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MAGISTER CHORALIS.

A THEORETICAL AND PRACTICAL MANUAL

OF

GREGORIAN CHANT

FOR THE USE OF

THE CLERGY, SEMINARISTS, ORGANISTS, CHOIR-MASTERS, CHORISTERS, &c.

BY

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EDITOR OF THE COMPLETE WORKS OF PALESTEINA, &c.

SECOND (ENGLISH) EDITION

TRANSLATED FROM THE NINTH GERMAN EDITION

BY

MOST REV. DR. DONNELLY

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RATISBON, NEW YORK & CINCINNATI

FREDERICK PUTET

1892.
TRANSLATOR'S PREFACE.

It is now fifteen years since the "Magister Choralis" first appeared in English dress. Since that time it has been translated into four other European languages; — French, Italian, Polish and Spanish, and the original German has reached its tenth edition. This may be fairly regarded as a world-wide proof of the need there was for such a Manual, and of how well it has answered that need. Other useful Manuals of Plain-Chant, dealing with its elementary characteristics and giving rules for practice, have appeared from time to time, and have in many instances proved most valuable, but no one has yet appeared that treats the subject so exhaustively, from its several liturgical, musical, historical, archeological and practical standpoints, as this clear and comprehensive work of the Rev. Dr. Haberl, and with its twenty-seven years of unchallenged superiority, it bids fair to remain without a rival.

In undertaking this new English edition, I have been influenced by the statements made in the Author's Preface, as to the changes, alterations and additions made since the appearance of the fourth German edition, from which the first English translation was made. These alterations have been so numerous, and in many instances of such a radical character, that I felt that a completely new work was placed before me, rather than the revision of an old one. I resolved therefore to keep strictly to
the German text, and eliminate all that extraneous matter which local considerations urged me to insert in the first edition. Some few of the more useful remarks, not found in the latest German version, have been retained, but in every instance where these occur, they are printed within square brackets, thus: [], the better to distinguish the original work of the author from the interpolations of the translator, and thus allow the present version to be regarded as a strictly literal rendering of the ninth German edition.

I have to thank in an especial manner the Rev. Professor Bewerunge of St. Patrick's College, Maynooth, who in the kindest manner volunteered to revise and correct the proof sheets as they passed through the Press, and made valuable suggestions and amendments.

This "opus quidem nullius ingenii, multiarum tamen vigiliarum" (Guidetti) I now confidently commend to the conscientious students of Plain Chant, in the hope that it may still further promote the growing desire for a dignified and devotional rendering of the genuine music of the Church.

*Nicholas Donnelly
Bishop of Canea.

50. Rathgar Road. Dublin.
June. 1892.

AUTHOR’S PREFACE
TO NINTH (GERMAN) EDITION.

To express and indicate unity in Faith by unity in Liturgy 1) was the constant endeavour of the Supreme Head of the Church and of his representatives, as well before as after Pope St. Gregory the Great, the thirteenth centenary of whose promotion to the Chair of Peter will be celebrated in Rome this year 2) with special solemnity.

When in the course of centuries, partly through carelessness and inattention, partly through illegitimate customs and the arbitrary inferences of individuals, disorder and differences of a serious nature arose, authority always found the ways and means wherewith to lead back the wanderers by degrees to uniformity. More than thirty years ago, when numerous varying Antiphonaries, Graduals, Rituals, etc., all professing to contain the Roman Plain Chant, forced themselves on the attention of the Chorister, he would select some one or other of these editions according to his own peculiar taste and judgment. But no sooner did he attend the sacred ceremonies in

1) Joh. Cottonius writes in the 11th century (Gerbert, Scriptores, Tom. II. p. 260): "Cum enim constet, quod unus Dominus una fide, uno baptismate, et omnino morum unilate oblectetur, quis non credit, quod idem ex multiplici cantorum discordia, quam non inviti, neque ignorantis, sed voluntarie constrepunt, offendatur?"

2) [The ninth German edition of the Magister Choralis was published in 1890, the year of the Gregorian centenary in Rome. Translator.]
another Church or Diocese, or with the modern facilities of locomotion pay a visit to some other country, than he found the Gregorian Chant to sound strange and unfamiliar. In every Church of his creed the Catholic would find the liturgical prayers and ceremonial identical, but in the liturgical chants endless variety would be the prevailing feature. The consequence was that those who were in doubt, would either neglect the chant altogether, or accustom themselves to consider it a mere matter of fancy, abandoned to the taste and caprice of the individual; following at one time a certain school, again an old tradition, or the results of archeological and scientific investigation, or authoritative recommendations, or highly praised methods of execution.

Since the complete publication of the authentic Books of the Chant, embracing as they do every department of the Liturgy we can now attain uniformity with Roman practice in the singing of the Liturgy after much struggling against local traditions and customs ever since the Council of Trent, as we have already attained it in our prayers and ceremonial. The history of these struggles and labours may be found partly in Chap. 2 of this manual, and partly in the Brief of Leo XIII. issued on April 26th 1883.

The present manual has for its object to teach the correct manner of singing the authentic Choral Chants on the basis of history and tradition.

The Editor of this manual for a long time hesitated to how he should deal with this burning question and up to the fourth edition (1873) thought he should strive and consult for all tastes by conscientious reference to private opinions as they were known to him, and by quoting different editions, even though he had to gain the experience that “in order to be just so that everybody may like us, we should not be just at all.”

Since the authenticity of the Roman melodies is certain, and since the will of the Holy Father has been unequivocally manifested as against the views, efforts and wishes of the archeologists of the Congress of Arezzo, no doubt can remain that only the supreme ecclesiastical authority can lead us to unity [uniformity] in singing, and silence the discord created by those parties who keep contending as to what are the best melodies.

The musical examples are taken exclusively from the typical editions of the authentic Roman choral books, whether as illustrating the theoretical principles borrowed from the mediaeval writers, or for teaching the intonations that should be familiar to priests and clerics.

Since December 1883 the Papal Commission has laid down uniform principles regarding the selection of clefs, the use of ♮, ♯, ♦, the division of the longer neumes, etc.; this unification in consistent notation must be regarded as a step of the greatest importance especially for the attainment of uniformity in rendering the Chant, and has not only been adopted throughout in this manual, but also will be found explained in a distinct new Chapter.

Moreover in this ninth edition, numerous improvements have been made in every Chapter, useful additions [in Chapters, 2. 11.] 39. 48 and in the alphabetical Index

1) Deutinger in the Preface to "Princip der neuen Philosophie."

2) Guido of Arezzo writes (Grasser, I. c. Tom. II. p. 20): " Illud praeterea scire te volo, quod in moenem puri argenti omnis cantus quo magis mutatur eo magis coloratur, et quod modo disject, per usum, quasi lima politum, postea collaudatur."

3) The number of exercises beginning with one line and proceeding methodically was increased in agreement with a suggestion of
of abbreviations], and suitable observations regarding historical, archeological, or liturgical matters have been inserted; for, a book intended for instruction is always susceptible of further improvement. 1)

By means of different type what is necessary is distinguished from what is useful, in order that the teaching in training schools or of singers not acquainted with Latin may be facilitated.

The author will always be thankful for the expression of further wishes, suggestions, additions, etc.; and will feel obliged for communications of defects and omissions, for stranger’s eyes are sharper than one’s own.

Fr. ANGELO DE SANTI S. J., the translator of the Italian edition. In a similar manner the teacher can write down many exercises in the intervals on the black board.

1) Translations of the Magister Choralis exist in English, French, Italian, Polish and Spanish. They are printed by the publisher of the German edition, which last year [1889] celebrated its silver Jubilee, the first edition having appeared in 1864.

Ratisbon, 24th February, 1890.

Dr. F. X. HABERL
Director of the Church Music School.

CHAPTER 1st.

DEFINITION OF GREGORIAN CHANT.

The Roman Chorál, or Gregorian Chant is the music proper to the Catholic Liturgy. It is essentially diatonic; that is, its melodies 1) proceed through the natural or principal Tones of the musical scale. These melodies should be sung in unison, without any fixed time-measurement, nevertheless according to the rhythm 2) of spoken language.

The name Gregorian Chant (cantus Gregorianus), which is first met with in the Treatise by William of Hirschau, (ob. 5. July 1091), 3) is to be traced to the zeal for the Liturgy of that sainted Doctor of the Church, Gregory the First, surnamed the Great, (Pope from A. D. 590 to 604), who collected, improved, and added to the several ecclesiastical chants in use up to his time (monumenta patrum renovavit et auxit). The Cantus S. Gregorii, that is to say, the authentic collection of Chants authorised by him, whether in the original codex or in an authenticated copy, has not as yet been discovered; but, the spirit of his method of Chant has been traditionally maintained in the Church down to our own day.

1) Melody is a series of single sounds arranged according to certain musical laws, and which, by their variety and distribution into high and low, long and short, strong and weak sounds become pleasing to the ear. Harmony is the simultaneous sounding of two or more sounds. Modern melody is constructed on harmony as a foundation, whilst Gregorian melodies are formed out of the tones of the diatonic scale without any preconceived relation to harmonic accompaniment.

2) Melody without Rhythm is a body without a soul. “Rhythm seizes upon the Tone-formation and endows it with movement and life.” Thus writes Father Ambrose Kienle in “Chorischule” (Freiburg in Brisau, Herder, 1884, p. 39.)

Gregorian Chant is called "Roman," because it was propagated from Rome the centre of Christendom. And even still, Rome insists on the title "Roman Chant," for that particular collection of Chants approved of by the Sacred Congregation of Rites, — a Congregation specially deputed by the Pope to take charge of the Liturgy, — in contradistinction to the various collections in use in different countries, Dioceses, and religious communities, which for the most part are only tolerated.

It is manifest that to the Supreme Pontiff alone appertains the duty of keeping watch and ward over all that concerns the Liturgy; and therefore, it is the Pope alone that can authorise as necessity may arise, any alteration, restoration or reform in the Chant to be used in that Liturgy.

The designation "Choral Chant," dates from the period when the Clergy being assembled in choir (in choro), or in what was called the presbyterium, chanted the Divine Office unitedly or alternately. The term "chorale" employed in modern musical literature has quite a different meaning from "Roman Choral." It is also a misnomer and the result of a confusion of ideas, to designate as "Gregorian Chant," certain musical compositions used in Church service, which are written to be executed in parts by voices only and without Organ or instrumental accompaniment, such as the Church compositions of Palestrina and his school. The following observation will make this clearer.

OBSERVATION. In the tenth century an effort was made to accompany the Gregorian melodies with a second voice part. (For an account of Hucbald's Organum, see the Kirchenmusikalisches Jahrbuch for 1886 p. 13.) This second voice proceeded in Fourth, Fifths and Octaves, and the form of progression was what is known as motus rectus. In the eleventh century this method of accom-

paniment was amplified, not only to the extent of employing Thirds, but also of utilising the so-called Organum, whether in motu recto, or one voice holding steadily on to the one note, while the other parts moved up or down, (motus obliquus). Finally in the twelfth century even the motus contrarius came into use, and generated Diaphony or Discant (Discantus), especially in the cadences at the end of melodic phrases. In these styles of accompaniment the Gregorian melody was referred to, as the cantus firmus, (canto fermo), the fixed or unalterable voice part, in contradistinction to the other voices which moved about in counterpoint.¹) As however the rhythm of the simple unaccompanied chant suffered from these innovations and eventually became obscured by the overcrowding of these elaborated voice parts, the original gregorian melody came to be distinguished by yet another name, and was thenceforward known as cantus planus, or, plain chant.

The period running from the 13th to the 15th centuries witnessed the growth of Polyphony,²) which in the 15th century through William du Fay (ob. 1474 in Cambrai), and his pupils was still further perfected in its rhythmical aspect; and in the 16th century it reached its highest artistic development at the hands of Giovanni Pierluigi da Palestrina (Joannes Petrus Aloysius Prenestinus, born in Palestrina 1526, died at Rome, Feb. 2nd 1594). In the 15th century musical writers for the Church selected their themes for Masses or Motets mostly from the collected gregorian chants, giving the gregorian melody in notes of varied rhythm, though sometimes transferring it to one or other of the different voice parts. In the 16th century the com-

¹) The term Counterpoint commenced to be used in the 13th century. A note was called Punctum or point and consequently the accompanying note placed directly under or over the note of the melody was called contra-punctum; i. e. counter-point.

²) In compositions for two or more voices, two distinct forms may be employed: Omophony, when the other voices or parts merely serve as an accompaniment to the given melody; Polyphony, when the parts move about independently of each other but so as to form one harmonious whole.

"E come in voces voce si discerne, Quand' una è fermo e l'altra va e riede, &c."

Dante, Parad. VIII. 17.
posers confined themselves to selecting a short melodic phrase from the liturgical chants as themes for their compositions, then such selections became rarer, until finally, in the 17th century, this practice was altogether abandoned and polyphonic compositions for the Church receded from the liturgical canon of Gregorian Church Song. It is well to observe, therefore, that between the 15th and 16th centuries, there is a close bond of union, and that thorough knowledge of the free rhythm of Gregorian is absolutely necessary. In the Preface to the first volume of his *Musica Divina*, the late Rev. Dr. Proske (ob. 20. Dec. 1861) writes: "The universal and indispensable basis for understanding and interpreting the contrapuntal scores of the old masters of Church Music, is, the Gregorian Chant. Whosoever endeavours to restore them to their post of honour in any other way, whether by applying principles of modern art, or by adapting them to prevailing musical ideas, would not only miss the object he had in view, but for every step forward he would be taking two backward."

CHAPTER 2nd.

A SHORT HISTORY OF PLAIN CHANT.

The celebration of Divine Worship in the early Christian Church was necessarily arranged according to the simplest forms; and the Sacred Music which bore it company, must have been derived from the music of the Jewish Temple, which gradually assumed more definite and artistic form under the influence of Greek learning and Greek art. The writings of the New Testament, especially the Gospels, were added on to the Lessons, Psalms, Homilies, and Prayers which formed the chief divisions of Hebrew worship; while special prominence was of course given to the commemoration of the Last Supper, — the Holy Sacrifice and the Blessed Eucharist, — according to the injunctions of Christ and of His Apostles.

The three first centuries of the Christian era were not favourable to any fuller or more regular development of the Liturgy, much less to the uniformity of its Chant. Already in the fourth century, four principal liturgies or forms of Christian worship may be distinguished: the Syrian, the Alexandrine, the Roman, and the Frankish or Gallican. In western nations, the Roman and Gallican prevailed; but in this text-book we only consider the Roman Liturgy, all the more so, that from the 5th century it was adopted even in those countries where previously the Gallican had obtained.

OBSERVATION. "From the earliest Christian times we see the elements of Christian song coming out of Palestine and Hellas like two streams uniting and flowing on together. From the *Musica Sacra* of the Hebrews, the Chant of the early Christians derived its sacredness, and from the art of the Greeks, its Form, Rules and Beauty." "We must consider the music of the early Christians as congregational or popular singing, constructed according to the method and system of what was then ancient musical art, but penetrated, elevated and inspired by the new Christian spirit."  

"Church Music was studied and the knowledge of it promoted with great zeal by the earliest and greatest amongst the Fathers of both the Eastern and Western

1) "facies non omnibus una, nec diversa tamen;" (the Rites "are not always the same but they are alike".

2) See for an account of the Latin Liturgy before Charlemagne, the epoch-making work of Duchesne, the editor of the *Liber Pontificalis* "Origines du Culte Chrétien. Étude sur la Liturgie Latine avant Charlemagne par l'Abbé L. Duchesne, membre de l'Institut." Paris, Erneste Thorin, 1889.


