, and to his long experience and acquaintance with the subject matter no blessing or good result can be expected from Gregorian Chant rendered by such a choir. More than any other kind of Music, Plain-Chant should be deeply, attentively studied, and again and again rehearsed, if its performance is intended to be effective; for "Gregorian Chant is a matter of no easy acquirement, as the large schools of past centuries and the examples of learned and holy men can testify, but it demands ear-

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1) A writer in the "Tablet" of Sept. 9th 1876, giving a reason for the excellence of the Plain-Chant singing in Ripon Cathedral says that "every note is led by the conductor's baton, and thus expression is gained by emphasis being placed upon certain notes and passages. No comparative value as to time is given to the notes themselves, but the length of time they are sustained, and the force with which they are sung, are made entirely subservient to the meaning of the words, as interpreted by the conductor of the choir." W. H. Brewer.
nest and profound study." 1) One or two special or
general rehearsals, will never enable a Choir to prove
itself effective, in the different pieces to be chanted
during the various religious functions. These rehears-
sals, special and general, must be regular and constantly
recurring, and must embrace not only the younger or
less instructed members of the Choir, but also, in large
choirs, the individual members, and the Chants should
be repeated again and again, until even those who are
accustomed to trust to their neighbours, and thereby
become such an unpleasant drag both on Conductor and
Choir, are made thoroughly sure of their work. A good
elementary uninterrupted method of instruction is the
forerunner of a good, natural, easy, certain, worthy and
edifying Chant. Aut Caesar, aut nihil!

CHAPTER 41ST.
FOR ORGANISTS.
The observations of the last chapter are also ap-
licable to Organists, especially when the two functions
of Choir-Master and Organist are united in the one
person, as is most frequently the case. A glance, moreover,
at the remarks made on the Organ and its employment in
Plain-Chant, in the Appendix to the 2nd part, will clearly
establish the difference that exists, 1st between a Pianist
and an Organist, 2ndly between a right skilful Organist
in a general sense and one whose duty it is to accom-
pany the Chant. The Organist, in a Plain-Chant Choir,
should lead the singers, facilitate the delivery of the

Chant for them, and by a clear, steady and correct
playing of the Plain-Chant melody, regulate and control
its movement.

The employment of the Organ in the several por-
tions of the Liturgy, and at the various seasons of the
year, is regulated by formal Decrees of the Church bear-
ing on the subject; 2) and the sacredness of the functions
and sublimity of the text which it is called on to ac-
company, should influence the style of playing to be
adopted.

1) The accentus of the Celebrant and Sacred Min-
isters at the Altar should never be accompanied, and
during the Elevation the greatest silence and devotion
should prevail. 3)

2) The use of the Organ is forbidden during Ad-
vent and Lent, (from Ash-Wednesday to the Gloria
of Holy Saturday) at Mass, or at the Divine Office,
when de Tempore. From this rule we must except the
3rd Sunday of Advent (called Gaudete Sunday), 4) and the
4th Sunday (Laetare) of Lent; on which occasions, as
also on Festivals celebrated ritu duplic. or semiduplic.
during these penitential seasons, at solemn votive masses,
and at the Kyrie and Gloria of Holy Thursday, the
Organ is allowed to play.

3) The alternate Chants of the Kyrie, Gloria, San-
cutus and Agnus Dei may be omitted by the singers and
only played on the Organ, but then the words omitted

1) Amberger, l. c. p. 232.
2) The Ceremoniale Episcoporum (from the beginning of the 17th
century) and several Provincial Councils speak no doubt of a quiet
and devotional playing of the Organ during the Elevation, and in Rome,
except in the Sistine, this practice is universal, and therefore may be
tolerated. Nevertheless the silence of the Organ at that solemn moment
is commanded in several decrees both anterior and subsequent to that
edition of the Ceremoniale.
3) When the Vigil of Christmas falls on Sunday the Organ is played.
should be recited by one of the singers mediocri voce. This permission however does not extend to the Credo, the entire of which must be sung. 1) The Tract, Sequence, Offertory and Communion may also be recited in the manner described, when the Organ plays; but the Introit should be sung entire (minus the repetition which may be recited) as also the Gradual, or at least a portion of it. 2) In Vespers the Antiphons need not be sung after the Psalms, but only recited; they should always be sung before. The alternate verses of the Hymn may be recited in the same manner.

4) With regard to the Mass for the Dead, there is a Decree forbidding the use of the Organ on these occasions. Nevertheless Alfieri, Regnier, and other rubricists rely on another decree authorising its use, and on the prevailing practice at Rome and many other places. The decree is found in a Commentariium to the Caeremoniale compiled by Aloysius Proto of Naples, and recently published by Pustet; it runs thus: Organum pulsatet, satis est praebere, et lugubri permittet potest in Missis defunctorum, etsi renuntiat Ordinarius. Die 31. Mart. 1629. Savonen. n. 807. — However we may fairly infer that it is only allowed in Missis Defunctorum as a support to the voices, especially in weak choirs, and not as an independent instrument.

5) Where the custom prevails of substituting the music of the Organ for the Chant of the Deo Gratias after the Ite Missa est, this practice may be continued; according to a decree of the Sacred Congregation of Rites. (II. Sep. 1847, in Angelopol, ad 6.) Nevertheless the practice of singing the response is more to be encouraged. (See foot-note p. 157.)

6) The Organist should employ and vary the stops on his instrument according to circumstances, and take special care that the delivery of the Chant may be enriched with all that light and shade, which the text demands, and a well-played instrument can impart. The Office of the Organ, — that of handmaid and guide to the Chant, — precludes that bad taste which would have good Organ-playing consist in a confused noisy jumble of melody and harmony with every stop drawn out; because such a disproportion of sound between the voices and the instrument intended to support them, renders the hearing and understanding of the words utterly impossible. The judicious Organist "clothes the Chant, sometimes with lightest breathings and the most gentle "timp, sometimes with grave, majestic tones, that go "on increasing in power and fashion themselves to har- "monies, whose united sound grows louder and fuller, "until the chanting of God's praises becomes like a head- "long mountain torrent that carries all before it, and "consoles and lifts up the heart of the devout Christian." 3)

7) Just intonation depends for the most part on the Organist. When the Celebrant at the Altar intones, it is much to be desired that his intonation should accord with that of the choir, so that Priest and People, Pastor and flock may praise God in unison. To this end the Organist should close his Prelude or Interlude on the note on which the Celebrant should commence, or by drawing a very soft stop, he may just touch the required note, and the Priest, if he have a fair musical ear, will have little difficulty in catching it up.