4) Idem, loco citato vol. II. p. 11.
Churches. Some, from the earliest periods took care to provide specially appointed singers to render it in a more artistic manner, whilst in many places singing schools had already been erected and endowed."

"Church Song attained a very high level through the zeal and ability of St. Ambrose, Bishop of Milan (ob. A.D. 397). He was not only himself well skilled in this sacred art, but he interested himself very actively about it, and was thenceforward regarded as the originator of a regular musical system and of some special method of singing. In what precisely the beauty of Ambrosian Chant consisted we have no means of determining. Those probably come nearest the truth, who are of opinion, that the secret of its power on the emotions lay in its extreme simplicity and metrical movement." 2)

Pope St. Gregory the Great (590—604) was the first to collect into one uniform whole the previously scattered and varying chants of the Liturgy. For the special religious functions celebrated by the Pope with the Roman Clergy in the Station Churches, he arranged and fixed the Liturgy in the *Liber Antiphonarius* 8) (Book of Antiphons or alternated chants). The better to carry out his reform he founded a special singing school in Rome, in which he himself taught. From this school went forth teachers of the Roman Liturgical Chant to England with St. Augustin in A.D. 596."

**OBSERVATION.** The first *Ordo Romanus* speaks of two Chant Books; — the *Cantatorium* which previous to St. Gregory's time was used by the Deacon when singing the *Graduale* and similar *solo* chants; — and the *Antiphonarium*, which contained the Introits, Offertories, Communions and Antiphons and was used by the *Schola Cantorum*. 3) In this school boys from a very tender age destined for the Ecclesiastical state were educated. Before Gregory's time it was called the *Schola Lectorum* and served as a seminary for the Deacons, 3) who were required to possess a good voice and abilities for singing the *solos* of the Gradual. At the Council held in 593, in consequence of abuses that had arisen, Gregory dispensed the Deacons from the singing of the Gradual. 4)

In the 7th century Pope Vitalian (A.D. 657—672) sent Theodore to Canterbury as Archbishop with companions to instruct in the Chant; and in 679, the Roman singer John, taught the English Monks and Ecclesiastics. In 716, the monk Wilfrid, (St. Boniface), with his companions preached the Gospel to the German nations, and as they were well acquainted with the Roman Liturgy, so also did they introduce the Roman Chant. Pope Zachary (A.D. 741—752) encouraged the Apostle of the

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2) "Was ist ächte Kirchenmusik?" Schlecht (Geschichte der Kirchenmusik) pp. 9 & 10. This explanation is justly deemed incorrect by Fr. Ambros Kienle, where at pp. 150 of his *Choralgeschichte* he writes: "The Ambrosian Chant was rhythmically free and not metrical; finally it was in part very simple, and in part richly melodic, as contemporary songs and the fragments that have come down to us testify. The differences between the Roman and Milanese Chant was much less than what is imagined."  
3) Medieval writers use the expression *Antiphonarius Cento*. According to Du Cange (*Glossarium medice et infinita latinissimae*), Rupert von Dantzig at the year 561, and Rudolph von Siceto (A.D. 1220) write: "Gregorius... Antiphonarius regularitatis romanicae." The word *centonizans* signifies to collect or bring together from various sources, *ex variis libris describere*, *exercere*. See also Giov. Batt. Martini, "Storia della Musica" vol. II. p. 105. The derivation from *centum* = *purgae* to prick or pierce, cannot be upheld, as this word is only employed in the sense of pricking or urging on an animal, never in the sense of writing or pricking with the *stilus*.  

5) ["Honorius, 4th successor of Augustin in the metropolitan See of Canterbury, was a monk of Mount Celius at Rome, and one of the first companions of St. Augustin in his mission to England. He was a disciple of St. Gregory, and had learned from the great Pontiff the art of music, and it was he who led the choir of monks on the occasion of the first entrance of the missionaries thirty years before at Canterbury." Montalembert, "Monks of the West", vol. III. p. 447. *Translator.*]

6) See Duchesne, l. c. p. 110.  
8) Duchesne, l. c. p. 162.
Germans to do away with the Gallican Liturgy which had been extensively propagated throughout Franconia.

In 760, Pope Paul sent an Antiphonarium and a Responsorium to King Pepin, but it was chiefly due to the energetic efforts of Charlemagne, who had specially addressed Pope Adrian (A.D. 784—791) on the subject, that the Roman method of chant was established throughout Franconia. In Germany and France renowned schools sprang up, especially in connection with the Cathedrals and Monasteries, so that daily, and at every hour of the day, in thousands of churches the praises of God resounded in one uniform strain. In this way a certain fixed tradition grew up, at least as regards the manner of rendering the Chant."

Whether Pope Gregory made use of the letters of the Alphabet or of symbols (points, accents, &c.) to designate the sounds is uncertain; but it is certain that whatever signs he adopted they were not adequate to determine the intervals with exactness. In course of time this imperfect method of notation rendered necessary some kind of oral tradition, which however differing in different localities completely destroyed in the course of time all uniformity in rendering the Plain Chant melodies.

OBSERVATION. Duchesne in his *Origines du Culte Chrétien*, p. 98, writes: "The Popes confined themselves [in their efforts to diffuse the knowledge of the Chant] to sending copies of their liturgical books, without making any special provision as to the use that should be made of them. The persons whom the Frankish Kings, Pepin, Charlemagne and Louis the Pious charged with the execution of the liturgical reform, did not consider themselves prohibited from supplementing the Roman books, and even inserting those portions of the Gallican liturgy which they thought worth while preserving. Hence arose a liturgy of a rather composite character, which, spreading abroad from the Imperial chapel throughout all the Churches of the Frankish Empire, finished by finding its way to Rome itself, and there supplanting little by little the ancient use. The Roman Liturgy, since the 11th century at least, is nothing else than the Frankish Liturgy, such as it was elaborated by Alcuin, by Helisachar and by Amalarius. It is also strange that the ancient Roman books, those which contained the pure Roman use up to the 9th century, have been so carefully eliminated, that not a single copy of them survives." What is said here of the Liturgical books, may also be predicated of the books of the Chant, of which not one extant goes back farther than the 8th century. The so-called *Sacramentarium Gregorianum* (1) which Pope Hadrian sent to Charlemagne by John Abbot of Ravenna, (2) between 784 and 791, was altered in the copying and Gallican elements were introduced. Moreover it contained only the Roman Station-festivals, with additions made by Popes that came after Gregory, so that Duchesne l. c. p. 119 justly observes that to avoid mistake it should rather be called the *Sacramentarium Hadrianium*. A similar fate may have befallen the *Antiphonary* the same which John the Deacon speaks of, and which even in his time was chained to St. Peter's altar.

Guido, surnamed of Arezzo (3) made good use, during the first half of the 11th century, of the horizontal lines discovered by the Flemish Hucbald of St. Amand (A.D.930),

1) See the edition of Muratori, *Lit. Rom. vetus*, Tom. II.
3) According to latest discoveries (revue de l'art chrétienne, 1888) Guido was educated in the monastery of St. Maur des Fossés, Paris. See concerning him the article of Fr. Otto Kornmüller in the Cézardien-Kalender of 1876, and in the K.-M. Jahrbuch of 1887 and 1890.
for systematically fixing and naming each note, and there-
by considerably facilitated the study of music. Quite
a crowd of theorists from the 9th to the 15th centuries
busied themselves with explanations of the Scale, and
with rules for the teaching of singing, of the Modes, of
Rhythm, &c. During the course of the 12th century the
various manuscript codices written in neumes were trans-
ferred into the clearer and larger [Gregorian] staff notation.
But, the character of these translations was very much
determined by locality, as the possibility of multitudinous
interpretations and renderings of the neumatic signs gave
rise in the 11th century to different ways of chanting one
and the same text, according to the teaching which the
singers received in the several Cathedrals and Cloisters.

The principle however that the Gregorian Chant was
the special liturgical music of the Church was never sur-
rendered. Even, when in the course of time, the several
Teachers and Dioceses contended with laudable zeal for
the genuineness each of their own reading, and sought
to outdo one another in assertions and arguments to prove
the identity of their several melodies with the original
text of St. Gregory, in all places, the principle of decla-
matory melody founded on the Diatonic Scale remained
intact and unimpaired. This principle was still in force
in the 13th century, when a beginning was made to ab-
reviate the melodies themselves which in course of time
had become overlaid with the too artistic ornamentation or

1) Fr. Uto Kornmüller in the K.-M. Jahrbuch of 1886 and 1889,
published an epitome of the mediaeval Theorists. The principal names
arc: Remigius of Auxerre, Notker, Hucbald, Regino von Prüm, Odgo,
Guido, Berno, William of Hirsau, John Cottonus, St. Bernard and
his school, John de Garlandia, &c., &c.
2) In K.-M. Jahrbuch 1890, p. 98, Fr. Uto Kornmüller writes:
"It is bad logic to infer from the uniformity of the notated
manuscripts and their resemblance to those in neumes, the identity of these two
classes of manuscripts. The opinion that the notated melodies are
a correct translation of the neumes, and consequently genuine Gregorian,
cannot be received."

In 1582, appeared the Directorium Chori; in 1587,
the Cantus ecclesiasticus officii maj. hebd.; in 1588, the
Praelationes in cantu firmo, all edited by Guidetti under
the auspices of Gregory XIII, and Sixtus V: in 1614, and
1615, the Graduale Romanum appeared from the Medi-
çean printing offices, and in 1614 the Rituale Romanum
at the desire of Pope Paul V, whilst in 1611 was printed
in two folio volumes, the Antiphonarium Romanum, by
Joachim Trognäsius in Antwerp. The Hymns, which
Giov. Pier-Luigi da Palestrina had already published in
1589, were by order of Urban VIII in 1644, again re-
edited with the accompanying Chant according to the
revised text. In fine, in obedience to the Decrees and
wishes of Trent, quite a laudable rivalry was soon de-
developed everywhere to publish large and small editions of
the Chant for use in the various functions, and with a
view to facilitate its acquirement.

In our own time Pius IX, in 1869 undertook a further
revision of the Choral Books, and ordered that appropriate
chants be provided for all the offices introduced into the
Liturgy since the 17th century. He entrusted this work
to the Sacrorum Rituum Congregatio (S. R. C. = Congregatio charged with the guardianship of the Liturgy and Sacred Rites), which with the concurrence of the Pope nominated a special commission of five skilled and competent Professors. This commission determined the fundamental principles of the Roman Chant as they were embodied after the Council of Trent, though not yet generally fixed or adopted uniformly in all their bearings, and examined the new melodies for new offices that were put before them.1)

But since 1884, we have a complete and authentic edition of all the liturgical books which contain the Gregorian-Roman Chant. This colossal and costly work was undertaken by the Pontifical printer, Frederick Pustet of Ratisbon, to whom, in consideration of his enterprising spirit, an exclusive printing privilege of thirty years was granted by the Holy See, whilst all proprietary rights remain reserved to the Sacred Congregation.2) The several editions brought out by De Voght, and E. Duval of Mechlin, those by Jacques Lecoffre of Paris, the RheimsCambrai edition, the Liber Gradualis of Dom Pothier and others similar, were submitted to the Holy See after they had been published; and the Holy Father was pleased to signify his appreciation of the praiseworthy zeal displayed by both authors and editors in their efforts to promote the study and practice of Plain Chant. The principal difference however between these private enterprises and the official editions of the Sacred Congregation of Rites, lies in the fact, that every single sheet of this latter was sent for revision to the Commission established by the Holy See; which having examined it as it came before them, and made the necessary corrections, passed it on to the Sacred Congregation where it was stamped and sealed and delivered over to the printer. The Brief of the Holy Father dated May 30th 1873, says: "We particularly recommend this edition to all local Ordinaries; the more so, as it is Our sincere desire, that in all Dioceses and localities, as in other liturgical matters, so also in the Church Chant, the same customs be uniformly observed as prevail in the Roman See." Notwithstanding this explicit declaration of the mind of the Supreme Pontiff, disputes, suspicions and doubts arose as to the authentic character of the official editions, and Rome was obliged to confirm in 1877, what Pius IX had so clearly expressed. The sincere desire of the latter Pontiff, which so closely resembled a command, was reiterated in a similar sense by his glorious successor the reigning Pontiff Leo XIII.1)

Moreover the Sacred Congregation has again and again issued clear precise and definite answers to the many queries, doubts and difficulties that have arisen regarding the authenticity of these choral books, declaring them to contain the canus legitimus. Finally, when the so-called "Congress for Liturgical Music", which was assembled in Arezzo2) in 1882 impugned, though only indirectly, the official editions, with a view to having substituted a still newer edition based upon scientific and

1) Dr. Thalhofer writes in his Handbook for Catholic Liturgy, Freiburg, Herder, 1887, p. 38: "The Church authorities are certainly not to be blamed, if, recently, the better to bring about all possible uniformity in liturgical chant, they did not rely upon the ever unsteady archaeological principles, but, in the official edition of the Choral-books, kept steadily to melodies now long established in use." See also, pp. 549 et seqq.

2) The position which some wish to make for science and archaeology against the Liturgy and liturgical chant must be decidedly rejected. Nowhere does the Church take a more decided stand than in the Liturgy. Archaeological science comes in only as a helpmate not as a judge; she can help to its better understanding; and within certain limits co-operate, but she has no right to command. See Musica Sacra, 1889, pp. 58 et seqq.

1) See Preface.
2) On the History and results of this see "Offene Briefe" von Prof. J. Lans, Regensburg, Pustet.
archaeological principles, the Sacred Congregation put an end to all further discussion by a Decree of April 26th, 1883. As a consequence of this Decree, came the order, that all copies of the Antiphonarium and Graduale should bear on the title page these words: "cura et auctoritate S. R. C. digestum Rome", and that the chants contained in the Missal, Ritual and Pontifical, precisely because these books were now obligatory for the universal Church, should no longer be allowed to see the light, even in extracts, without the express approval of the Sacred Congregation. In consequence of these public acts, the official editions were received, even before April 1883, in the majority of the Dioceses of Germany, America and Holland; whilst the Synods of Westminster, 1873 and Maynooth 1875 solemnly accepted them and recommended them for England and Ireland. Since the recent Decrees of the Holy See they are gradually being adopted in many countries and dioceses where previously private editions had been in use, and all publishers, who henceforward undertake to publish Missals, Rituals and Pontificals, are obliged by the S. Congregation to adhere scrupulously to the *typical editions (editiones typicae)* both as regards the melodies themselves and the method of notation.

1) On this Decree see J. Bogaerts: "Le Congrès d'Arezzo" and Cæcilian-Kalender for 1884 as well as the periodicals "Sémaine religieuse du Diocèse de Périgueux et de Sarlat" 1883, N°. 43 and following, and "Sémaine religieuse du Diocèse de Laval" 1883, N°. 42.

2) Notwithstanding that from the havoc wrought during the 19th century in those nurseries of art and liturgy, — Monasteries, Cathedral and Collegiate Church, — zeal for the production of Gregorian chant has grown cold, there remains the fact that the Cæcilian Union in Germany for the improvement of Church Music approved by the Holy See, gives us ground for hope that not only in large Churches, but even in the smallest and poorest, a general study of Gregorian chant will grow up, especially as copies of the Choral Books are now so procurable in their cheap stereotyped editions. See: "Musica Sacra"; 1880, pp. 30 et seqq.

CHAPTER 3.

WHY WE SHOULD ESTEEM PLAIN CHANT.

Bound up as Gregorian Chant has been with the ceremonial of the Catholic Church and pervading her whole liturgical existence, it is an essential part of the Liturgy. The language to which it is wedded is sonorous and dignified; the place where it is heard is holy; and the melody itself is simple and clear yet sublime. All this determines its purpose, fits it to be an integral part of the Church’s worship, and discloses to us the influence of that Divine Spirit which governs the universal Church. “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.” Thus far Ambros writing of the Liturgy, but the passage is equally applicable to Liturgical Chant. “We can scarce imagine,” writes the same author in his History of Music, “a more expressive manner of singing, or one that so thoroughly satisfies all the demands of the Liturgy. The History of Art... must recognise the great dignity, immense simplicity and penetrating force of the Gregorian melodies that are still used in the Church.” The Protestant Thibaut in his little book, “Purity in musical art”, says that “the Ambrosian and Gregorian melodies and intonations (as far as we know them) are truly celestial; — created by genius in the happiest ages of the Church and cultivated by art, they penetrate the soul far more than most of our modern compositions written for effect.” Otto Kade, editor of the Luther-Codex of 1530, writes (1871) in the Introduction: “Gregorian Chant or Choral Song in its wider
signification — *vox verbi divini* — is among all the products of the Church’s energy, her most substantial, peculiar, deeply tender and most beautiful creation. Nothing in this world equals the inestimable value of these wonderful characters and song-forms, on which the Church has been labouring for a thousand years in order to bring them to perfection. No music touches them in their expressive melodic phrases; they constitute the most mysterious tone-language in the world and form the most precious possession of a community, which, in this rich selection of song-forms, one for every liturgical text and sometimes even two, finds a central point where Art and Religion meet. They are the Bible in music.”

“The Chorál (cantus gregorianus),” writes Witt in his *Musica Sacra* (1868 pag. 90), “is the most finished “and most sublime production of that Art-eepoch, when “Melodies were found, without having to think of their “accompaniment or harmonization: it is an imperishable, “unattainable master-piece of natural musical decla- “mation.””

The Council of Trent in few but decided words, commanded the “teaching and cultivation of the “chant in Diocesan seminaries and similar institutes.” Thenceforward Rome and several national and provincial Councils enacted similar Decrees.  

1) Dr. Witt in *Musica Sacra*, 1868, p. 90.  
2) Conc. Trid. Sess. XXIII. cap. 18, de reform. “Grammatices, cantus, computi ecclesiastic, aliarumque bonorum artium disciplinam discent.”  
3) The Council of Rome 1725, the Provincial Council of Baltimore 1837, the National Synod of Baltimore 1866, the Provincial Council of Cologne 1860, several Pastoral of Bishops; e.g. of the Card. Archbishop of Mechlin, of Bishop Valentine of Ratisbon take up and recommend with great earnestness the cultivation of Gregorian Chant. The “Collectio Lacensis” i.e. Acta et Decreta Sacrorum Conciliorum recentiorum. Vols. 1—6 at Freiburg in Breisgau published by Herder from 1870—1884 bring together the several Decrees and Resolutions passed on this subject by the several Provincial Councils occurring from 1837 down to 1869.

The active life of Catholic Art (as developed in Architecture, Sculpture and Painting) must breathe and palpitate as well in Church Music and Plain Song, for it is universally acknowledged that all arts flourish hand in hand with the Church. It is but a duty of justice to restore to this worthy but long dishonoured Chant its early esteem and symbolism of unity. 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.” “The Chorál 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, entones the wedding song; and the “friends of the bridegroom join in holy love and joy.””

The Gregorian is of quite a different artistic construction “from modern music, it has melodies of a peculiar kind, “that require peculiar treatement.” 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 to acknowledge its sublimity and grandeur.  

1) Ambergere, Pastoraltheologie, II. Vol. p. 228.  
2) M. l’Abbé Cloët, Recueil de mélodies liturgiques, Tom. II.  
3) The unreasonable denunciations of Gregorian Chant as being gloomy, wearisome and ice-cold, or as Luther called it “the cry of the wild ass”, here find their explanation. The experience: corruptio optimi pessima is painfully verified in the matter of Gregorian Chant; but the fault lies not with the Song, but with the Singers. Luther in another place writes: “We have for good example adopted the beautiful music employed under popery on Vigils, Dead Masses, Funerals &c., have printed it in this little book of music, and mean to have it to take care. 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.”

Magister Choraliarum.
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CHAPTER 4th.

DIVISION OF THE BOOK.

In order to facilitate the study of the Principles and Practice of Plain Chant the entire matter of this Manual may be classified under the following heads: 1st, Preliminary Notions; 2nd, Plain Chant, Theoretical and Practical; and 3rd, Further notions of Plain Chant.

PART 1st. PRELIMINARY NOTIONS.

It is not our intention to compile a method for teaching singing, yet as plain chant demands the knowledge of those elementary principles which are usually met with in ordinary singing grammars, it becomes necessary for us in this first part to treat in a condensed manner of sounds, intervals, notes, lines, clefs, rhythm, management of the voice, pronunciation, &c. &c.

PART 2nd. PLAIN CHANT, THEORETICAL & PRACTICAL.

This part divides itself into two sections, a) Theoretical, in which we explain the nature of the old Gregorian modes and their employment in simple choral chant; and b) Practical, where we introduce our pupils in short paragraphs to an acquaintance with the Church Calendar, with the arrangement and use of the several liturgical books, and with the whole domain of catholic Gregorian-Church music in one comprehensive view.

From the 10th century musical theorists were accustomed to divide all choral chant into accentus and concensus.

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 omit the instrumental and occupy the place this has usurped."

2) 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 Concensus, 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,

A Benedictine Father of Beuron in the Danube valley, in his little book dedicated to the German Hierarchy: Choral and Liturgy, Schaffhausen, Hurter, 1865, has taken up the cause of singing the Chant very warmly. He clamours for a proper method of singing the Chant, and names as a primary and essential principle for good execution a correct idea of its importance in Christian worship and of its connection with the Liturgy. (This book is translated in 1st vol. of Lyra Eclesiastica.)

A still more complete and valuable work for promoting good rendering of the Chant is the "Mélodies Grégoriennes" of the Benedictine Father of Solesmes Dom Joseph Pothier.

1) In "Tractatus Musicius" etc. of P. Meinhard Spiess, cap. 15, p. 70.
3) Complete edition of his writings. 2 vol. p. 337: "The human voice which is the immediate organ for delivering the Sacred text, and not instrumental ornamentation, or I should say, that trivial fiddling
PART I.
PRELIMINARY NOTIONS.

CHAPTER 5th.
NAMES OF THE NOTES.—CONSTRUCTION OF THE SCALE.

I. As speech preceded writing, so also did choral song precede any method of notation. It was long before any successful attempt was made to indicate in writing the different musical sounds according to their acuteness or gravity, their length or brevity, their strength or delicacy.

The theorists of the middle ages\(^1\) followed Boëtius (ob. 524), who displaced the Greek (enharmonic-chromatic) system by his latin (diatonic) alphabetical notation, although he retained the Greek words for naming the sounds. As lowest note of the scale he fixed \(la\), an octave under \(Mese (\muη\sigma\eta)\) or the middle note of a man's voice.

There is no authentic evidence that Gregory the Great indicated the musical sounds by letters, still less that he established any system of notation; in all probability, he availed himself of simple and grouped marks of accentuation. Very early however the first 15 letters of the Alphabet from A to P were employed for naming the sounds which were also known as the "Boëtian letters." Later on, and for a prolonged period, the seven first letters of the Alphabet written in different ways were adopted for the usual fifteen sounds, namely:

\[
\text{A B C D E F G a b c d e f g a a.}\)

\(^1\) See on this subject K.-M. Jahrbuch, 1886 & 1887, in Kornmüller's Article "Die Musiktheoretiker". The History of notation will be found fully treated in the "Studien zur Geschichte der Notenschrift" of Dr. Hugo Rieman, Leipzig 1878, also in Ambros "Geschichte der Musik" II. Vol. and in P. Ans. Schubiger "Die Sängerschule von St. Gallen," and Mus. S. 1889 in the article "Die Interpunktion und der Choralgesang."

\(^2\) In modern notation: \[\text{\(\frac{\text{3}}{4}\)}\]
After the first seven letters the tones and semitones returned in the same order. Theoretical writers fully a hundred years before Guido’s time (born about A.D. 1000) added the Greek letter Gamma below the scale, and extended it upwards to ee, so that Guido’s scale numbered 20 sounds, thus:

\[
\begin{array}{cccccccc}
\text{Graves} & \text{Finales} & \text{Acute} & \text{Superacute} & \text{Excellentes} & \text{Superadd}
\end{array}
\]

Each group of four notes, with the semitone variously located, was called a Tetrachord, and the union of all the Tetrachords in a continuous scale was called the Systema maximum.

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).

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 acute, "(acute or sharp), from their high acute sound; the super-"acute, because still higher than the acute; and the ex-"cellentess, (excelling), because surpassing all the others in "the pitch and fineness of their tone." Each of these sounds had no fixed pitch, as in modern music; a for example might be sounded as our c, provided only the semitone which occurs between B-C, E-F, a-b, b1-c, e-f, aa-bb, bb-c be retained in its proper place.

Guido himself, or Guido’s school has also the credit of adopting the syllables ever since used in Solmisation.


2) See the article: “Die Choralkompositionschiehe vom 10.—12. Jahrhundert” of P. M. Kornmüller in “Monatshefte für Musikgeschichte” 1872, p. 63.

or softening, for the notes C D E F G a. They were the initial syllables of a verse in the Hymn sung on St. John the Baptist’s Festival.

Ut queant laxis
Resonare fibris
Mira gestorum
Labi reatum,
Sancte Joannes.

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

This position of the semitone between the 3rd and 4th degree is also verified in the scale or hexachord from G to e, g to e, 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 Trionono or augmented fourth. These six sounds were marked with the syllables ut, re, mi, fa, sol, la, and as mi falls on e and fa on f, the semitone was always designated as mi fa.

**Observation.** Together with the alphabetical designation ten of the twenty sounds can be indicated by two, six by three, and four by one of the six syllables.

---

1) This Hymn was written about 796 by Paul Warnefried, known as Paulus Diaconus. Guido utilised the melody of it then in use, to facilitate for his pupils the striking and naming of the Tones, as the several lines of the verse commencing with C proceeded in regular order through the notes of the scale to a. On the syllable sa however, c occurred again. In a Montpellier Manuscript belonging to the 10th century the same melody is given to the Ode of Horace “Et mihi nome”. It cannot now be decided whether it was originally composed for the Ode or for the Hymn “Ut queant”. See Coussemaker in his “Histoire de l’harmonie au moyen-âge”. Paris 1852, p. 103, table X. The melody was added according to the wish of the S. Congregation by one marked as “second” in the official editions. It is worthy of remark that St. John the Baptist well into the 17th century was honoured as Patron of Singers, because of the reference made in a portion of the Hymn: “Qui reformasti genitus perempta organa voces”, as at his birth speech was restored to his father, Zachary.
according to the position they occupy in the hexachord, as in the following table:

<table>
<thead>
<tr>
<th>supraoctave</th>
<th>T. hyperboleon</th>
<th>T. signum</th>
</tr>
</thead>
<tbody>
<tr>
<td>ea</td>
<td>la</td>
<td>la</td>
</tr>
<tr>
<td>dd</td>
<td>la sol</td>
<td>sol fa</td>
</tr>
<tr>
<td>cc</td>
<td>sol fa</td>
<td>Pfa mi</td>
</tr>
<tr>
<td>bb</td>
<td>la mi re Nithec hyperboleon</td>
<td>fa ut Trite diezeugmenon</td>
</tr>
<tr>
<td>aa</td>
<td>sol re ut Paramete hyperboleon</td>
<td>la mi Nithec diezeugmenon</td>
</tr>
<tr>
<td>g</td>
<td>f</td>
<td>e</td>
</tr>
<tr>
<td>f</td>
<td>la mi Nithec diezeugmenon</td>
<td>d</td>
</tr>
<tr>
<td>e</td>
<td>la sol re Paramete diezeugmenon</td>
<td>c</td>
</tr>
<tr>
<td>d</td>
<td>sol fa ut Trite diezeugmenon</td>
<td>b</td>
</tr>
<tr>
<td>c</td>
<td>Pfa mi Paramese</td>
<td>a</td>
</tr>
<tr>
<td>b</td>
<td>la mi re Meson</td>
<td>G</td>
</tr>
<tr>
<td>a</td>
<td>Diazeusis</td>
<td>F</td>
</tr>
<tr>
<td>G</td>
<td>Fa ut Parkyphon meson</td>
<td>E</td>
</tr>
<tr>
<td>F</td>
<td>la mi Hypate meson</td>
<td>D</td>
</tr>
<tr>
<td>E</td>
<td>sol re Lichanos hypaton</td>
<td>C</td>
</tr>
<tr>
<td>D</td>
<td>la mi Hypate hypaton</td>
<td>B</td>
</tr>
<tr>
<td>C</td>
<td>fa ut Parkyphon hypaton</td>
<td>A</td>
</tr>
<tr>
<td>B</td>
<td>mi Hypate hypaton</td>
<td>G</td>
</tr>
<tr>
<td>A</td>
<td>re Proslambanomenos</td>
<td>F</td>
</tr>
<tr>
<td>G</td>
<td>ut</td>
<td></td>
</tr>
</tbody>
</table>

The three Hexachords¹) beginning with G, G, g, are called Hexachorda dura (hard), on account of the ⁹, that is b durum occurring in it; the two beginning with C and c are called Hexachorda naturalia (natural), because neither a ⁹ or ² occurs in them; and the two beginning with F and f are called Hexachorda molia, because of the presence in both of the b molle or rotundum. 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, |
| G, A, B, C, D, E, |

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

For example, if you wished to sol/ha the modern scales of F or G major, according to the mediaeval system you should proceed, thus:

| f, g, a, b, c, d, e, f, g |
| ut, re, mi, fa (sol) |

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

For a long time this difficult and complicated Guidonian Solmisation or Solfeisation, (according to Tincorisoris) continued in use, until with the extension of the Tone-system below Gamma, and above ee, and the development of the system of the octave and 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 thus octave scales could be constructed without the mutation of syllables.

II. As the Theory of music became still further developed, the efforts to establish a fixed and adequate
method of writing the sounds, in other words notation, were redoubled. All possible musical sounds 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 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 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). Mi-Fa therefore and Si-Do are called natural (also major) semitones. Do-Re, Re-Mi, Fa-Sol, Sol-La, La-Si are five tones.

**Observation.** These five whole tones may, in modern music, be divided into ten chromatic or minor semitones by means of the so-called musical accidents; — the dièsis or sharp represented thus ♯; and the flat thus ♭. The dièsis or sharp raises the note to which it is prefixed, a (minor) semitone, and the note is then called c sharp. The ♭, bimol or flat lowers the note a (minor) semitone, 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.

Every whole tone is divisible into a major and minor semitone: **ex. grat.** c—d = c♯₂/minor c♯₂/major d, or c♯₂/major d♯₂/minor d. The semitone was called by Plato Limma, because it perfect, and not dividing the tone into two equal parts; one part being greater than the other and called apotome or major semitone, the remaining part dièsis or minor semitone. The whole tone is made up of 9 commas, of which 5 are found in apotome and 4 in dièsis. Thus from C to D we have c—c sharp, — dièsis or minor semitone, and c sharp — D, — apotome or major semitone. From G to F descending we have G—G flat, minor semitone, G flat — F apotome, 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, piano-forte 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. The modern chromatic-enharmonic scale therefore is constructed thus:\footnote{5) *tonos* (from τείνειν, to span), *diatonos* is the name given by the Greeks to that scale which from the first note to its octave contains two half tones and five whole tones, consequently made up of the natural principal sounds, (see Definition of Gregorian Chants, Chap. 14.)