8) It is undeniable indeed that no amount of effort or no mechanical appliance as yet discovered, will enable a piped or keyed instrument, such as the Organ, to give

1) Cum dicitur symbolum in Missa non est intermiscendum organum, sed illud per chorum cantu intelligibili proferatur. (Cer. Ep. lib. 1. N°10.)
2) See foot-note page 128.

the verbal accent, as the human voice alone can; and many rhythmical melodic progressions, call up strange and unfriendly chords, which to a modern musician seem illegitimate, and have thereby originated those various systems of harmonising Plain-Chant, that we have already spoken of. However these and similar difficulties should not dishearten the young Organist, but rather urge him to greater study and more intimate acquaintance with the nature and characteristics of the Church modes and of mediaeval harmony, that he may be enabled on comparison, to see how very different it is from harmony in the modern acceptance of the term. All that is to be desired is, that the worshippers in every Catholic Church may be able to realize the truth of Cardinal Bona’s words: 1) "The harmonious tones of the Organ rejoice the sorrowing hearts of men, and remind them of the joys of the heavenly city, they spur on the tepid, "they comfort the fervent, they call the just to love, "and sinners to repentance." But to attain this desirable end the Catholic Organist must also keep before his eyes the warning of the same pious and learned Cardinal: "The playing of the Organ must be earnest and appropriate, so that it may not, by its agreeableness, draw to itself and monopolize the whole attention of the soul, "but rather furnish motives and an opportunity, for meditating on the words that are being sung, and thereby promote "feelings of true devotion."

1) Bona. div. psalm. c. 17. §. 2. ad finem.
obey implicitly and attentively every hint; word, wish and direction of the Choir-Master or Conductor, even when they may be in opposition to his own better judgment.” This blind obedience, easy enough to a true musician, should not spring merely from a love of order, but above all from a deep feeling of humility. “In chanting,” says St. Ambrose, “moderation is the first rule; let the tone be so adjusted, that the hearer may not be offended by too loud a voice.” A genuine feeling of reverence for the Lord’s house, will never be content with having what is prescribed carefully sung; but will strive, both in rehearsals and performance, to express the meaning, importance, and liturgical raison d’être of the Chant itself, and make clear the end and spirit of the Church in each of her solemn functions. “Who can repeat the wonderful song of the Church, and not be moved by it? Hence whosoever undertakes to sing Ecclesiastical Chants, must study to know and understand what are the feelings and sentiments, which on her various Festivals, should come as it were from the very heart of the Church, pass through the heart and mouth of the Chanter into the hearts of all, and enkindle in all a flame of uniform love. It is only thus that Gregorian Chant can produce its legitimate effect.”

All that is necessary for an earnest and effective rendering of Plain-Chant is, a heart full of faith, a feeling of joyful hope, a recollected mind, a spirit of devotion, earnest prayer, and the good intention of doing all for the greater honour and glory of God.

“The Church has just reason to complain of those, who with unpardonable levity, putting aside all the rules of the Chant, alter and modify the Tones at pleasure, substitute the weakness and agreeableness of the semi-tone for the power and earnestness of the full-tone, who make no distinction between long and short notes, or study not to give their voices a character of devotional tenderness and overlook the intrinsic worth of the Chant itself, dragging it on lazily, as if it were a stone of great weight; now precipitating it in unbecoming haste, and again vulgarising it by painful shouting, or by vitiated or imperfect pronunciation of the vowels, or by the adoption of various other faulty mannerisms.”

“Bossuet’s funeral orations when declaimed by a good orator terrify and inspire one, but when uttered by an indifferent reader, not only produce no effect, but engender coldness and indifference. So is it with Plain-Chant.”

“Speaking to yourselves in psalms and hymns, and spiritual canticles, singing and making melody in your hearts to the Lord.” (Ephesians V. 19.)
II. SPECIAL DIRECTIONS FOR CHANTING.

a) recitative Chant.  

CHAPTER 43b.

PSALMS. CHORAL READING.

I. What we have said in the 4th, 5th, 6th and 7th Chapters must now be recalled to mind. A good reader is careful, not only to pronounce his words with due consideration for the vowels and consonants, but also to group those words together as the context may require, and perceptibly distinguish the important syllables, words and phrases of a sentence. Psalm-singing is little more. Good chanting means good reading.  

The Poetry of the Psalms is most simple yet most sublime; the loftiest sentiments are conveyed in concise forms of words, but every word is pregnant with meaning and capable of receiving the most varied expression. It would not be easy to find more suitable melodies where-with to invest those words, than the eight Gregorian Tones with their various endings prescribed by the Church. Sometimes indeed when we hear Vespers sung, we realize the truth of Mendelssohn's words: "You cannot conceive how tiresome and monotonous the effect is, and how harshly and mechanically they chant through the Psalms. They sing with the accent of a number of men quarrelling violently, and it sounds as if they were shout-

1) We take this partition of the different styles of Chant from the work of Cicérr mentioned in last chapter (Tom. I. p. 469), with the reserve however that the border line between recitare and modulata Chant does not appear to be clearly defined, as both come under the general laws of Rhythm.  

2) The practice in many places, especially in Germany, when teaching the Psalm-Chants is, to have the pupils read every verse several times over, in order that they may secure the accented syllables, the pauses, and the grouping of the words.

...ing out furiously one against another." (Letters from Italy &c. p. 169.) But this method of chanting we need hardly say, is against the spirit and the wish of the Church, and should be attributed to inattention, ignorance of the language, carelessness in pronunciation, imperfect training or deplorable indifference and indevotion. "The voice of the Psalmist should not be harsh or unmeaning, but clear, sweet, and true; Tone and Melody should correspond to the sacredness of the service, and in the modulation of the voice, Christian simplicity, and not the art of the theatre, should prevail."  

Would that every man, whose duty it is to sing Psalms, repeated to himself with the Royal Psalmist: "I will sing praise to Thee in the sight of thy angels," and considered as addressed to himself alone, those words, Psallite sapienter; then indeed the many eulogiums lavished by the Holy Fathers and the Church on the Psalm-Chants would appear reasonable and just, and the counsel of St. James the Apostle come to be understood: "Is anyone one of you sad? Let him pray. Is he cheerless in mind? let him sing." (James, cap. V. v. 13.)  

Baini in the Preface to his Tentamen gives some useful hints for a devotional and edifying rendering of the Psalm-Tones. "The perfection," he says, "of these "chants depends on the combined effort of all engaged, "but especially on the Basses who should pronounce the "words gently but distinctly and with due regard to "correct intonation, the relative length of the syllables, "and the meaning of the words."  

The Initium must always be solemn and slow, the mediatio distinct, with the syllables judiciously distributed amongst the several notes of the inflection; in the Finalis the accented syllable should receive greater

3) Isidore of Seville, de ecd. offic.  

4) Psalm 137. v. 1.
power and duration of tone; and all, should be careful not to do violence to the text, or unduly prolong the final syllables.

Good chanting is in truth an art in itself, and cannot be acquired all in a moment. Industrious practice, constant attention to the rules of the language, and an earnest spirit of harmonious cooperation on the part of the choristers are indispensable requisites.

In festis solemnibus et duplicitibus two Chanters intone the first verse; (always unaccompanied;) in festis semidupl. and others of lower rank, only one Chanters. The remaining verses of the Psalm are sung by alternate sides of the Choir, but without the Initium. The words in each verse should be carefully and distinctly enunciated; the recitation moderately slow and rhythmical. One side of the choir should not begin a verse until the previous verse has been concluded by the other; and a perceptible pause should be made at the asterisk in the middle of the verse, so that all may begin the second portion together. If half of the verse, whether before or after the asterisk, be very long, then it is the duty of the choir-master to indicate one or more breathing places, so that all the words may be sung evenly and together. Except the first, all the verses of a Psalm may be accompanied by the Organ. The same rules hold for the Canticles (Magnificat and Benedictus;) except that in these the words are sung more solemnly and slowly (tractius), and the Initium is employed with each verse.

II. The manner of chanting the Prayers, Lessons, Gospels &c. according to the Roman Rite, may be classed amongst the most effective arrangements of Gregorian Chant, because of its extreme simplicity, suitability and variety. Old theoreticians styled this manner of chanting choraliter legere, or choral reading, and in their several treatises give special directions for the correct rhythmical rendering of the same. The notes are so few 1) and the inflections so simple that they do not call for much attention; but it is of the utmost importance that the pronunciation, expression and rhythmical declamation of the text should be carefully practised. In profane music there is an axiom: "Recitative is the real test of a good singer;" in like manner choral reading, which so closely resembles recitative, demands great earnestness and distinctness. Heavy cumbersome chanting, unseemly jerking of the words, an affected tone of voice, nasal effects, long drawing of final syllables and little grace notes and unauthorized flourishes, are all evils to be avoided.

The reading of the Office of the Dead may perhaps be classed under the head of choral reading; and in many places faults without number are painfully apparent in the manner of going through this solemn and essentially impressive function. Where time is limited, it would be far preferable to use the permission of the Rubric, and read but one nocturn with Lauds; than to run through the entire office at express speed, with the pauses at the asterisks disregarded, one side never waiting for the other to have concluded its verse, a want of uniformity in tone, and no apparent effort to combine except on the final syllables, giving them an emphasis and prominence that utterly destroys the rhythm of the verse and violates the elementary rules of prosody. We never could see what reason there was for saying: "In terra deserta et invia et inaquosa; when both prosody, rhythm and good

choral reading would require *in aequo sa.* “The rules of rhythm must be observed, even if they were never indicated, just as the laws of language would be observed even if there were no grammar. As the grammar presupposes the language, and not the language the grammar, so also rhetorical rules owe their existence to the elements of rhythm implanted in man by the Creator, and not *vice versa.*” ¹)

A good system of securing an effective reading of the Office, is for two or more of the select choir to lead the rest on either side, and give the proper swing to the words and carefully observe the pauses. ²)

b) *modulated* Chant.

**CHAPTER 44TH.**

**HYMNS, SEQUENCES, PREFACES &c.**

By *modulated* chant we understand the changing or modulating of notes on the several syllables of the text; for the most part only one note is apportioned to each syllable, and seldom more than three. For this reason *modulated* Plain-Chant, if we exclude the *accentus* which appertains to the Celebrant or Sacred Ministers, is justly esteemed the specially popular chant for the masses; and in countries where the Latin language is fairly understood, as in Italy and Spain, the Hymns, Psalms, Litanies, Sequences &c. are to the present day sung with wonderful effect by the congregation. ³)

²) *Moderato chori qui choro didascali vocari soient constituent pausarios, qui signo aliqua pausas faciant, vel indicent, versusque praeceptantes cohibant.* *(Bonarum de hortis canonici lib. III. c. XX.)*
³) *Augustinus Confess. lib. X. writes* “Primitiva ecclesia ita psallbat, ut modico flexu vocis faceret resonare psaltem, ita ut promunctians vicinior esset quum canenti.”

I. In the Hymns we must distinguish those which are strictly metrical from the unmetrical or prose hymns. In the first, the melody and its rendering are guided by the metre of the verse and the laws of language and accent; in the latter, the melodic phrases are divided according to the grammatical construction of the text, and therefore present less difficulty than the former. “As regards their musical construction, they are models of devotional feeling expressed in music; their melody goes hand in hand with the sublime movement of the poetry, and serves the more on that account to expound the word. The older hymns have as a rule a note for each syllable, and only at the end of each portion of the context is a *neuma* or group of notes to be met with. The strophes should be sung by alternate sides of the choir.” ¹) The last strophe may be sung by the entire choir.

A light, easy, free rhythmical swing, corresponding to the Festival and the Text is recommended. The alternate strophes may be recited when the Organ is played. ²)

The first and last strophe, as also the strophe where a genuflexion is prescribed, (e.g. *O crux ave &c.)* should always be sung.

To the class of unmetrical hymns belong chiefly the *Gloria* and *Te Deum.* The *Gloria* should be sung right through, from the intonation of the Priest³) to the end, without prelude or interlude. The several phrases may be sung, a) alternately by two sides of the choir,

²) *Quo si hymnus cantatur a musica vel alternation ab organo, tune canentes legunt mediocri voce et verba, quae a musicae seu ab organo cantatur.* *(Cerem. Ep. Lib. I. 20.)*
³) “After the ravishing, seraphic, vocal interweaving of a Palestrina Kyrie, the simple *Gloria in excelsis Deo,* escapes from the mouth of the Celebrant with a tone of majestic grandeur and jubilation, worthy of proclaiming the glory of the Most High.” *Ambros. Geschicht der Musik. II. vol. p. 68.*
or, b) by the Chanters and the entire choir, or c) in divided choirs for some phrases and all united at some others; the division of the choir being so arranged as to give a Tenor and Bass for Chanters, or Soprano and Alto as Soloists, or Soprano, Alto, Tenor and Bass as a Quartett, and then the entire choir. The point of alternation is determined by the close of the sentence. By a steady intonation, and adoption of the antiphonal method just indicated, the soul-stirring melody of this angelic hymn will acquire still greater expression and fire. But care should be taken not to multiply without reason these alternations, and the greatest industry should be employed in the execution, to keep closely bound together the several melodic phrases of the Chant.

"The Te Deum" according to Baini "may be sung in two ways: either alternately by the Chanters and "full choir, or alternately by the Chanters and Congregational, — or choir against choir." 1) The same method in a word, may be adopted as in the case of the Gloria. At the words: Plei sunt colii and Te ergo quenumus, the divided choirs unite and sing the former phrase fortissimo; the latter softly, slowly and with great expression. At the closing words: In te Domine, all unite again, and bring this solemn Hymn of Praise and thanksgiving to an end, as if with one heart and voice. In both the Gloria and Te Deum the Organ may accom-

pany all the sentences after the Intonation, and a wide field is opened up to the clever organist, by judicious light and shade, simple or complex harmonies, and the prudent use of louder or softer stops, to introduce variety into these simple, elevating, incomparably beautiful hymns of praise, and to keep both choir and congregation firmly united in bonds of heartfelt devotion.