\footnote{6) Semitonium a Platone Limma vocatum eo quod non sit plenus tonus sed imperfectus, neque dimidium toni, non enim in duas aequas partes dividit potest, sed inaequalis tantum, quarem alter semitonium majus seu apotome, alter semitonium minus seu dièsis, quae ab apotome superaturn comminata. } Cottonius apud Gerbert, II, 238.

1) On the various proposals made to improve Solmisation by the use of syllables, see my Preface to the Solfège of Bertalotti, second edition 1888.}

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 dièsis, and knows nothing of the enharmonic scale. The sign × (St. Andrew’s cross) raises the note two minor semitones, so, that ×F and G make almost the same impression on the ear; in like manner ♭ (double flat) lowers the note 9/8 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 6th.
PROGRESSION OF THE SOUNDS OF THE SCALE. — INTERVALS.

"The Tones or Sounds of the scale work in with each other in six different ways, namely: as a fulltone, a semitone, a major third, a minor third, a fourth and a fifth. Other relations, so frequent in modern music, such as major and minor sixths, sevenths and octaves, if immediate and direct, are never to be met with in Plain Chant."

An Interval is the distance in acuteness or gravity between one sound and another. Unison therefore is not an interval.

That sound which we take as first in counting is called a Prime.

The distance from any given sound to the next adjoining, 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).

The distance from any sound to the third degree from it ascending or descending 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 (Do-Mi); F-A (Fa-La); or descending B-G (Si-Sol).

A minor third includes one tone and a semitone, as: G-B♭ (Sol-Za); A-C (La-Do) D-F (Re-Fa) B-D (Si-Re).

Anciently this twofold interval was called respectively Ditonus and Semiditonus.

The interval which includes two tones and a major semitone is called a fourth; thus Do—Fa (C—F), i.e. tone, tone, and semitone; or La-Re (A-D), i.e. tone, 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,¹) is not allowed in Gregorian; and it is to obviate this that the b flat is introduced; — the only accidental admitted in Plain-Chant.

The Fifth, (ancient name Diapente) includes three full tones and a major semitone; as: D-A (Re-la) i.e. tone, semitone, tone, tone; or E-B♭ (Mi-Si) semitone, tone, tone, tone; or F-C (Fa-Do) tone, tone, semitone; or G-D (Sol-Re) tone, tone, semitone, tone. This interval is called the perfect fifth; to distinguish it from what is known in modern music as the diminished or false fifth; consisting of two tones and two semitones, e.g. B♭-F (Si-Fa). This is but the inversion of the objectionable tritome, and consequently the B must be lowered a semitone and so made to constitute a perfect fifth.

The Octave (Diapason) includes five whole tones and two semitones, that is to say the entire scale. Hic canendi modus varissime in cantu usitat us reperitur, writes Engelbert in the 13th century. It is met with only twice in the Choral Books, in the solemn Ite missa est, and in the Amen of one of the melodies of the Credo; but in the latter instance the Octave is separated from the first of the scale by a breathing space. As already observed sixths or sevenths are sometimes met with but having a

¹) "Tritonus, constans tribus continuis tonis, diatessaron non reputatur." Guido of Arezzo.

²) Unisonus quasi unus sonus; . . . non est modus neque cantus, quia cantus est inflexio vocis, i.e. omnis cantus qui inflicit vocem variat sonum. Ibid. p. 63.
connecting note between. For example, re-la-si (tonus cum diapente); re-la-si (semitonium cum diapente); re-la-do (semiditonus cum diapente).

CHAPTER 7th.
NOTATION. — CLEFS.

I. The notes now used in Plain Chant are signs which by their shape indicate the relative duration of the sounds, and by their position the names of the sounds and their respective acuteness or gravity.

1st. Shape. John Guidetti distinguishes three shapes of notes which are now also employed in the authentic choral books, namely a), longa i.e. long (note); it is used either to indicate an accented syllable, or to initiate or end a connected group of two, three, or more ascending or descending notes. As the accents in speech are not all equally long or strong, so neither are the longa nor the, b), brevis (short note). The time value of this note is regulated by the greater or lesser length of the syllables with which it may be united, and sometimes approaches the longa, sometimes the semibrevis; c) semibrevis is about half of the brevis.1) In none of these three forms is there any fixed or regular measure of time.

1) In the Medicean edition of the Graduale Romanum the brevis is placed over short unaccented syllables having but one note to each syllable as | o-ran- ti-6-nem | whilst other editions, especially that of Guidetti, wrote | o-ran- ti-6-nem. The semibrevis is never alone, not even over a short syllable but only in descending groups of notes, e.g. | | | | |. Printed copies of the 16th century are to be met with where single-noted syllables always have the longa. The notion that good accentuation and correct declamation are facilitated when the longa is employed for accented syllables, the brevis for short syllables and the semibrevis for still shorter syllables is not without good foundation. The commission for publishing the official Choral books however finally determined in

OBSERVATION. Up to the 11th century, Plain Chant was usually taught by oral tradition, and the signs then usually employed under the name of neumes (νεόμια sign, or πρόναμα breathing) served for little more than to recall to memory an already well-known melody and especially indicate its proper rendering. The letters of the alphabet served for theoretical instruction, the neumes for already well practised singers and are called on that account note usuales, notes, whose importance the scholars should learn from custom and tradition.

2nd. Position. In order to bring more readily before the eye the names of the notes, Plain Chant writers usually adopted a stave of four lines, later and much more seldom one also of five lines. The notes are placed on, over or under the lines and in the spaces between.

If in the following example we call the first note c, the names of the other notes placed in regular succession on the lines and spaces can be given without difficulty.

\[
\begin{array}{ccccccc}
& e & f & g & a & b & c \\
\text{ut} & \text{re} & \text{mi} & \text{fa} & \text{sol} & \text{la} & \text{si} & \text{ut} \\
\end{array}
\]

In case the melody should extend higher or lower than what may be contained within the four lines and spaces, then recourse is had to what are called ledger lines; thus

\[
\begin{array}{cccc}
\text{la} & \text{a} & \text{b} & \text{c} \\
\text{mi} & \text{e} \\
\end{array}
\]

OBSERVATION 1st. The traditional character of the old notation is so worthy of respect, and its employment in the liturgical books has been so steadfastly maintained for centuries, that to change it into modern

1888 to employ for single notes to syllables either the \( \) or \( \), and the \( \) never alone but only in descending groups as in the Medicean edition.
notation seems neither necessary, useful, nor advisable. Four lines and three species of notes are amply sufficient. Frequently it has been proposed and in some places the proposal has been acted upon, to convert the Gregorian into modern notation, and so facilitate its being taught to the masses; but it should be remembered that the and of modern notation, are tied down to a fixed measured time, whilst it has been proved by experience that singers when exercised on the four line stave, acquire more-speedily a correct knowledge of the intervals, than when using five; and in groupings of several notes ascending or descending, the united smooth rendering thereof is rendered much easier and more comfortable to the eye by the employment of the thick "black" notes than by the open "white" notes.

Nevertheless this system is not to be universally condemned, and those singers and Church Choirs who would rather abandon Plain Chant altogether than take the trouble of learning the Gregorian notation, may be permitted to adopt a translation of it into modern notation, especially if in such editions care is taken to mark the note-groupings of the original by binds or ties. The following excuses for this proceeding may be held valid: 1st the need or desire of insufficiently instructed Choirs, who however are well acquainted with the use of the modern G (violin) clef;—2nd the now common practice of writing the Gregorian melodies in modern notation in the actual written accompaniments; 3rd the decision arrived at by the Pontifical Commission in 1883, of adopting only three forms of notes; , , and , which can be fairly substituted by the modern forms, , , and , provided that the singers study to preserve the free rhythm of the Choral Chant.

To mark the note-groupings over the separate syllables the modern "tie" or ligatura will serve very aptly as for example:

Ký - ri - e e - lé - ison.

OBSERVATION 2nd. The neumes have been mentioned as the notation in use previous to the invention and adoption of the form of notes just explained. The different forms and names of these neumes may be seen in the appendix at the end of this manual. They consist of points, little hooks, strokes and flourishes, which by their shape and position discharged the same service which now falls to our present note-system. The formule of the neumatic notation can be reduced to certain fundamental forms which are still in use and indicate the manner of delivery rather than the exact reading of the melody. They consist of the acute, the grave and the circumflex accent marks, and seem to have been originally a system of stenographic directions for declamation and pronunciation, and the raising or lowering of the voice. These most employed are the: Punctum, Virga, Podatus, Clavis, Torculus, Porrectus, Scandicus, and Clémacus.

Other note signs, such as, Strophicus, Ancus, Oriscus, Quelisma, Pressus, were adapted to very well trained

1) All researches concerning the neumes have more historical than practical value, and archaeological science has yet a great deal to do before all the necessary light can be thrown on these quaint signs. There is a learned treatment of them in Pothier's celebrated work Les melodie Grégoriennes, from which the neuma tables at the end of this book are taken. See also upon the Paléographie musicale, the article of P. U. Kornmüller in the K.-M. Jahrbuch 1890, as well as the posthumous work of Th. Nisard, L'archéologie musicale et le vrai chant Grégorien. Paris, Lethielleux.

2) The Roman Commission on the 1st Dec. 1883, fixed as normal the form , when an accented syllable is under it and when the note following is on the same degree of the scale or lower than the last of the podatus. If however the following note is higher, or the group is placed over a short unaccented syllable then it is written thus .

3) The note groupings of the Medicean edition of 1614, and which also found their way into first the Folio official edition are only abbreviated forms of etc.

Magister Choralius.
singers, and seldom are effective even when well executed. The natural declamation and gravity of the melody do not need these affected mannerisms.\(^1\)

These note-groupings constitute, in a certain sense, the elements of Gregorian Chant, just as words are the elements of speech, and the beauty of the melody principally depends on their judicious alternation.

When in the 12th century the neumatic writing commenced to glide into the square or horse-shoe shape of notation, these old forms gradually disappeared, nothing remaining but the signs \(\bullet, \ast\) and \(\ast\), which even up to the 15th century were also employed in measured music. In the Vatican Library there is a valuable manuscript of the 15th century (catalogued 5129, fol. 169) of considerable historical importance with reference to neumatic notation. A certain Peter Talhandarius, a Frenchman by birth (according to Fétis) complains that the choral books are elegantly but not correctly transcribed; observing: a) that the Caudata \(\bullet\), whether alone or grouped with other notes should be employed only for accented syllables, except in the form of a Clivis \(\ast\). b) The Semibrevis \(\ast\) should never be used alone but only in descending groups in union with \(\bullet\) or \(\ast\), and then only in a group of not more than four notes. These and similar useful observations for breathing and pauses in the longer note-groupings do not appear to have been unknown to the transcriber of the editio Medicea, and were subsequently adopted by the Pontifical commission in order to employ an uniform system in the official Editions.

OBSERVATION 3\(^a\). The word neuma after the 11th century was also used to describe a melodic sequence of several notes to be sung all to the one syllable or vowel. John Tinctoris observes; "Neuma is a song or Chant which hangs on to the end of a word, without a

\(^1\) Gerbert, Scriptores, Vol. I, pag. 5. The Instituta Patrum which date from before Isidor of Seville (ob. 636) give this direction: "Caevemus ne neumae conjunctas nisina morositate . . . vol digunctas inepta exinctate conjungamus.—Sciens debet omnis Cantor quod litera quae ligneant in metrca arte, sit em in neumis musicae artris ligneant."
If Guido had taken the trouble of leaving these rules in writing instead of delivering them viva voce, there would not have arisen so many different opinions concerning the singing of Plain Chant: since everybody follows his own taste and the custom of his country. The present notation of the authentic choral books if attentively noticed, gives us excellent rules both for the correct accent of the words, and the alternation of quicker and slower methods of execution. On the other hand however it must be borne in mind that no method of musical writing will ever be capable of representing perfectly and of itself alone, the movement, life, and peculiar properties of the Gregorian melodies.

CHAPTER 8th.

RHYTHM. — PAUSES.

I. Movement regularly varied according to some fixed rule is called Rhythm, or measure; even measure as well as equal measure. Musical rhythm is verified when one tone is prolonged more or less than another, and sung with greater or lesser force. We have artificial [or poetical] rhythm in the various metres of Poetry, and natural rhythm in the speeches of Prose.

All the human senses are influenced by rhythm. The ear especially becomes wearied and resents a long sequence of sounds of equal force and duration. A succession of weak and strong syllables and their combination as a whole by means of accent constitutes the beauty of speech. In Plain Chant, Rhythm is intimately bound up with the language, and the regular cadence of the latter must be shared by the Gregorian melody. 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.” The natural rhythm of spoken language is therefore the fundamental rule for the rendering of Plain Chant. The even measure (not equal measure) which is observed in a well-delivered speech, the natural melody of speech in undetermined tones must in the practice of the Chant be transferred to fixed Tone-intervals.

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; in a word Gregorian Chant demands “faultless, clear, scientific pronunciation and declamation.”

When a syllable is 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 unaccented 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 depression of the voice; while the single note (if there be but one) over the syllable _Do_ should be delivered with emphasis and power. From what has been said we may gather how faulty is that method of singing which measures out to each note and syllable equal time-value (Isotony or equalitas cantilenæ). 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. 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. E. g. = || | = || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || | 1) Cantus mensurabilis. Franco of Cologne.
ing breath are marked in the ritual Books,\textsuperscript{1} as follows:
1) \textsuperscript{2} is either a breathing mark, useful especially in
drums where there are many singers, in order that
all may begin and end the words together; or it serves
to divide the phrase into members and sections.\textsuperscript{2} 2) This
last object is more generally attained by the simple per-
pendicular line drawn right across the stave, thus \textsuperscript{3};
which also marks off the melodic and rhythmical mem-
ers 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) \textsuperscript{4} This, the double bar, is the sign used to
denote the close or termination both of the intonation
and of the entire phrase or section.\textsuperscript{5}

If an unusual number of notes in a neuma is divided
into two or three sections by a separation of the notes
and without being indicated by the breathing marks $\textsuperscript{2}$ or $\textsuperscript{1}$, the shortest pause is to be made between each
section, just enough in more numerous choirs to keep the
voices together and enable them to grasp more firmly the
melodic phrase and rhythmical division. Let the following
rule for the Pauses be observed: “According to the sense
of the words, or the sentiment, or the solemnity of the
occasion, or the number of the persons present, or the
dimensions and acoustic properties of the place where
Gregorian is to be sung, the Pauses must 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.

\textsuperscript{1} The Folio edition of the Grad. Rom. has only the perpendicular
lines (N\textsuperscript{o}. 2) as breathing marks, but it is understood that at every
punctuation mark in the text breath should be taken.
\textsuperscript{2} In the Octavo edition of the Grad. Rom. these pauses are more
than sufficiently indicated.
\textsuperscript{3} In Introits, and Antiphons this sign marks off the portion to
be intoned (the first word or two).

OBSERVATION. In the most recent editions of the
Roman Choral Books, the breathings and phrasings are
so fully indicated that well trained singers can without
difficulty dispense with any further pauses. It remains
however for the conductor to determine other points of
rest, in groups of notes such for instance as in the
Alleluia neumes, if he thinks it necessary.

CHAPTER 9th.

THE VOICE.

1. To fully acquire the art of singing, and the correct
management of the voice, a competent master is necessary,
and constant practice of solfeggios &c. However a few
theoretical rules may be here given, which if carefully
applied will render material service.