2. The Melodies of the sequences (see Chap. 21st p. 129) are so simple in their progression, as to form a striking contrast with the more elaborate and extended settings of the Gradual, Alleluia or Tract which precedes them. As a rule there is a note for each syllable, and this measured rhythm secures even in weak and imperfectly trained choirs an effective rendering. The antiphonal method of singing already described may be adopted here also, the close of each strophe marking the point of alternation.

3. The solemn intonation of the Credo by the Celebrant is followed immediately by the remaining words of this great Act of Faith, which may be sung by all together or alternately; as in the case of the Gloria but no word should be omitted. The melody is peculiarly suitable for a united congregational rendering by all who take part even in the most crowded religious solemnity. If it be sung without accompaniment, then it should be accelerated a little; we prefer a swinging, well-accented, unaccompanied rendering of the Credo, to the best and cleverest Organ-accompaniment.

4. The Preface is introduced by an antiphonal chant between Priest and Choir. In the Introductory Chapter we have registered Mozart's well authenticated estimation of this most beautiful chant. Dr. Dom. Mettenleiter in his Aphorisms on Gregorian Chant, 1) says with regard

1) In Pastor bonus, a supplement to a Swiss Art journal. 10. Aug. 1861.
to the Preface and Pater noster: "The Chants of the Prefatio and Pater noster are the most sublime that have ever been or can be produced. A thousand times have we both sung them and heard them sung; and if we live to hear them a thousand times more, we will never grow the least tired of them; on the contrary, at each hearing, we catch something previously unheard, we discover a new beauty, the feeling of God's presence strikes us more forcibly, the breathings of the Holy Spirit become more and more distinctly audible... and yet but four notes are employed to produce all these effects. Who can fail to recognize the omnipotent hand of God in this simple work, when he compares it with the innumerable means at the service of man not producing one tithe of such an effect. The melody is as much God's work, as the language itself. The Angels and Saints understand it, we are barely able to stammer it. The solving of this mystery too, will form a portion of our happiness in heaven. A well cultivated musical ear will undoubtedly be able to make more out of the words; but it is the Spirit, which, at all times, but here most especially, vivifies the letter, and pleads for us and asks for us with unspeakable groanings." The Choir should answer the Priest in just intonation and in a firm united body of tone expressive of both text and melody. The Organ may accompany the responses, but not the Chant of the Priest.

Equally beautiful if not still richer forms of melody are given to that incomparable song of triumph the Exultet jam Angelica of Holy Saturday; "as joyous yet as dignified a piece of declamatory music, if I may so speak, as is anywhere to be found." After the Chant of the Pater noster which closely resembles the Preface,

the Agnus Dei is sung by the Choir, united or divided, and repeated three times, the third repetition closing with Dona nobis pacem instead of Miserere nobis.

5. The Litanies are especially suited for large choirs, or congregational singing. There are but three formally approved of by the Church, viz: De omnibus Sanctis, Litanies Laudatoriae, and de Ss. Nomine Jesu, the Chants for which are found in the new official Directorium Chori. One or more Chanters distinctly and carefully sing the invocations, to each of which the Choir or Congregation answer, and if possible without accompaniment. (See Chap. 33d p. 204.) The Responses in the Mass or during the divine Office follow the same rules of clear united intonation, distinct enunciation and well modulated delivery. We would direct special attention to the immense superiority in regard of effect, of responding Amen on one note \( \frac{3}{4} \) instead of the too common practice, of singing \( \frac{1}{2} \) \( \frac{3}{4} \) Amen.

We cannot conclude this chapter without giving the most useful observations of the editor of "Choral und Liturgie." "The effect of a prolonged syllable is essentially different from that of an accented syllable; the latter expresses its power more to the ear of the hearer, than in the mouth of the singer; with the prolonged syllable it is quite the reverse; the accented syllable is better understood than heard, the prolonged more heard than understood. The Gregorian note should not exercise the slightest influence, on the length or brevity, force or weakness of the syllable placed under...

1) This last-mentioned Litany is only approved of for certain places, viz: for all Germany, and for such Dioceses, where the Ordinary may have received from Rome formal permission, and the correct text as revised by the S. R. C. This permission exists for the Diocese of Dublin, and other Dioceses in Ireland.
it; on the contrary it rather receives from the syllable its duration and precise determination; the text is here supreme, and the notes must acknowledge its supremacy, not vice versa... The sense should not be interfered with by pauses, nor the word divided or broken up... Every pause is introduced or prepared by a more or less remarkable prolongation of the note immediately preceding it, so that sometimes, instead of an interruption of the Chant, only a gentle expiring of one note and a leading up to the next takes place, and at other times these gentle breathings end in a gradual cessation of sound. In order to prepare the ear (at the close of a musical id) for the approaching end, the last accented syllable should be delivered with a greater impulse of the voice... thus: Dominus vobiscum, and not Dominus vobiscum. To these universal and natural rules may be added a supernatural element, which is of the highest importance in the rhythmical delivery of the chant, i.e.: the accent of the Holy Spirit, which in the sacred Chants of the Church breathes into us with unspeakable sighings; — the Accent of Faith which gives power to our voice, to pour through the ear into the hearts of men the mysteries of truth with irresistible force; the Accent of humble self-consciousness and firm confidence in God; the Accent of that all absorbing joyful feeling of devotion and thankfulness, which pours over those sacred melodies such a mysterious heavenly enamel, as to cover their earthliness and supernaturalize them, which changes sinful men into penitents, and prepares them to join in those heavenly choirs where they shall sing the praises of God for ever and ever.

c) Chants in neumæ or grouped notes.

CHAPTER 45TH.

THE MASS CHANTS, ANTIPHONS, RESPONSORIES &c.

In the more elaborate Chants of the Mass and Office such as the Introits, Graduals, Offertories, Communions, Antiphons and Responsories, the principles laid down in the preceding chapter hold good: "Potius considerandum est sensus quam modulatio" i.e. the Text is supreme, and the Chant must be a free recitation. In reply to the question: "how should neumæ or groups of notes, and such like extended musical forms be sung, how should they be kept together, and how distributed over the text so that the recitative character of the chant may remain, and the sense and concord of the text be not altered?" we must again have recourse to the rules laid down in "Choral and Liturgie." ¹) and answer:

I. "The Jubilations, which are all musical forms without an underlying text, should not be sung as if they were independent phrases and merely musical ornaments altogether separated from any textual portion of the piece; they are rather a reinforcing of the melodic accent, and are ornaments which should be closely bound up with the same, in a subordinate sense however. "Therefore it is not without reason that we find jubilations employed on the gentle sighs of a Kyrie, on the sublime words of the Sanctus and above all on the syllables of the joyful and triumphant Alleluia."