[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.\textsuperscript{1}) The 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 in-
strument, 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 ap-
erture 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:

\textsuperscript{1}) Though we select a trumpet as an example of a reed, we are
aware that it is not classed amongst reed instruments, but the manner
of blowing it is quite similar to the manner in which a reed is set in
vibration.
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 wind-pipe, 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 this 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 well equal to action, and guarded against anything that would prevent their freedom of motion. The drawing in of the breath should be quick, the breathing it forth slow and without violence. Special breathing exercises should be made before singing is attempted. The throat should not
be tightly muffled, the head should be kept 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 tiny voice may be much improved, by a judicious management of the breath, and a low position of the larynx.

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 windpipe 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. It is an equally bad mistake to raise the larynx when singing high notes.

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 naso 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 (klänglos), except with deep contratti 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 wailing 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 binding 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 supply of breath. To begin the sound gently, and then with increasing power continue up to the degree of strength which can be obtained without unnatural effort, 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 its natural compass.

9) In singing two notes successively (especially if it be a distant interval) according to the method so-called of "Portamento di voce"; that bad habit of dwelling on 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 bowing 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 a few months, 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 Sopranis come Bass voices, and from Alti, Tenors, has already produced a multitude of harsh rough Basses, and disagreeable Tenors." ¹)

[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 even if practised daily will not injure the voice but build it up, and give flexibility, persistance and power. "Men's throats are like fire-arms; they are good and in use as long as they are kept polished; otherwise they become rusty." ¹)

[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 overclad, 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 10th.

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, care being taken 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 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 Nauenburgh “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.”

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

1) Of course the natural form or shape of the mouth will modify the tone.

1) "Daily Sing-Studies for all Voices". Breitkopf & Härtel, Leipsic.

Magister Choralis.
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 (spitz). 1)

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 dipthongal, and may be divided, if sounded slowly, into e-o. The simple sound as in soon, is much preferable. In Latin it is universally adopted, (if we except perhaps in France) and it 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)

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,

1) Padre Martini Vol. 3. Page 432. quoting from Vossius 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 stessi conoscere, oscure, e di suon buono."
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-er-e. 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, e tin sæcula, for et in sæcula; Kyrieleison, 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, nctus; 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 declaims 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 11th.

PRONUNCIATION (of Latin). — ACCENTUATION.

I. The Latin language has the vowels a, e, i, o, u (v), (y); and the Diphthongs ae, ae, 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, butyrum, oenomyia and sounded as i. The Diphthongs ae and au, as in sa-cu-lum, co-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, neu, neuter and neutiquam, and in the Greek words Eu-ge and Euphrates, and is to be sounded as a Diphthong. But in all other words where these vowels come together 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 eleison, de-inde, de-itas, di-e-i.


Ui is a dissyllable 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 Spiritu-i, gé-nu-i, vé-lu-i etc.

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 diaeresos, which distinguish them from other words of identical spelling; thus aër, aëris (to distinguish it from aeris).

V, v in early Latin is often written for U; as in vnvm for unum; and is then pronounced of course as the vowel U: but when used as a consonant in such words as verta, vox, silva etc. it is pronounced as our English v in voice.

The Consonants are b, c, d, f, g, h, (k,) l, m, n, p, q, r, s, t, x, (z); and for them the general rule is: Pronounce them as they are pronounced in English. The exceptions are 1st with regard to the letter c. C before e, i, y, æ, ã 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-ba-vit, Cy-re-ne,

ca-sus, ca-lum, cen, should be sounded as if written tsche-drus, tschi-ba-vit etc. When however c comes before h itself, it is pronounced as k, e. g. chirotheca will be kirotheca. Sc before the same vowels is sounded as sh in should; thus descendit, read as if deshendit. Sch is to be separated: Pas-chà, schola. Xc, before e, i, y, etc. is as gsh in egg-shell: thus excelsis, should be pronounced as if written eggshelis. Double cc, before the vowels mentioned is pronounced as te, e. g. Éce, pronounced Elsche. The 2nd exception is with regard to the letter j, when used as a consonant in the words Juda, Jerusalem, jam, juxta etc. 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 Juda, Jerusalem, Jesus etc. 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 zi, e. g. o-ti-um, gra-ti-as, justi-ti-a, are equal to, o-zi-um, gra-zi-âs, yu-sti-zi-a. Except from this rule foreign names such as Aegypti-i, and when another i, 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 suum, they are pronounced according to the rules already given. Sequatius and loquitus, 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, antoriginem, and not ante originem. In the official edition of the Vesperal, this is indicated by the sign placed where the hiatus occurs. In the Directorum chori (same edition) page [42], miliiangelorum = miliangetorum, or supernae 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 Kyri-e-leison. 1) 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 hyphens 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, lau-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-ptus, pa-stor, ho-spes; on the other hand man-da-vit, San-ctus (although in singing the n must not be allowed to interfere with the a) red-em-ptio. Double consonants are pronounced separately; e.g. pos-ses-si-o-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 singing. In words of more than two syllables, the official Edition of the Ritual Books marks the accented syllable with a little stroke, thus, ré-di-me. So that we need only give rules for monosyllables, and disyllables. Monosyllables are always accented. In disyllables the accent falls (unless otherwise marked) on the first syllable; thus: má-ter, hó-mo. Hebrew names such as Sion, Jacob, etc. 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 inflected 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-nēs; hó is accented, mi is short, nēs 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 homini-bus, 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

1) [This insufficient pronunciation of the word is unfortunately very common. Also the te-i, is made one syllable and pronounced as the English tie, which is wrong; the e and i should be sounded separately.]
were the purpose of distance posts in the recitation. Even in English a continuous succession of monosyllables and disyllables 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 etc. He who reads and accentuates well, and is gifted with a good voice and sufficient technical knowledge, must sing Gregorian effectively.

CHAPTER 12th.

EXERCISES.

Striking the note, 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. Fet's 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; 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 better than Pianoforte).

We are said to sing flat when the voice falls a little from the true tone of the note; sharp when the voice is somewhat higher than 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, (on words in order to acquire the correct accent) and should be repeated again and again, until the student acquires steadiness and purity of intonation. 1)

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1) Quintilian says: "Phonasceis et oratoribus, necessaria est exercitatio qua omnia convalescunt."
IV.  
unigenti Jesu,  
mi-se-re nobis, depreca-tionem nostram, salutare tuum.

V.  
No-ster, clemens, vi-vit, regnas, potens,  
sempere. Ego sum pastor bonus, ad portas paradi-
 
VI.  
vi-ta a-ve, semper Virgo  
canunt De-o. Tradent enim vos in concilii su-is, et fiae-gel-labunt vos.

VII.  
Tritonus. Perfect fourth.  
fa sol la si, fa si, fa sol la sa, fa sa  
Tritonus. Perfect fourth.  
si la sol fa, si fa, sa la sol fa, sa fa.

VIII.  
Lecto sancti Augustini  
Episcopi super Psalmos. Tu autem Domine misere-re
 
IX.  
Sancti per fidem vicercunt regna. Adhuc sit anima me-a.  
Gratias a-gens bene-dixit Domi-num. Ori-etur in di-e-bus  
Domini abundanti-apacis et dominab-tur. Hodi-e  
in terra canunt Angeli, hodi-e exsultant ju-siti. Allelu-ja.

X.  
Re mi fa sol la si ut re ut si la sol fa mi re  
Beatus vir, qui timet Domi-num, be-ne-di-ce-tur.

Beatus vir, qui timet Dominum, be-ne-di-ce-tur.
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)

Ter ter-ni sunt mo-di, qui-bus omnis can-ti-lé-na
\[
\text{From } 3 \times 3 \text{ (9 without unison) Intervals is every song}
\]
con-té-xi-tur, sci-li-cet: U-ni-so-nus, Se-mi-tó-ni-um,
\text{constructed, namely: Unison, minor second} \left(\frac{1}{2}\text{ Ton},
\right.
To-nus, Se-mi-di-to-nus, Di-to-nus, Di a-téssa-ron,
\text{fulltone, minor Third, major Third, Fourth,}
Di-a-pén-te, Se-mi-tó-ni-um cum di-a-pén-te, To-nus cum
\text{Fifth, minor Sixth, major}
\text{di-a-pén-te, ad hac mo-dus di-a-pá-son. Si quem}
\text{Sixth, then the Octave.}
\text{Who wishes}
\text{de-lé-ctat cantus hos mo-dos es-se cognó-scat.}
\text{to enjoy song, must know these intervals.}

¹) In Coussemacker, Script. Tom. III. pag. 425; also in 1ˢᵗ and 3ˢᵗ vol. several similar combinations are found. The example here given is also found in Glarean and Gerbert.

²) In Coussemacker the following sentence is also put to music in different Intervals. "Cumque tam paces clausulis tota armonia formetar, utilissimum est, eas alte memoriae commendare, nec prius ab hujusmodi studio quiescere, donec vocum intervallis agnitis harmonia totius facilissime quae sit comprehendere notitiam." In other words "practise a little, zealously and continuously, and you will learn to strike the notes securely.”

OBSERVATION. The best exercises for ear-improvement, recitation, pronunciation, and intervals, are:\n
as experience teaches, the Psalm-Tones; then, for beginners, the Anthems of the B. V. for the four seasons, as in the Directorium Chori, then the Chants of the

Magister Choralis.
PART II.
PLAIN-CHANT.

SECTIO THEORETICA.

CHAPTER 13th.
THE CHURCH MODES OR TONES.

If the sounds of any of the diatonic scales are divided into fifths and fourths,—pentachords and tetrachords,—and are so disposed as to form a melody or musical phrase, bearing a fixed relation to one principal or fundamental sound; the melody so constructed is said to be in a Church Mode or Tone.1)

OBSERVATION. 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, changes according to 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.

The Key therefore only changes the pitch of the scale so that all major scales are but transpositions of the scale of C, and all minor scales, transpositions of the scale of a. The proper Latin denomination for a Church Mode is modus, in contradistinction to tonus which indicates certain fixed forms of the mode. Guido blames the misapplication of tonus instead of modus, which at his time were frequently interchanged. Later

1) Ugolino of Orvieto in the 15th century writes: "Tropus, tonus sive modus est quamplurium vocum ex diapente ac diatessaron ordinatis speciebus debite conjuncturum in acumine et gravitate distantium per arum et thesin congrua neumarum forma constitutarum conveniens dispositio."
The most ancient musical theorists speak of eight 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. These were called authentic, 1) and marked with the Greek words Protos (first), Deuterous (second), Tritos (third), Tetartos (fourth). 2nd. Should the upper fourth in these scales be placed under the Fifth instead of above it, then the compass is altered; the fundamental note of the authentic mode becomes the fourth in a new scale, and the scale thus formed is styled plagal, 2) also lateralis, subjugialis, or subordinate scale. Hence the denominations modus protus authentus for the first, and modus protus subjugialis (also plagius and plagalis) for the Mode called later on the second.

From this we may construct a synopsis of the eight Modes in the following manner: The protus furnishes the notes for the second, the deuterous (now called third), for the fourth, the tritus (now fifth), for the sixth, and the tetartus (now seventh), for the eighth Mode.

### Synopsis of the eight Modes.

<table>
<thead>
<tr>
<th>Mode</th>
<th>Scale</th>
<th>Greek Word(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Modus authentius</td>
<td>D E F G a b c d</td>
<td>Protos</td>
</tr>
<tr>
<td>II. Modus plagalisis</td>
<td>A B C D E F G a</td>
<td>Deuterous</td>
</tr>
<tr>
<td>III. Modus authent</td>
<td>E F G a b c d e</td>
<td>Tritos</td>
</tr>
<tr>
<td>IV. Modus plagalisis</td>
<td>B C D E F G a b</td>
<td>Tetartos</td>
</tr>
<tr>
<td>V. Modus authentius</td>
<td>F G a b c d e f</td>
<td>Protos</td>
</tr>
<tr>
<td>VI. Modus plagalisis</td>
<td>C D E F G a b c</td>
<td>Deuterous</td>
</tr>
<tr>
<td>VII. Modus authentius</td>
<td>G a b c d e f</td>
<td>Tritos</td>
</tr>
<tr>
<td>VIII. Modus plagalisis</td>
<td>D E F G a b c d</td>
<td>Tetartos</td>
</tr>
</tbody>
</table>

1) ... 2) ...

After the 12th century, we first discover a desire in the interest of Polyphonic Chant to adopt the Greek Tone-system, which also admitted scales constructed on the other notes of the scale with the exception of b. Glarean (Henry Loritus from Glarus) was the first to teach the complete series in his work the “Dodekachondon”, compiled in 1547, and the Theorists who came after him accepting his views, 1) four new scales or modes were established:

<table>
<thead>
<tr>
<th>Mode</th>
<th>Scale</th>
<th>Greek Word(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>IX. Modus authentius</td>
<td>a b c d e f g</td>
<td>Protos</td>
</tr>
<tr>
<td>X. Modus plagalisis</td>
<td>E F G a b c d e</td>
<td>Deuterous</td>
</tr>
<tr>
<td>XI. Modus authentius</td>
<td>c d e f g a b c d e</td>
<td>Tritos</td>
</tr>
<tr>
<td>XII. Modus plagalisis</td>
<td>G a b c d e f g</td>
<td>Tetartos</td>
</tr>
</tbody>
</table>

1) Ambros. Musikgeschichte vol. II. p. 51, remarks upon the logical development of the new modes. “The second, fourth and sixth (erroneously printed fifth) Church Modes have a twofold character. All three are plagal derived from their corresponding authentic modes, but according to the position of their two semitones they may be regarded as independent modes and form as it were three new authentic scales, wherein the first note becomes the foundation of the scale, and thus avoid all dependency and it then becomes possible to derive from them three new plagal Tones.”
On closer inspection it will be seen that this newly constructed 9th Mode, passes the ordinary compass (g, in the third octave) of Gregorian Chant, hence it is seldom to be met with; but the 10th Mode frequently occurs. So also the 11th Mode, but transposed an octave lower, thus:

\[ \text{Do re mi fa sol sol la si do} \]

Fifth.

Fourth.

CHAPTER 14th.
NAMES & CLASSIFICATION OF THE CHURCH MODES.

I. The eight (12) Church Modes, as explained in the foregoing chapter, are divided into two classes, authentic and plagal. Numerically arranged they are called primus, secundus, tertius, quartus, etc., i.e. first, second, third, fourth. The superadded Grecian names which were universally adopted before Glarean's time, are for the series of twelve Modes as follows:

<table>
<thead>
<tr>
<th>MODI AUTHENTICI</th>
<th>MODI PLAGALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Dorius</td>
</tr>
<tr>
<td>III</td>
<td>Phrygius</td>
</tr>
<tr>
<td>V</td>
<td>Lydias</td>
</tr>
<tr>
<td>VII</td>
<td>Mixolydias</td>
</tr>
<tr>
<td>IX</td>
<td>Aeolius</td>
</tr>
<tr>
<td>XI</td>
<td>Ionius</td>
</tr>
</tbody>
</table>

1) An XI and XII mode were attempted to be formed on si-fa-so, and plagally Fa-si-fa, but the Tritone Fa-si and the diminished fifth si-fa rendered these modes useless and they were put aside. Theoretically however they were numbered as 11th and 12th, and then the modes erected on e were counted as 13th and 14th. The title of Glarean's Book "Dodekachordon", or "twelve strings", shows that he only acknowledged twelve scales built up on six foundation notes.

2) \( \delta \pi \bar{o} \) denotes the transposition of the fourth, which in plagal modes comes under the fifth.

3) To the unharmonic note on b natural, Glarean gives the name hyperaolitus for (si-fa-si) and hyperphrygius for (fa-si-fa).

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.

I. Modus authenticus: — — — D, E, F, G, a, b, c, d.

II. Modus plagalis: A, B, C, D, E, F, G, a — — —

3) The first note of each authentic mode is the fundamental of it and of its corresponding plagal;') (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:

<table>
<thead>
<tr>
<th>I &amp; II</th>
<th>III &amp; IV</th>
<th>V &amp; VI</th>
<th>VII &amp; VIII</th>
<th>IX &amp; X</th>
</tr>
</thead>
<tbody>
<tr>
<td>D, re,</td>
<td>E, mi,</td>
<td>F, fa,</td>
<td>G, sol, a,</td>
<td>la,</td>
</tr>
<tr>
<td>XI &amp; XII (XII &amp; XIV).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4) 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).

') The first note of a Gregorian melody is mostly different from the final note. Here by first note we mean the first note of the mode on which the melody is formed.
These irregular finals are also called Confinal notes, and are often met with in the endings of Psalm tones, and in the divisions or sections of Responsories, Graduals and Tracts.

5) The range or compass (ambitus) of the existing melodies taken in conjunction with the range laid down theoretically for the scales of the different modes, gives rise with the mediæval Theorists 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 Communion “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 cantilenæ legalis ascensus et descensus per diapason constrictur.”

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. Many of the Antiphons of the canonical hours, the Lamentations of Holy Week (VI. Toni), and several smaller forms of chant, such as the Intonations of the Psalms, (which however, are completed 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 iræ, Veni sancte Spiritus &c. By Tonus commixtus we understand those chants which pass into a remote mode, e. g. from the Vth to the VIIth, or from the Ith to the IVth.

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 Victimæ Paschali, page 232, and in the Antiphon Cum appropinquaret for the Procession of Palm Sunday, page 172.

CHAPTER 15th.
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

1) Gerbert, Script. Tom. II. p. 58.

2) 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.
annexed Table the Finals and Dominants of the 12 (14) Tones are shown together.

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>D</td>
<td>a</td>
<td>VII</td>
<td>G</td>
<td>d</td>
</tr>
<tr>
<td>II</td>
<td>D</td>
<td>F</td>
<td>VIII</td>
<td>G</td>
<td>c</td>
</tr>
<tr>
<td>III</td>
<td>E</td>
<td>c</td>
<td>IX</td>
<td>a</td>
<td>e</td>
</tr>
<tr>
<td>IV</td>
<td>E</td>
<td>X</td>
<td>XVII</td>
<td>a</td>
<td>c</td>
</tr>
<tr>
<td>V</td>
<td>F</td>
<td>c</td>
<td>(XIII)</td>
<td>XI</td>
<td>c</td>
</tr>
<tr>
<td>VI</td>
<td>F</td>
<td>a</td>
<td>(XIV)</td>
<td>XII</td>
<td>c</td>
</tr>
</tbody>
</table>

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 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 repeats itself. According to the Table given above, the Repercussion in each Tone, is:

<table>
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</thead>
<tbody>
<tr>
<td>I</td>
<td>re—la</td>
<td>V</td>
<td>fa—do</td>
<td>IX</td>
<td>la—mi</td>
</tr>
<tr>
<td>II</td>
<td>re—fa</td>
<td>VI</td>
<td>fa—la</td>
<td>X</td>
<td>la—do</td>
</tr>
<tr>
<td>III</td>
<td>mi—do</td>
<td>VII</td>
<td>sol—re</td>
<td>XI</td>
<td>do—sol</td>
</tr>
<tr>
<td>IV</td>
<td>mi—la</td>
<td>VIII</td>
<td>sol—do</td>
<td>XII</td>
<td>do—mi</td>
</tr>
</tbody>
</table>

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 a Tone distant from the final by a fifth, or in plagals by a fourth. In the construction of the middle cadences, (sections of the musical composition 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, never to go beyond the fourth. For the eight Church Tones most in use, we may enumerate the regular initial notes or Intonations, as follows:

Ton. II.: A, C, D, E. Ton. VI.: C (D, E), F (a).
Ton. III.: E, F, G, a (c). Ton. VII.: G, b, c, d.
Ton. IV.: 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 16th.

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

There is one fundamental law in Gregorian Chant which must be observed in all the Tones, to wit: “The immediate progression by an augmented fourth (Trionus) or a diminished fifth is not allowable in Gregorian, and

1) It is a peculiarity and an intentional innovation in the Chants of the editio medica (1614) that all melodies in authentic modes begin with the final. Also most of those in plagal modes begin with the final, only those of the second Mode begin mostly with A, the first note of the scale. In the chants composed subsequently for most recent Feasts this custom is not so generally observed. In the Antiphons of the Antiphonarium Romanum the opening notes regulate the final cadences of the Psalms which follow as for example if an Antiphon in the 8th mode begins with do, that is a sign that the second final of the 8th mode should be employed in the Psalm.
such Intervals when met with must be made perfect, by placing a $b$ before the $si$;" and so depressing it a semitone.

The scale or gamut of the 1st Tone, (doric) may proceed from its final to an octave ascending, and a major second descending; it seldom ascends to $e$, but descends to $C$. B flat must be used whenever the Tritone 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 Communion Ecce virgo (Grad. Rom. page 11).

The phrase $D-a-b_{b}-a$, recurs times without number in Chants of the 1st Tone. Nevertheless in the Hymn, Ave maris stella, the third note

\[ \text{A - ve ma - ris stel - la.} \]

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 some of them and study their peculiarities. The Chants of the first Tone are joyous, festive, and majestic.1)

The second Tone (hypodoric) or 1st Plagal, "finem facit in $D$ vel a." It has for its final $D$; its fifth from $D$ to $a$; and fourth $D$ to $A$ descending, and thus forms its octave $A B_{b} C D E F G a$.

It sometimes goes down to $I$ gamma, but seldom; (see Offertory "Dextera Domini" page 61. Grad. Rom.) It often ascends to $c$. In case the Chant proceeds up-

1) These characteristics of the Tones are not fanciful. The different positions of the semitones 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 Fulda &c. as found in Gerbert, and especially from Cardinal Bona.

wards to a sixth from the final, then the $si$ 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 second Tone (modus maestus) is grave and mournful, fall of longing, grief mingled with trust in God.

The third Tone (phrygian). 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 abusivé, writes Odo of Cluny. Si or $b$ natural as the fifth from the final, is of 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 gradiente vadit". The third Tone is imperious, threatening and characterised by vehement passion. "Tertius indignatur et acerbo insultat." For examples the following may be taken; the Introits: In nomine Jesu and Sacerdotes tui Domine, (Grad. Rom. pages 190 and 47) and the Hymns: Deus tuorum, and Te Joseph celebrent (Vesperale Romanum pages [12] and 325).

The Chants of fourth Tone (hypophrygian) seldom descend to the fourth below $E$, 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 $si$ above the final is very often changed into $sa$ by prefixing the $b$ flat, as in the Hymn "Virginis Proles" (Director. chori page [34]), and the Invitatorium "Veni" page 16*.

The fourth Tone is known as bland, sweet and attractive, "quasi adulatur et allicit".
CHAPTER 17th.

NATURE AND CHARACTERISTICS OF THE 5th, 6th, 7th AND 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 b₂, which need only be changed into sa or b flat when sung from F or fa, in order to avoid the Tritone. This b₂ natural, gives the fifth Tone a spirited majestic and joyf ul character, hence it is called the tonus delectabilis, laetus, 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, and the Mode descends to the fourth below, and forms the octave scale thus:

C D E F G a g c.

It may ascend to d, and by degrees 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." (Modus lenis.)

Examples: The Lamentations, the Antiphon O quam metuendus, Offertory, Domine Deus, Introits, Salus autem and In medio Ecclesiae.

OBSERVATION. When after the XIIIth century Polyphony began to be developed, certain melodies written in the XI. and XII. modes were introduced, mainly on the authority and through the influence of the contrapuntists. Now as these two modes, especially if transposed a fourth higher with b flat in the signature, closely resemble the fifth and sixth, the melodies which they claim create no little confusion in the minds of those who devote themselves to the study of the ancient Ecclesiastical modes. Through respect for antiquity they were admitted into the authentic Choral books, and they are found in the three Marian Antiphons Alma Redemptoris, Ave Regina, and Regina coeli, the Antiphons O quam suavis and O sacrum convivium, and finally the solemn Ile missa est which however is of more recent origin. But in order to render everything uniform they should have also introduced melodies in these XI. and XII. modes for the chanting of the Psalms, or still retaining the notation of the V. mode it would have been necessary to render them in the XI. mode as follows:

\[ \text{E V O V A E} \]

Hence arises the confusion which we discover in the contrapuntal works of the old masters. Some retain for the formula of the V. mode do, re, si₃, do₃, la; those of the Ambrosian rite and others, especially of the Roman school, prefer the si natural. However it may be, this last arrangement should beyond all doubt be observed in the fifth Tone, if it is to be maintained in its purity, and let the si flat be used in the transposed Ionian Tone.

These melodies of the XI. mode and the offices In Festo Ss. Trinitatis and in Solemnitate Corporis Christi, in which the first Tone is given to the first Antiphon, the second to the second and so on, show plainly that custom and circumstances are oftentimes of more avail than authority or theory.

The seventh Tone (mixolydian) has for final G; and its range G a b₃ c d e f g. The si or b₂ is essential to it, and especially the progression G a b₃. 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.

The seventh Tone breathes majesty boldness and joy: "incitâtè progreditur et imperiosè". See the Introit
Puer natus (Grad. Rom. page 30). The Antiphon Exaudi nos p. 73 conveys the impression of strong emotion.

The eighth Tone (hypomixolydian) ranges upwards to e, and descends to C.

The scale of the eighth Tone is like the first. D E F G a b 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 first; and should any piece have it recurring very often and not irregularly, then it were better to treat it as the second Tone transposed, having a normal b flat in the signature, as e.g. the Hymn Quem terra, pontus, (Director. chori page [48])) 3)

The greatest number of Gregorian melodies are written in the eighth Tone. 4) The old writers consider it full of power and manly; also the tonus narrativus and modus placabilis. The seventh and eighth Tones are often, especially in long chants, mixed; e.g. the Lauda Sion.

OBSERVATION. As has been already observed, Chants in the ninth mode, on account of its overstepping the conventional limit, g, of the Gregorian system, are seldom met with; they often appear transposed into the first Tone with a normal b flat. We frequently meet in the Graduals the tenth or hypoctolitan Tone, e.g. Hodie.

---

3) As a rule b flat is used in the 8th Tone every time the melody is based on the Hexachordum molle. To the Hexachordum durum commencing in G, a modern f a may be allowed to follow, but in this case it should be by way of making an end of a group of notes; e.g.

Examples: Qui sunt sermones; the Tract Sicut cervus; the tones of the Hymn in Paschal time; the Introit Ad te levavi etc. etc.

4) On the recommendation of the Roman Commission these Chants were published in the more recent editions in their original setting with D for final; so also the Hymn "Jesu Redemptor" (I. Tone) where b before e is changed into b before b.

The reason of this frequent use of the 1st and 8th Tones is their convenient compass D—d. With these Tones and for a similar reason, with the 4th and 8th Tones transposition is seldom necessary.

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CHAPTER 18th.

TRANSPOSITION.

Every Tone (modus) of the so-called Systema regulare, or durum, (because none of the seven diatonic scales include a b molle or flat), may be transposed; i.e. raised a fourth higher, or depressed a fifth lower, by establishing one b 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 first Tone, for example, transposed a fourth higher will run thus: G a b c d e f g; the relative position of the tones and semitones remaining unaltered.

Mod. I. Syst. reg.  Mod. I. Syst. transp.

The notes of these transposed scales are called "trioni" Magistor Chorialis.
trasportati or finti”; and the Chant so transposed Musica ficta. ¹)

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., XI. and 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 ranging from F to g within the compass of average voices. Just as the Priest for example when singing the Preface, which is in the second Tone, begins on c d e f or g according to his vocal compass, so can all Gregorian melodies be transposed into a higher or lower pitch.

In the following table we have arranged a scheme of transposition for all the Tones, and adapted for each Tone to the average range of voices. Here therefore instead of the natural positions of the Tones or Modes we give them transposed.

1.) ²) 3. 4. 5. 6. 7. 8.

<table>
<thead>
<tr>
<th>Tones</th>
<th>Transposed</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. T.</td>
<td>d e f g a b c d</td>
</tr>
<tr>
<td>II. T.</td>
<td>d e f g a b c d</td>
</tr>
<tr>
<td>III. T.</td>
<td>d e f g a b c d</td>
</tr>
<tr>
<td>IV. T.</td>
<td>b c d e f g a b</td>
</tr>
<tr>
<td>V. T.</td>
<td>a b c d e f a</td>
</tr>
<tr>
<td>VI. T.</td>
<td>c d e f g a b</td>
</tr>
<tr>
<td>VII. T.</td>
<td>c d e f g a b</td>
</tr>
<tr>
<td>VIII. T.</td>
<td>c d e f g a b</td>
</tr>
</tbody>
</table>

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

²) The finals and dominants are printed in thick type, and the semitones occurring joined by a tie.

In many instances these transpositions may not be found sufficient, each one therefore should try and fall in with the diapason, that is the normal pitch of our organs, and with its aid transpose the melodies as may be thought desirable, using as he may require the accidentals employed in modern music; ¹) although as a matter of fact there is no resemblance to the modern major and minor scales, as the division into fifths and fourths, and the Dominants and Finals, etc. constantly produce differences.

As an example we give the melody of the Re missa est as sung on Semidoubles in seven transpositions without altering the position of the notes.

1) Natural position:

De - o o grá - ti - as.

¹) The major and minor scales of modern music are nothing more, as we have already said, than transpositions of the two major and minor modes founded on c and a, or do and la. They may be reduced to the following 11, omitting those on do sharp or do flat, si and mi sharp, fa flat and others, which only differ in name and are not employed in singing.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Accidentals in signature.</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>minor</td>
</tr>
<tr>
<td>1</td>
<td>g e</td>
</tr>
<tr>
<td>2</td>
<td>d b</td>
</tr>
<tr>
<td>3</td>
<td>a f</td>
</tr>
<tr>
<td>4</td>
<td>e c</td>
</tr>
<tr>
<td>5</td>
<td>b g</td>
</tr>
<tr>
<td>6</td>
<td>f d</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scales</th>
<th>Accidentals in signature.</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>minor</td>
</tr>
<tr>
<td>7</td>
<td>d b</td>
</tr>
<tr>
<td>8</td>
<td>a b</td>
</tr>
<tr>
<td>9</td>
<td>e p</td>
</tr>
<tr>
<td>10</td>
<td>b g</td>
</tr>
<tr>
<td>11</td>
<td>f d</td>
</tr>
</tbody>
</table>

The first note to be raised is f or fa; the others follow in a sequence of fifths: f-c-g-d-a-e-b. In flats the first note to be lowered is b; the others follow in a sequence of fourths: b-e-a-d-g-c-f.

Because as every untransposed Gregorian melody may be said
2) One tone lower:
\[
\begin{array}{c}
sol \\
\text{do} \\
\text{mi} \\
\text{b}
\end{array}
\]
De - o o grá - ti - as.

3) A minor third lower:
\[
\begin{array}{c}
fa \\
\text{si} \\
\text{re}
\end{array}
\]
De - o o grá - ti - as.

4) One tone higher:
\[
\begin{array}{c}
si \\
mí \\
sol
\end{array}
\]
De - o o grá - ti - as.