II. "The singer in chanting the Jubilations should always be guided by the meaning of the words to which they are joined, he should keep himself impressed with

that meaning, and so sustain the musical formula that it may assume a decided shape.” “The words of the text to which short or long note-groupings are annexed must receive such a re-inforced accent and marked expression, that all the notes which follow immediately may appear, as it were, to flow from them and fall easily on the ear.”

III. “The elements of neumatic periods, i.e. the determined neumas or forms, should according to their structure, be kept apart, be distinguished from each other, or brought into close union, just as the syllables, words, phrases and sentences of a discourse.”

IV. “Even in the jubilations the notes have no time-value and only serve to indicate the modulation of the voice.” The simple notes that are as the vowels in syllables, and their duration depends on the vowel over which they are placed. (See Chap. 7th.) All ASCENDING neumas (\textit{Podatus, Scandicus} &c., see Chap. 3rd p. 40,) require an increased force of expression (\textit{crescendo}) until the highest note is reached. All DESCENDING neumas (\textit{Clivus, Climacus}, see page 40) a corresponding \textit{decrecendo}, by a gradual diminution of tone-power. The union of ascending and descending neumas (\textit{Torculus}, see p. 40) is to be rendered partly as \textit{Podatus} and partly as \textit{Clivus}. “However, in consequence of the concurrence of these contrary forces, the accents should not be marked with the same strength as in each of these note-groupings when separate; the impulse of the voice should rather be diffused on both sides over each note, so that all as nearly as possible may receive the same accentuation.”

The management of the accent in the Neuma called \textit{Torculus} has some analogy with compound words in English or other modern languages; e.g. \textit{water}, and \textit{carrier} have distinct accents when spoken separately; in the compound form \textit{water-carrier}, though the accents are not altered, still there is a perceptible difference in accentuation.

\textit{Oecol.} writes “\textit{aurium quoddam admirabile judicium, quo indicat in vocis cantibus varietas sonorum, intervalla, distinctio et vocis genera multa}.”

“Too much accent on the principal note will render the Chant affected and unworthy, on the other hand too little will make it drawling and monotonous. Moreover the character and progression of the piece, and the voice power available, must essentially control the amount of emphasis to be given to the higher notes, or the amount of \textit{decrecendo} to be employed so as to bring about a graceful and smooth execution. Good accentuation and a “certain sacredness andunction” in the delivery, compensate for the absence of much voice power, but not vice versa; above all however it is naturalness which invests the performance with a character of devout moderation and discreet piety.”

Before concluding we think it well to give an illustration of the principles advanced in the preceding paragraphs. We select an \textit{Alleluia} with its corresponding verse, and give it in modern musical notation, not that we prefer this method of writing the Chant, but that we may make as clear as possible on paper, for such as are not well acquainted with Plain-Chant, what could be much better explained, by word of mouth. We take this \textit{Alleluia} and \textit{Verse} from the 12th Sunday after Pentecost. (Grad. Rom. p. 319). The fundamental idea of this particular piece is the prayer of a soul who in her distress calls on God for assistance against her enemies, (the Introit begins with \textit{Deus in adjutorium neum intende}) and who through her persevering prayer has begun to feel a joyous confidence in her helper. The Gradual runs thus: “I will bless the Lord at all
times, his praise shall be always in my mouth. In the Lord shall my soul be praised; let the meek hear and rejoice." (Ps. 33.) Then follows the Alleluia with the verse "Domine, Deus salutis meæ, in die clamavi et O Lord, the God of my salvation in the day I have cried and in nocte coram te."

the night before thee.

For the expression of this assurance the 3d mode is selected, of which one of the characteristics is strong feeling (See p. 87). — If the Gradual immediately preceding, which is in the 7th mode, be transposed downwards a minor third, commencing with e, f & c., and closing with f, e the pitch of both pieces is equalized, and the character of the Alleluia (e, g, f) whilst distinguishable from the Gradual seems to blend with it.

In Gregorian notation it is as follows:

Ton. III.

Al-le-lú-ja.


According to the principles just laid down, the manner in which this should be sung may be thus expressed in modern notation. The Chanters first sing the Alleluia and the full choir repeats.

Al-le-lú-ja. 1

1) De
i. In the 
1 and re-
the verse 
vi et 
ried and in

1 mode is 
is strongly 
pre-
ed down-
&c., and
qualised,
until dis-
with it.

If the neumatized Chants (Introitus, Graduale, Alle-
luia, Tractus, Offertorium, Communio, Antiphona, Re-
sponsoria &c.), were but rendered in this manner with 
due regard to the meaning of the words and their con-
text, to the modulation of the voice, and just prun-
ciation of the syllables, in a word, according to the rules 
laid down, them indeed would the prediction of Card. 
Bona 1) be verified: "Nos autem generibus musicae jugi-
ter exercemur, in concordia vocum et morum laudes di-
vinas in hoc exilio decentantes, donec mereamur divine 
musicae consortes fieri, et ad consummatissimos cum san-
citis Angelis Hymnos elevari."

1) De divina Psalmodia, cap. XVII. §. V. 5.

O. A. M. D. G.
ALPHABETICAL LIST AND TRANSLATION
OF THE
ABBREVIATIONS AND LATIN WORDS WHICH OCCUR IN THE
ECCLESIASTICAL CALENDAR AND CHORAL BOOKS.

(The numbers after the words refer to the Page of this manual where they happen to occur.)

A.

A. When placed before the Name of a Week, the Dominical Letter is placed on the right hand of the page, and indicates the colour of the Vestments to be used (Color Paramentorum).

a. = (ab before a vowel) from of, e.g. Vesp. a cap.; see p. 201.
Th.: Abbrev., an Abbot, see p. 110.

Ab. = Abbes, a Abbess.

a. l. = aliqua locis, in some places; see page 110.

A. = alius, alter, another, or aforesaid, one of.

alternatim = alternately, antiphonally; see page 113.

Ang. = Angelus, an Angel; Angelus Custodes, the Angels Guardian.

Anniversarius = the Anniversary, or Annual Commemoration.

Annuntiatio B. V. M. = Annunciation of the B. V. M.

annus = year.

ante = before; antea, previously.

antequam = sooner than, before.

Ant. = Antiphona, Antiphon; see page 161.

Ap. or App. = Apostolus or Apostle, an Apostle, or Apostles.

apparatus = apparatus.

appositus = applied, added on.

apud = at, with.

Arch. = Archangelus, Archangel.

Ascesis = the Ascension.

Assumptio B. V. M. = the Assumption of the Blessed Virgin Mary.

at = but.

atque = and.

Aug. = Augustus, the month of August.

aut = or.

autumnalis pars = the autumn quarter, or 4th vol. of the Breviary.

B.

B. Dominical Letter, see A.

B. before proper names, = Beatus, Blessed, e.g. B. M. V. the Blessed Virgin Mary.

Bn. = Benedictus, the Breviary; see page 191.

Bis. = twice.

Bissextilis annus = Leap year.

Brev. = Breviarium, the Breviary; see page 111.

B. r. or Br. = Breviariam recens, a recent edition of the Breviary.

br. = brevit, short; brevis, shorter; brevissimus, the shortest.

C.

C. Dominical Letter, see A.

calce. e.g. in calce = at the end.

Campanum = Bell.

Candela = Candle.

Cant. = Cantica, Canica.

cant. = cantat, it is sung; Missa cantata a Mass that is sung.

cap. = capitulum, little chapter; a short Lesson from the Breviary which is read or chanted at all the hours from Lauds to Vespers (both included) immediately after the Psalms and before the Hymn. See pages 190 and 204.

caput = the beginning, Head, Chapter.

Cath. = Chair, Throne, Cathedra, Church, the Cathedral Church, where the Bishop's Throne is set up.

cessat = ceases.

Chr. = Christus.

Cln. = e.g. Cinerum dies, Ash Wednesday; see page 103.

circum = about.

Circumcisio = Circumcision.

d. = decessus, the decease, or deinde = then, after that, deinceps = thenceforth.

die. = dicturn or diecirca, is said or are said; e.g. die. Credor, the Credo is said.

Compl. = Completorium, the Office occurring.

Cong. = Congetio, a Congregation.

C. or Confessor = a Confessor.

C. P. or Confessor Pontificis, a Confessor of the Bishop.

C. P. or Confessor Pontificis, a Confessor, not a Bishop.

C. P. = Confessor Pontificis, a Confessor, not a Bishop.

Contra = against.

Conv. = Conversion, the conversion.

Convivium = Dinner, Banquet, see p. 107.

Collegiate ecclesia = a church endowed with canonical benefices.

Com. = Commune, the Common; see page 109.

C. M. = Commemorabilis Massa, the Commemoration Mass which is only celebrated in Cathedral and Collegiate Churches, and in some religious communities.

cor. = before in presence of; e.g. cor. Sanctissimo Sacramento, in presence of the Blessed Sacrament; cor. Episcopus, in presence of the Bishop.

Cor. = Corpus, the body.

Cr. = Christus.

Cur. = the Cross.

cutus = whose; cui, to whom.

cum = with; e.g. cum Oct., with an octave.

curr. = current; e.g. Off. curr., the Office occurring.

D.

D. = Dominical Letter; see A.

de = de, e.g. Vesp. de segv., Vespres of the following; see p. 200.

Ded. = Dedication, the dedication of a Church.

deant = desinens, the decease, or deinde = then, after that, deinceps = thenceforth.