5) A minor third higher (if a major third 4#):
\[
\begin{array}{c}
do \\
fa \\
ta \\
b
\end{array}
\]
De - o o grá - ti - as.

6) A fourth (or twelfth) higher:
\[
\begin{array}{c}
re \\
sol \\
si
\end{array}
\]
De - o o grá - ti - as.

7) A fifth higher:
\[
\begin{array}{c}
mí \\
lá \\
do
\end{array}
\]
De - o o grá - ti - as.

By practice in the C and F clefs on any of the four lines and the G clef on the second line, any piece may be transposed without changing the position of the notes.

CHAPTER 19th.
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 Limma, 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 half-tone. 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.

Frequently this sign was written expressly, but for the most part it was left to the singers who according

1) Singers of Gregorian Chant may spare themselves the study of these transpositions, if they are well accustomed to intone the Intervals, Tones, Semitones, Thirds, Fourths and Fifths in any pitch. For Directors and Organists however an acquaintance with them is essential.

2) “Cum aliquis tonus bipartitur propter aliquam consonantium colorandam, prima pars toni, sic divisi, si per ascensum fit, major est, et vocatur chroma, pars vero, qua restat, diesis dicitur.” Marchettus de Padua (1300).

3) The Italians even still say ut diesis, and the French ut dièze. The English use the word sharp. The Germans when they wish to designate the sharpening or flattening of a note, instead of saying A flat, C flat, D sharp or F sharp they add a syllable is or es or ș 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.
to fixed rules, or by way of preference introduced it in cadences and closes with two voices for the reestablishment of a major sixth or minor third. As Gregorian Chant was always regarded as unison chant, so the rules for contrapuntal cadences in two parts, had no influence on it and the fundamental rule remains.

Except ♭ before si to avoid the Tritone, no other accidental, and no other indication of the 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 ditesis, and chromatic closes in Plain-Chant. Abstracting however from the obscurity and ambiguity of these passages, both Gerbert and Coussemaeker 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 Ditesis. These are Regino of Prum (A. D. 910) in Gerbert, Tom. I. p. 232, Odo of Cluny,1) Husbald &c. Moreover, the passage from Aurelian, quoted by Gerbert, in which the ditesis 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 dicitar fa, sed recompensatur re";2) that is to say, you cannot construct 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 ♭.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 accidentals ♭ and ♯; "except when the latter is used from F upwards to avoid "the Tritone, and downwards to avoid the diminished fifth."

Bailini 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

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. 155 (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 51: "The harmonic relations of Tonality in the modern sense, have got the mastery over our melodic treatment; the Gregorian was independent of them."

1) Herr Schlecht, in a very closely reasoned paper published in the Monatshfte für Musikgeschichte, 1872, tries to elicit authority for the Ditesis from a passage in Guido's Micrologus, where speaking of irregular transpositions, he enumerates amongst the blunders, those who "quandum aduersae factum, in trito, quas dissies appel-

lantur." But Herr Harbert 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.

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
"altered; others scattered b molls, and b quadros (2), and
"even # (dieses) recklessly about and thus destroyed al-
"most 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 in those cases they did not undertake the construction or arrangement of the entire melody; (and 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 if they give the whole Gregorian melody — marked cantus firmus,— to the Tenor, or some other leading voice, they 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 the bad rendering of it, to a disregard of the Rhythm, or to an injudicious organ accompaniment.

Louis Schneider2) (died A. D. 1864) writing to Herr Oberhofer in Luxembourg said; "One thing I must impress

1) These remarks can be proved by examples. See Palestrina's Hymns, the Choralis Constantinus of Henry Isaac, the Introits etc. of Constanzo Porta, Matteo Asola and others. The Proske Library in Ratibosh will furnish rich materials to any one that wishes to study this point closely. See also Witt, Musica Sacra, 1888, 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.

"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, bet-
"ween 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 20th.

THE LITURGICAL BOOKS.

The Books of the Liturgy contain the Chants for all the functions which form part of the Catholic Liturgy. For centuries there did not exist an uniform or complete collection of these books, until the Sacred Congregation of Rites within the last twenty years or so supplied this deficiency by publishing a new and complete edition known under the title of editio typica, and comprising all the authentic and official books of the Roman Chant. They are as follows.

1. The Roman Missal,— Missale Romanum, or Mass Book, containing all the Lessons, Gospels, Prayers etc., the Canon of the Mass, the various Intonations of the Celebrant, the Chants of the Preface, Pater noster etc. Conformably to the Decree of the 26th April 1883, all the Chants of the Missal even to the form of their notation, are now obligatory for all.
Pius V., in the year 1570, published the Missal with the alterations recommended by the Council of Trent. Its title was "Missale Romanum | ex decreto Sacrosancti Concilii | Tridentini restitutum | Pii V. Pont. Max. | jussu editum. | Romæ. Apud Hæredes Bartholomæi | Falletti, Ioannem Variscum, et Socios."

The last leaf repeats the name of the printers and ends with the date MDLXX.

Under Clement VIII. in 1604 another revised edition appeared Romæ ex typographia Vaticana, and a third and last under Urban VIII., Romæ ex typographia Cameræ Apostolicae, 1634. The various alterations and improvements effected under Pius V., Clement VIII. and Urban VIII. served as a basis for the most recent edition published under the auspices of Leo XIII. It contains moreover the most recent rubrical directions, the Missæ votiveæ per annum, those pro aliquibus locis recently introduced and finally all the chants carefully corrected. With reference to the Intonations and Chants of the Missal the Decree already cited of Ap. 26, 1883 restrains Editors and Printers from making any changes or alterations whatsoever; thus these Chants become obligatory for the universal Church. The same may be said for the Chants of the Ritual and Pontifical.

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, Tracts, Alleluias, 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, that the Cantor stood on the steps (ad gradus) of the Ambo or pulpit, whilst it was being sung. As this Chant was up to the end of the 6th century, sung as a Solo by a Deacon, and as the Celebrant and assistants discharged no other liturgical function whilst it was being sung, but remained listening, this particular Chant ad gradus must have been considered as most important. All the other Chants occurring during the Holy Sacrifice were performed by the choir in plano.) This circumstance explains the fact, that the name of this important chant passed on to the Book which contained it, though later on, it included not only the Graduals, but also the other chants of the Mass.

The Ordinarium Missæ (fixed Mass Chants) has been published separately in various forms large and small. For Parish Churches there is published a useful Epitome ex Graduali Romano containing the chants for all solemnities falling on Sundays and Holidays of obligation and all Feasts which may fall on Sundays, on which days only it would be for the most part required in these churches. The Compendium Graduali et Missalis Romani reproduces the Epitome but in addition contains the Prayers, Epistles and Gospels of the Feasts; and an appendix from the Ritual, and the Proper for the Clergy of Rome.

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

The melodies of the Pontificale were scrupulously corrected according to the Decree of April 1883; so that now the Antiphons, Responsories and other Chants of the Pontifical correspond exactly with those of the Graduale and Antiphonarium Romanum. For the convenience of the clergy and choirs there are published separately those portions of the Pontifical which contain the more ordinary functions of Bishops, such as confirmation, minor orders, Subdeaconship, Deaconship and Priesthood, the consecration of altars and of churches. Every separate extract contains the correct Gregorian Chant.

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. 1752. The most recent edition of the

1) See Duchesne l. c. page 161.
Roman Ritual official and *typica* has been published, with the approbation of the Sacred Congregation of Rites, by Herr Pustet of Ratisbon 1884. Several portions of the Ritual are extracted therefrom, and published separately for greater convenience; such as the *Processionale Romanum* which contains the chants for Processions, the approved Litanies, the prayers and chants prescribed for receiving the Bishop and other Canticles and Psalms.

The extract, however, that will be found most generally in demand, is the *Exsequiale Romanum*, or *Ordo Exsequiarum*, containing the Mass and Office of the Dead, and the ceremony of Interment of adults and children. It is published in two forms either with the office of the Dead alone taken from the *Antiphonarium* or having in addition the burial service from the Ritual. 1)

5. The *Cæronomiale Episcoporum* published by order of Clement VIII., Innocent X., Benedict XIII. was newly revised under Benedict XIV. and published as editio *typica* in 1886 under Leo XIII. It is one of the most important liturgical books, because it serves to complete those portions of the Missal, Breviary and Pontifical which contain Rubrics; consequently its instructions bind under the same obligation as do the Rubrics themselves.

Although the title would seem to indicate that it only refers to the functions proper to Bishops, nevertheless its rules affect all churches whether cathedral or collegiate, monasteries, religious communities etc. For us especially it is particularly important, as in many places it contains the laws which regulate liturgical music; in fact Chapters 27. and 28. are exclusively devoted to Ecclesiastical chant, music and organ playing. 2)

Under the title *Cantorinus Romanus* we find published a collection of all the Gregorian intonations and melodies which are of universal obligation. They are extracted from the *typical* editions of the Missal, Pontifical, Ritual, and *Cæronomiale Episcoporum*. This book constitutes so to speak the *Canon* of liturgical Chant, and will serve for exercises to clerical students, and to propagate still more widely the desired reform in Plain-Chant according to the wish of the S. Congregation and of the Holy See.

6. The *Antiphonarium Romanum*, — or Roman Antiphory, contains all the chants for the several portions of the Divine Office; — the Antiphons at Matins, Lauds, Vespers; the Invitatories, Responses, Psalmtones, etc. just as the *Graduale* contains the Chants for the Mass. 3)

The 2nd volume of the official edition of the *Antiph. Rom.* in Folio which, as the most needed, was the first published, contains: the Antiphons, Psalms, Hymns and Versicles of the so-called *Hæres diurnæ*, and in it are united the two separate books which in old editions one should have recourse to namely the *Psalterium* 4) and the *Antiph. Romanum*. The first part of the 1st vol. contains the Invitatories, Hymns, Antiphons, Versicles and Responsories of Matins for the *Proprium de Tempore*; the second part for the *Proprium* and *Commune Sanctorum*.

As extracts from the *Antiph. Rom.* there are published in small handy editions: a) *Vesperale Romanum*, b) *Epitome ex Vesperi Romano*, c) *Officium Nativitatis*, d) *Officium hebdom. sancte*, e) *Officium Defunctorum* (see above under 4). From the office of Holy Week, three separate

1) See K.-M. Jahrbuch 1887, pp. 88 et seqq. and the Latin brochure of Joach. Solani de vi obligandi libri *Cæronomiale Episcoporum* (Fr. Pustet.)
2) For the special use of the Irish Clergy His Grace the Archbishop of Dublin has published a special *Exsequiale* extracted from the *Editio typica* of the S. R. C., (Gill, Dublin) which has already reached a second edition.


4) In *Psalterium Romanum* were found the Psalms for the Office de Tempore for the week, as well as the Hymns for the year and the *Officium Defunctorum*. Subsequently the Hymns were published separately from the *Psalterium*. A third book was the *Responsoriale*.
Fasciculi in small Folio, contain the four Passions, the nine Lamentations, and the Exsulter for Holy Saturday, after the model published at Rome in 1586 by Guidetti, "Cantus Ecclesiastici Passionis D. N. J. C. secundum Mattheum, Marcum, Lucaum et Joannem."

For Choirmasters, Singers and well instructed Laity there are small manuals with the entire office of Holy Week, with a German translation, and the chants printed in modern notation with the G clef. To bring together the principal Prayers and Chants of the Breviary and Antiphonary, there is now available a Compendium Antiphonarii et Breviarii Romani taken from the typical editions, and which contains in the order of the Breviary, Lauds, Vespers and small hours, with little Chapters, Versicles and Prayers for all Feasts and Days of the year which may fall on Sundays, as well as Matins for the three last days of Holy Week, and of Easter, Pentecost and Corpus Christi.

A Cantatorium Romanum besides the full contents of the Compendium Gradualis et Missalis Rom. contains also the Matins and Lauds of the triduum sacrum, the Easter office and office for the Dead as well as Vespers for Sundays and Festivals and Complin.

7. The Directorium Chori is the standard book for all Itonations of the Celebrant, Hebdomadarian and Chanters; it furnishes the ground plan for the Antiphonarium, in which all the Chants with the exception of the Responsories after the Lessons, at least in their opening phrase and indication of mode are to be found. Here we have indicated the Tones of the Psalms, the melodies of the Venite Exsultemus, of the Psalms, Versicles, Lessons, Resp. brevia, Te Deum, Prayers, Litanies, Gloria, Ite missa est and so forth. The official edition (1888) added the text of all the Psalms, the whole melody of the Hymns, and the new Feasts; hence this book may be considered indispensable for the canonical office.

CHAPTER 21*.

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 proximate or remote, anterior or posterior celebration of the three great central festivals: Christmas, Easter and Pentecost. The most proximate 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 Feast of St. Joseph etc. The most proximate posterior celebration is the octave, which closes on the eighth day after the Festival.

The remote anterior and posterior celebrations of the three central Feasts, are the Sundays with their intervening Ferias, or Week-days. What the octave is to the Festival, the Feria is to the preceding Sunday. If the latter be ranked high so also are the subsequent Feriae; and hence we have feriae majores and minores. To the first-mentioned belong, the feriae (or week-days) of Advent and Lent; the Wednesdays, Fridays and Saturdays of Quarter tense, and the 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 first Sunday of Advent. In the week following the third Sunday we have the first Quarter tense; and after the fourth Sunday the Vigil of Christmas, then the Feast of Christmas, and a succession of Feasts with Octaves. The octave day of Christmas is the 1st of January; — feast of the Circumcision of our Lord. On the 6th of January we celebrate the Epiphania Domini, or his manifestation to the Gentiles; and then follows the closing of the first great
festival with the 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 Septuagesima Sunday, (70th 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 1st and 2nd Sunday of Lent, we meet the second Quarter tense. After four Sundays, Passion-tide follows commencing with Passion-Sunday (Dominica Passionis); the week following being called Passion-week, and then Palm-Sunday (Dominica Palmarum), commencing Holy Week (Hebdomada major); during which, Holy Thursday (Feria V. in Cena Domini), Good Friday (Feria V. in Passione), and Holy Saturday (Sabbatum Sanctum) are specially solemnized. Easter (Pascha) has its octave, which closes on Low Sunday (Dominica in Albis), and then four 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 third Quarter tense and closes on Trinity Sunday (Festum Ss. Trinitatis). The Paschal Time closes with None on Trinity Eve. 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 fourth 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. et 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 (semiduplucia), and doubles; the last mentioned are again divided into doubles of the 1st class (dupl. I. classis) and doubles of the 2nd class (dupl. 2. classis), greater doubles and lesser doubles (duplucia majora et minora). The lesser doubles are marked in the calendar with the abbreviated word dupl. (duplex); the others are specially indicated.

As the Church Festivals became so numerous that they could not all be celebrated by the people with abstinence from servile work and attendance at Mass, a further distinction was established, viz Festum in foro, public holiday, and Festum in choro, Church holiday. 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 etc. (from the proper of Ireland, or from the proper of England, etc.)

II. The Ecclesiastical Calendar, or “Ordō 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 familiarised 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 1) and New York, thus removing all excuse from those, who would 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, etc., are determined. These Feasts consequently are styled moveable Feasts (Festamobilia). 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 etc.; a key to which abbreviations is generally found at the beginning or end of the book. 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 22.

ARRANGEMENT OF THE MISSAL (GRADUAL) AND BREVIARY.

1. 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 Missæ with the Canon of the Mass is inserted. 2) 3) The Proprium Missarum de Sanctoris, or special formulas for the Feasts of the B. M. V., the Saints, Angels etc.; 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 plurium 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 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 Dedicatio Ecclesie (the anniversary of the Dedication of a Church).