die. = ditur or diecirca, is said or are said; e.g. die. Credor, the Credo is said.
dies = day; e.g. de die infra Oct., of the 4th day within the octave.
d. f. = dies fixus, fixed day, to indicate the regular day on which the Feast should be celebrated, if it had not been transferred.
distributio = division.
D. = Doctor Ecclesiae; Doctor of the Church, see page 110.
Dom. = Dominica, Sunday; see page 105.
Dnius oder Domini = Dominus or Dominus et dux, the Lord, e.g. D. N. C. = Dominus Noster Jesus Christi.
dum = during, whilst.
duo = two; duodecim, twelve.
dupl. = duplex, a double; see p. 107.
E.
E., Dominical Letter, see A.
ea = de ea indicates that there is no Feast of a Saint de, to be celebrated, and that the officium of the day (from the Proprium de Tempore, and Psalterium) is to be recited; e.g. Fer. 4. de ea, Wednesday; see page 105.
ecclesia = the Church.
ed. = editio, edition.
et = to him.
ejus = his or its; e.g. ejus loco, in its stead.
ejusdem, see idem.
elevatio = elevatio Ss. Sacrament = the elevation of the consecrated elements in the Holy Sacrifice.
ea = de eo (sabbato), of Saturday; see above ea.
ephephonhia Domini, the Epiphany of our Lord; 6th of Jan.
est = Est = Est = the Epistle or Lesson, see page 126.
est = was; esset, would or should be.
est = is.
est = at.
est = and; et = et, both and.
estiam = also; etiam, although.
Ew. = Evangelium, the Gospel; see page 129. Evangelista, Evangelist.
ex = from, out of.
excepto = excepted.
excl. = exclusive, exclusive of.
exinde = from thenceforth.
extra = outside of.
F.
F., Dominical Letter, see A.
fact = makes; factum = being made.
Febr. = februm, week day.
Fest = festum, a Feast or Festival day.
fin. = finis, the end; finito, being ended.
fit = is done, is made; fieri potest, may be done.
fixus = fixed, determined; see d. f.
G.
G., Dominical Letter; see A.
generale = general, e.g. manda tum general, a general, or universal command.
genelix = a genelix, a bending of the knee.
Gl. = the Gloria.
Grad. = Graduale, the Gradual, i.e. the Book containing all the Mass Chants; or the special Chant which comes after the Epistle; see pages, 100 and 127. Psalms Gradu altares are Psalms 119th to 139th.
gravis = grave, important; e.g. pro re gravis, on an important occasion.
h.
haec, hae, hanc, has, harum de, the several case-endings of the demonstrative pronoun hic, this or he.
hebd. = hebdomas, week, major, the great (or Holy) Week.
herez = yesterday.
best. = hesterma dies, yesterday.
hic = this (a pronoun).
hiemalis pars = the winter quarter, or 1st vol. of the Breviary.
hodie = to-day; hodiernus, this day.
hon. = honor; e.g. in honorem, in honour of.
hora = hour.
huius, huius, hunc, case-endings of hie.
Hymn. = hymnus, the Hymn.
hodie = to-day; hodiernus, this day.
hon. = honor; e.g. in honorem, in honour of.
hora = hour.
huius, huius, hunc, case-endings of hie.
Hymn. = hymnus, the Hymn.
I.
Ibi et ibidem = there, in the same place.
ident = the same; with the case-endings eipsdem, eipsen, eipsdem, eipsen, eipsdem, eipsen.
egitur = wherefore.
i = these, these (from is); idem, the same (plural).
ille = that (demonstrative pronoun); he, he, he, he (personal pronoun) with the case-endings illus, illi, illum, illo, illorum, illis de.
Immac. = immaculata, immaculate.
immediatly = immediately.
in = in, (with accusative), into, unto, on, upon, for, according to; (with ablative) in, within, among, on, with, by, at.
incipit, or incipitum = begins, or they begin.
incipit = inclines, bows; inclinatio, an inclination.
Indic = indicative, included.
Induc = indicative, included.
indutus = clad.
indulgentia = indulgence.
infirmitas = sick.
infra = within or below; ut infra, as below.
initium = the beginning.
Innoc = Innocentis, the Holy Innocents.
integer = entire, the whole.
inter = between, under.
infra = between, within.
Intr. = Introitus, the Introit, see page 113.
Invenit = Invenit = the finding; e.g. Invenit a. S. Crucis, the finding of the Holy Cross.
invit. = Invitatorium, the Invitatory; see page 179.
ipsa = he himself, with the case-endings ipsea, ipsa, ipsam, ipsa, ipsorum, ipsam, ipsos de.
itaque = wherefore.
item = likewise.
J.
Jact = lies, is found.
Jan. = now, already.
Janer = Januarius, the month of January.
J. T. = Jesus tibi and indicates the strophe of those Hymns of similar metre, which on certain occasions is to be sung instead of the last strophe.
Jesus tibi sit gloria, Qui natus es de Virgine; Cum Patre et almo Spiritu, In sempiternam salutem.
jubet = orders, commands.
Jurn. = Junior, the younger.
jungitur = is joined; juncto being joined.
jure = justly, with reason.
jussu = by order of.
justus = just, justus, justus.
juxta = near, according to.
K.
Kalendarium = Calendar.
kal. = Kalendae, the first day of the Month.
L.
Lamentatio = Lamentation; see p. 157.
Laud. = Laudes, Lauds; see p. 159.
laudabilis = praiseworthy.
L. or LL. = Lectio, Lectiones, the Lesson or Lessons; see p. 159.
legit = is read.
lib. = liber, Book.
liber = free.
liect = is allowed, although.
Lit. = Litania, the Litany.
locus = a place.
lux = light.
Magis = more.
Magn. = Magnificat.
magnus = great.
major = greater; e. g. dupl. major, a greater double; see p. 107.
mane = in the morning.
manus = the hand.
M. or Mn. = Martyr or Martyres.
Martyrologium = the Martyrology; see p. 198.
Mat. = Matutinum, Matins.
maximus = the greatest.
M. S. = mat. V. m. t. v. or (in the Irish Directory) f., indicates that the third line of the first strophe of the Ave Verum is changed; see p. 181.
Missa = Mass; Missale, Missal, Missalle.
M. C. = see C. M.
mor. = minor; minus, e. g. dupl. minus, lesser double; see p. 107.
mob. = mobilia festa, movable feasts.
modus = the manner.
mors = death; mortua, dead.
mutatur = is changed; see above M. S.
N.
Nam = for.
Nat. = Nativity.
non = not.
nonne or nee = nor, and not, or nor; nec = nee, neither nor.
nemo = no one.
n. = neger, black (colour of the vestments).
nihil = nothing.
nosi = unless.
Noct. = Nocturnae, Nocturns; see p. 182.
nocte = in the night, by night.
nomen = name; nominium (genitive of the name).
non = not, e. g. n. p. Confessor not Bishop.
Non. = Nona (a minor hour); see p. 199.
nondum = not yet.
nonnulla = some.
nunnunquam = sometimes.
not. = notitur, it is indicated or noted.
novus = new.
nullus = no one, none.
num = number.
numerus = number.
nunquam = never.
nupt. = nuptiae, marriage.
O.
ob = on account of.
obitus dies = day of death.
obturba = is observed; obser- vandum est, to be observed.
Oct. = Octava, the Octave; see p. 105.
Off. = officium, the Office, and comprises all the Chants and Prayers to be gone through in the Holy Sacrifice and the Divine Office; officium divinum specially indicates the office of the Breviary, and does not include the Mass.
omitatur = is omitted; omissus, being omitted.
onm. = omnis, all, every one; omnes, omnia, all.
or. = oratio, Prayer.
Org. = Organum, the Organ.
P.
Pag. = pagina, the page.
Palm. = Palma, o. g. Dom. Palmarum, Palm-Sunday.
Pp. = Papa, the Pope.
Parochus = the Parish Priest; parochialis, parochial.
par = pari, parium, partly.
parvulus = an infant.
Pass. = passio, the Passion; e. g. Dom. Passionis, Passion-Sunday.
Pasch. = Pascha, Easter; pascha-lis, Paschal.
Patronus = the Patron, Patron Saint.
Pater = Patrocinium, the Patronage.
Pentec. = Pentecostae, Pentecost.
per = through, during.
permisso = by permission of; permissio, it is allowed.
Plag. = e. g. Fest. 5. Plag. = Feast of the five wounds.
Plan. = Planeta, plerate.
Planum, the Plan.
plures = many; plurium, of many.
plus = quam = more than.
plusquam = in the afternoon.
pont. = placed; postquam, being placed.
Pont. or P. = Pontifex, a Bishop; Pont. Sup. or Summus, the chief Bishop, the Pope.
post = after; postea, afterwards; postquam, after that.
Postcommunion = the Post-Communion or Prayers before the Ite missa est.
prae = before.
precedens = preceding; e. g. comm. praecedens, Commemoration of the preceding.
preceptum = precept, preciptum, commands.
preparatio = preparation.
Pref. = the Preface.
Prepositus = the Superior; propomnitor, is preferred or placed before.
prescriptum = a rule or decree.
praesent = presens, present.
præter = besides, except, in addition to; praeterea, moreover.
praeteritus = past, gone by.
Prima = Prime, (a minor hour); see p. 195.
primus = the first; primum, first or firstly.
prior = earlier, higher.
priv. = privata, private Mass, Mass of one person; Missa privata, private; Missa privata laudabilis, private and laudable; Missa privata aliquorum, private of whom soever.
pro = pro, instead of.
procul = far, distant.
prohibetur = is forbidden.
prope = near, close by; proprior, nearer; praecox, next.
Quadr. = Quadragesima, Lent.
quarter = is asked; questio, a question.
quaeriam = is asked or qui; also as.
quand = when.
quare = why, whereto.
quater = four.
quaerit = he asks.
quis = because.
quicquid = who.
quinque = five.
Quinquages. = Quinquagesima (Sunday).
quod = that; see also qui.
quinque = five.
quoniam = because.
quod = that; see also qui.
quoniam = because.
quotiennum = annually.
quotidie = daily.
quoties = if ever; quotiescumque = as often as.
quomodo = as, since.
R.
Rec. = recens, new; recentior, newer.
Rog. = Rogat, of Kings; e.g. Lab. I. Rog., 1st book of Kings.
rel. = religio, that the rest, which remains.
reperitur = is found.
rep. = repetitur, is repeated; repetit, he repeats; repetitio, a repetition.
Reg. = Regem, a Mass for the Dead.
R. or Resp. = Responsory, Responsorial, or Responsion; Resp. br., see p. 197.
Res. = Resurrexi, Resurrection.
ritus = rite or form of a function; also rank of a festival, ritus dupl. or semid. “Rituale,” Ritual.
Rog. = Rogat; e.g. Fer. II. Rogationis, Monday in Rogation week.
r. = ruber, red, (colour of the vestiments).

S.
Sabb. = Sabbatum, Saturday.
sac. = sacred, holy.
sac. = sacerdous, a Priest.
sepe = often.
S. = Sanctus, holy, Saint; Ss. = Sancti, Saint, or Sanctissimae, the Most Holy.
Se. = seicta, soothsayers, namely.
Seire = to know.
Scr. = scripserat, the Scriptures; scripturam, written.
S. O. = scripturae occurrent, the Scripture Lessons of the 1st Nocturn in Matins prescribed for that day, so = himself.
Secr. = Secreta, the Secrets or Prayers read by the Priest before the Preface.
secreto = silently, in secret.
secundum = according to.
secundus = the second.
se = but.
sem. = semidupl., a semidouble; see p. 106.
semper = always.

T.
Tacet = is silent.
talis = such a one; taliter, in such a manner.
tam = so; tam = quam, as well = as also.
ter = three.
term. = terminatur, is concluded.
tertius = the third.
Tert. = Tertia, Terce; see p. 193.
thuriferarius = the Thurifer, or incense bearer.
tollitur = is removed, taken away.
tot = so many; toties = so often.
tot. = totus, totius, totum &c. all, complete.
Tr. = Tractus, the Tract; see p. 128.
Tranfiguratio = Transfiguration, Transfiguration.
Tran. = translato; a translation or transference of a Fest.
tres, tria, trium, &c. = three.
Triduum = a 3-days Festival or Devotion; triduum sacrum, the sacred Triduum, or 3 last days of Holy Week.
Trin. = Trinitatis, the Trinity.
tum = then, therefore; tum = quam, then = as well.
tunc = then.

U.
U. = in many Directories or Ordos, this letter is put for us = violacena, (your or your colour of the vestiments).
ubi = where.
ubique = everywhere.
ubiquumque = wherever.
V.
usque (ad) = up to, as far as.
usus = usum.
Venerab. or Venerabilis, Venerable.
vestes = a garment.
Vid. = Vida, a Widow.
videre = see.
videtur = it seems.
Vig. = Vigil, the Vigil.
viginti = twenty.
violae = violaceae, violet.
V. = Virgo, a Virgin.
v. = viriditas, green (colour of the vestiments).
Visitatio = Visitatio
vitandus = to be avoided.
vivus = living.
Vix = scarcely.
Votum = a vow; votiv, votive.
Vuln. = vulnera, wounds.
ERRATA CORRIGE.

Page 8, last line  For 1020, read 1002.
" 16, line 6; For Masses for the dead funerals &c.; read Masses for the dead, funerals &c.
" 39, " :6; rythmical; read rhythmical.
" 45, in foot-note; For retailve; read relative.
" 57, line 7; For cantiously; read cautiously.
" 68, " 17; " Juda; read Jacob.
" 76, in foot-note, line 5; For The notions; read Then notions.
" 78, line 13, omit the words "and thus."
" 87, " 6, For o; read of.
" 92, " 23, " For raise; read raised.
" 113, last foot-note; insert after "case;" as to the repetition of the Antiphon.
" 128, line 9, For preceding; read preceding.
" 173, " 5, " e-jus; read e-jus.
" 177, " 18, " 3 Psalms; read the Psalms.

THE SACRED CONGREGATION OF RITES.

In order that unity, which is so much required in executing Liturgical singing, may be obtained, His Holiness Pius IX. has desired that an official edition of books of Ecclesiastical Singing for the use of the whole Catholic Church be published.

The most valued version of the Gregorian Chant, sanctified by the tradition of Rome, was revised and completed by a special commission formed by the Sacred Congregation of Rites, and then published by Frederick Pustet in Ratisbon, under the guidance of the same commission.

It is evident, that no other Choral books can claim the authenticity, which belongs to this edition. This only has obtained the exclusive privilege of being not only approved by the Holy See, but also of being published by the Sacred Congregation of Rites, curante Ss. Rituan Congregatione. His Holiness recommends it in words sufficiently strong to gain over those whose preferences are for other editions. We give here an extract from a Brief addressed May 30th 1873 to the Publisher:

"Atque adeo hanc ipsam dicti Gradualis Romani editio-
nem, cius sumptibus ac laboribus exaratum, Reverendissimi
locorum Ordinariis, iisque omnibus, quibus Musices sacrae
cura est, magnopere commendamus; eo vel magis, quod sit Nobis
maxime in votis, ut, cum in ceteris, qua ad sacram Liturgiam
pertinent, tum etiam in cantu, una, cunctis in locis ac Diece-
sibus, eademque ratio servetur, qua Romana utitur Ecclesia.
"Interea, dum te, dilecte filli, etiam atque etiam in Domino
hortamur, ut pergas teneres istam viam, quam instituisti, et
laudum tuarum vestigios insisteres, aliud hoc tua operositatis
argumentum expectamus, ut, qua adhuc edenda tibi super-
sunt de Gregoriano Cantu volumina, quibus inchoata olim a
Finally, we cite a passage of a Pastoral Letter, addressed by His Eminence the Cardinal-Archbishop of Westminster, January 1877:

"I think also it may be satisfactory to you to know that the edition of the Graduale published at Ratisbon, and sanctioned by the Holy See, has been elaborately revised by a commission in Rome. It is therefore of Roman origin, though printed elsewhere. This information I received from the late secretary of the Congregation of Rites, Cardinal Bartolini, and from Mgr. Ricci, president of the commission for the revision of the Graduale and Vesperale Romanum."

We give here below a complete list of those works already published, and of those that have yet to appear.


Proprium pro Anglia.

- In imperialio. Folio. Red and black.
  No. I. White paper, titula in Chromo.
  No. II. Best handmade paper, titula in Chromo.
  No. III. Extra strong handmade paper, titula in Chromo.

Extracted, and sold separately from "Graduale Romanum":


- In imperialio. Folio. Red and black.
  No. I. White glazed paper.
  No. II. Best handmade paper.


C. Processionale Romanum et Ritu Romano depromptus, additis quae similis in Missali et Pontificale Romano habetur &c., pro majori canentium presbyteri comoditate apte disposita. Oma Approb. 8°. Red and black.

To be had from all booksellers.

III. Antiphonarium Romanum. In folio.

This work is still in press to appear in 1878; the second volume which owing to its importance and great usefulness will be first published, contains: The Little Hours of the Roman Psalter, the Proper of Seasons, the Proper and Common of Saints; the first volume contains all the Matins of the Roman Breviary, i.e. Invitatorium, Hymns, Antiphons, Psalms and Responses.

Besides this folio edition, the Congregation of Rites has allowed the publication in pars (8vo size) of Offices most frequently in use — the list is appended.


Proprium pro Anglia.

Proprium pro Hibernia.


To be had from all booksellers.