Then follows the fifth section, the Votive Masses (Missa Votive); first for each day of the week; — for Monday in honour of the Holy Trinity, or for the Dead; 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 five different formulas according to the different seasons of the Ecclesiastical year. 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 Orations diversæ, Missæ pro defunctis, the Ordo ad faciendas aquam benedictam et Benedictiones diversæ.

Then come Votive Masses for each day of the week, conceded to the whole Church by Decree of July 5th 1883 — Monday for the Holy Angels, Tuesday for the Apostles.

1) “Votive masses, are so called, because celebrated for some special purpose of impetration, thanksgiving, or praise.” Amberger, Pastoraltheologie, vol. II. p. 241.

2) The Missa 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, and from Pentecost to Advent.

Wednesday for S' Joseph, Thursday for the B. Sacrament, Friday for the Passion, Saturday for the Immaculate Conception. These Votive Masses rank as semiduplicia; they should not be sung in the ferial Tone, the Gloria and Ite missa est is to be intoned as on a semidouble, except on Thursdays and Saturdays when the Gloria and Ite missa est de Beata is ordered. The Choir Master in case of doubt should ascertain before-hand what Mass formula is about to be used and what may be the rank of the solemnity.

The sixth section embraces the Festivals for particular places (Festa pro aliquibus locis), which are not celebrated by the universal Church, going from the 8th 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 or country, e.g. Proprium Hiberniæ, 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, the Antiph. Rom. and the extract for Vespers (Vesperale Romanum) have exactly the same arrangement as the Missal. Before Proprium de Tempore (and instead of the Ordo and Canon in the Missal), we find the Psalterium Romanum disposuit per Hebdomadam or Psalms, portioned out to each day of the week; and instead of the fifth section of the Missal (the Votive Masses), we have in the Breviary, the Office of the B. M. V., 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, Vesperale and Antiphonarium, the fixed Chants and Intonations for the Psalms, Versicles &c. are collected together under the rubric "Commune Directorii Vesperalis, or Antiphonarii" with special pagination distinguished by a star, thus, (*).

THE HOLY SACRIFICE OF THE MASS.

CHAPTER 234.

INTROIT.—KYRIE.—GLORIA.

I. The Introit, 1) (Introitus, entrance), is an antiphonal 2) Chant, comprising an Antiphon, one verse of a Psalm, and the Doxology or Gloria Patri; 3) after which the Antiphon is repeated. At Easter, and during Paschal Time, the Antiphon of the Introit is terminated by a double Alleluia; which will be found, with a suitable modulation for each mode, at pages 70* and 71* of the Gradual (5th edition), and pages 113* and 149., Vol. II. of the Folia edition.

1) In earlier times (See Duchesne l. c. p. 155) the Antiphon ad introitum was begun when the Celebrant left the Sacristy, and the entire Psalm connected with it sung whilst he moved on processionally to the altar; now only one verse of the Psalm is sung with the Gloria Patri.

The Cerem. Episc. Lib. II. cap. VIII. § 30 remarks: "Cum vero Episcopus peruenisset ante infimum gradum altaris . . . cessat somnus organorum, et Chorus incepit Introitum."

A valuable collection of Decrees on liturgical Chant may be seen in the Cæcilien-Kalender, 1879, art. of P. Otto Kormmüller "Rechtskräftige Verordnungen über Kirchenmusik" and in a similar compilation of Ign. Mitterer, Regensburg, Coppenrath, 1885.

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

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

The Tones for the Gloria Patri at the Introits are given in an appendix to the Graduale and with the Alleluia Tones for Paschal Time are also furnished on a detached sheet.

On Ferias (week-days) and simple Feasts (simplicia) one Chorister 1) intones the Introit and sings alone up to the first upright lines 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 this Intonation; whilst on Feasts of greater rank and solemnity, three or four unite in singing it; then the entire Choir falls in, and sings the Antiphon right through till they meet the second double bar , and the Psalm verse indicated by the red letters Ps. preceding. The first half of this verse down to the colon, and the Gloria Patri, are sung by one or more choristers as above, the full choir responding with the remaining half and the Sicut erat. Then the Introit is repeated down to the Psalmverse.

II. The Introit is followed immediately by the Kyrie (ter — i.e. three times repeated), Christe (ter) and Kyrie (ter); 2) the Cerem. Episc. prescribes that at the Kyrie the organ may play the alternate Kyries in those seasons and on those occasions when the use of the organ is not forbidden.

OBSERVATION. In the Graduale Romanum under the rubric Ordinariurn Missæ, we find the regularly recurring chants of the Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei, arranged according to the rank or character of the Ecclesiastical Seasons and Feasts;

3) Vide the Directions for using the Gradual printed in the commencement of the official edition.

2) The rule is: "If on account of the alternations of the organ, any portion of the prescribed Text is not sung, it should be recited. When the organ is silent all should be sung. The two words employed by the S. R. C. and the Cerem. (intelligibilis vocem et submissa vocem) leave the loudness of the recitation an open question.

3) This ninefold repetition of the Kyrie as it is in our present Liturgy is the remnant of a Litanic, which according to most ancient custom (as on Easter and Pentecost Saturdays) was sung alternately before Mass (see Duchesne l. c. p. 157).
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 solemnia*). The third Mass is for festivals of high rank, though not the highest (*festa duplícia*), which 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, duplícia,* or *semiduplícia.*

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 *Dominicus infra 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 (*ritus 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.*

In most of these Masses the melody of the first *Kyrie* is very often the same as the *Ite missa est* or *Benedicamus Domino,* as in *festis dupl., de Beata* and the like. Whilst the Choir is singing the last *Kyrie,* the Celebrant goes to the middle of the altar, and the *Kyrie* concluded intones the *Hymn of the Angels,* or *Gloria* according to the rank of the Feast.

III. The *Gloria.* The Priest sings the words "*Gloria in excelsis Deo*" and the Choir do not repeat these words but follow on with the words "*Et in terra pax*" and sing all the words right through to the end.

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

**Toni *Gloria in excelsis Deo.***

1) **In Festis solemnibus et duplícibus.**

```
\[ \text{edf f f e f g e g f e} \]
\[ \text{Gló - ri - a in ex-cél-sis De - o.} \]
```

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

2) **In Missis B. Mariae, also in Votive Masses of the B. V. M., on Christmas Day, Corpus Christi, during their octaves, and whenever the *Praefatio B. V. M.* or *de Nativitate* is to be sung.**

```
\[ \text{gagfg g g g ab c ag efg g} \]
\[ \text{Gló - ri - a in ex-cél-sis De - o.} \]
```

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

3) **In Dominicis, festis semiduplicibus, et infra Octavas, quae non sunt B. Mariae.**

```
\[ \text{dgfe fg} \]
\[ \text{fe defe} \]
\[ \text{Gló - ri - a in ex-cél-sis De - o.} \]
```

1) It is consequently unrubrical for the choir at High Mass or *Missæ Cantata* to repeat the words *Gloria* &c., though in most modern concerted Masses, this is constantly done.

2) *S. R. C. 5. Julii 1631. The *Carom. Episc.* in I. Book, chap. 28, par. 9, permits the alternate playing of the organ provided that the verses not sung be recited *submisca voce.*

3) *S. R. C. 25. May 1877.*
4) In Festis simplicibus.¹)

Glo-ri-a in ex-cél-sis De-o.

The minor third mi-sol (e-g) should never be sung as if major (e-g♯).

The Gloria is not sung on the Sundays of Lent and Advent.

CHAPTER 24th.

THE CHANTS FOR THE PRAYERS.

When the Gloria is terminated (or according to season after the ninth Kyrie) the Celebrant (Priest) sings Dominus vobiscum, (Bishop) Pax vobis and the Choir answers Et cum spiritu tuo. Dominus vobiscum or Pax vobis should always be sung on one note without any inflection thus:

\[ \text{V. Dó-mi-nus vo-bis-cum.} \]
\[ \text{R. Et cum spi-ri-tu tu-o.} \]

This is immediately followed by the principal prayer of the day, the first of the three Collects,²) with the response, Amen.

The present Chapter is but a translation of the prescribed Toni Orationum contained in the official Directo-

The prayers may be sung in three ways in Tonus festivus, simplex ferialis and ferialis.

¹) This is also used in Votive Masses de Angelis, in Masses pro parcuis defunctis, and on the Ferias of Paschal time, when de ca. Baini mentions that the præcis in the Pontifical chapel is, on all occasions, to use the solemn Intonation, No. 1.

²) Colligere plectem was the usual expression for a liturgical function in presence of the faithful. The second occurs super oblata, after the Offertorium and introducing the Preface, and partly said in secret; the third is sung after the Communion (post communionem).

1. Tonus festivus vel solemnis.

The Prayers should be sung in Festive tone, quando officium est duplex, (I. II. cl., maj., min.) vel semiduplex, vel de Dominica, in Matutinis, Missis) et Vesperis. His exceptis semper dicuntur in Tono feriali.

This festive tone is monotonic admitting of two in-
flections 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 a section or clause; in other words, where a colon occurs. 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 destroy-
ing the sense, the semipunctum is omitted. The semi-
punctum 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 conspicis, 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 November 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
diacented 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.

¹) Etiam in Laudibus et Missis votivis solemnibus (ob causam gravem et publicam, et frequentiam populi).
When the prayer closes with Per Dominum, and Per cunudem Dominum, the semipunctum comes first and falls on tuum, the punctum principale last and falls 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,  

\[\text{Amen.}\]

Examples of prayers in the Festive tone.
(In ritu dupl. aut semidupl.)

\[\begin{align*}
\text{O-} & \text{ré-mus. Deus, qui hodiérnam diem Apostolórum} \\
\text{tuórum Petri et Pauli mar-tý-ri-o con-se-crátí:} \\
\text{da Ecclésiæ tue córum in ómnibus sequi præ-céptum;} \\
\text{per quos religiónis sumpsit ex-ór-di-um. Per Dó-mi-num} \\
\text{nostrum Je-sum Christum Fi-li-um tu-um: Qui tecum} \\
\text{vi-vit et regnat in u-ni-tá-te Spi-ritus sancti De-us,} \\
\text{per ó-mni-a sǽ-} & \text{cu-la sǽ-} \text{-cu-lo-rum. Amen.}
\end{align*}\]

2. Tonus simplex ferialis.

The prayers in this tone, also called Tonus ferialis missae, 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 suspirium 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; 7) 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. In a word the Tonus simplex is to be used whenever we have the clausula major and the Tonus solennis not prescribed.

3. 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.

1) The prayers at the blessing of the fire are simply read, not chanted.

2) The ending of prayers in these cases, where the ferial intonation should be used, is always: Per Christum Dominum nostrum, or Per cunudem Christum Dominum nostrum, or Qui vivis et regnas in secula seculorum, and is called the clausula minor.
Example of the Tonus ferialis.


This Intonation is used: 1) With the prayers sung after the four Anthems 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 cándiles, (Feast of the Purification) ashes, and Psalms when the prayers close with the clausula minor; and at Benediction, or expositio 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. The Cærem. Episc. admonishes: Regulare autem est, ut in voce gravi et com- petenti, interposita aliqua mora in fine cujuslibet clausulae, et præsertim in clausula finali, cum décoré et graviatæ recitentur orationes.

OBSERVATION I. Before the seven 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 temporis pasch, the following is sung by the Celebrant, Deacon and Subdeacon.


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

OBSERVATION II. At the Oratio super populum, (cantata Post-communione in missa de feria temp. Quadr. ) 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 the official edition of the Offic. Hebdom. sanctæ is given for each prayer, but here it will be sufficient to give one, as they are all sung in the same way.

I. Oratio.

O-rémus, dilectissimi nobis pro Ecclesiæ sancta De-i: ut e-am Deus et Dûs noster pacificare | adunâre, et custodire dignétur toto or-be ter- rá-rum: sub-ji-ci-ens ei principátus, et po-te-stá-tes:

detque nobis quiétam et tranquillam vi-tam de-génti-bus, glorificáre Deum Patrem omni-po-téntem. O-ré-mus, etc.

See Observation I.
The prayer immediately following is then sung in Tono simplici feriali, on the one note D.
The 4th prayer pro Romano Imperatore is omitted ob sublatum Romanum Imperium. 1)

CHAPTER 25th.
FROM THE EPISTLE TO THE PREFACE.

I. The Epistle is sung on one note without any change or inflection; 2) 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 Epistolæ.

\[\text{Lécti-o lí-bri sa-pién-ti-æ. Quis est hic et laudábi-} \]
\[\text{Quid ignatar} \]
\[\text{Mulierem fortem quis} \]

Interrogaatio.

\[\text{mus e-um? Dedit illi coram præcépta, et legem vitæ lex?} \]
\[\text{in-véni-et?} \]

Finis. Slowly and well sustained.

et di-sci-pli-næ.

1) Inter eatas orationes in Missæ Præsanctificatorum minime decenari potest particularis oratio pro Episcopo; alter vero particularis pro suo Regis substitutenis illi pro Romanorum Imperatore in Missali apposita, sine approbatione ac apostólica venia dicit non licet. S. R. C. 11. Sept. 1874.

2) If assistant ministers are wanting, the Celebrant sings both Epistle and Gospel, but is recommended to sing the Epistle on a lower tone to that of the prayers preceding. By a recent Decree it is permitted to read the Epistle in a Missa Cantata.

II. After the Epistle or Lesson, comes the Gradual which in earlier times was sung by a Deacon, but since Gregory the Great's time by one of the Cantores. 1) 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 double bar or line drawn across the stave \(\equiv\); then the full choir joins in and sings down to the \(\equiv\) or Gradual-verse, which is sung by the chanters only. Should the Gradual be followed, as is mostly the case, by two Alleluias and a verse of a psalm; then the Chanters sing the first Alleluia down to the neuma \(\equiv\) or sign \(\equiv\); the Choir repeats the same Alleluia, and continues the neuma following, but only on the vowel \(a\). Then the Chanters intone the verse down to the sign \(\equiv\), 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 verse, the Tract should be sung; each verse of which is intoned by the Chanters, and continued by the Choir. A recitation in chanting tone is permitted.

1) The typical edition of the Cæsæ. Episc. permits the organ to play alternatim after the Epistle, provided the Text not sung be recited. Other Decrees of the Sacred Congregation on this point are:


2) 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.

Magister Choralis.
In Paschal Time the Gradual is omitted, and only the Alleluias and verse sung, in the manner just described, but the verse is followed immediately by a new special Alleluia and a second verse. This special Alleluia is intoned by the Chanters down to the neuma, or sign \( \equiv \), the Choir does not repeat it but vocalizes the neuma to the vowel \( a \); then the Chanters 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.

"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 was called "Sequence... Later on however, words appropriate to "the Festival were supplied to this protracted chant, to "which the name Sequence was restricted... 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 Proseae; some of them were composed by Notker Balbulus (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 \(^2\) best and most beautiful.

\(^1\) Amberger, Pastoraltheologie. II. Vol. p. 97.

\(^2\) These five are: Victimae Paschalii Laudes, of Wipo (11th century) for Easter; Veni Sancte Spiritus, (11th cent. \([?]\) for Pentecost. Laudae Sion, of St. Thomas of Aquin (13th century) for Corpus Christi; and the Stabat 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 proper to 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. Schubiger's work: "Die Sängerschule von St. Gallen," affords a great deal of information regarding the Sequences.

These truly divine poems are wedded to equally divine melodies.

III. The Gospel admits of three inflections: 1) before 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 immediately to the same note as in the Epistle; 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 inflection should not be made later than the fourth syllable before the period, nor sooner than the sixth last syllable;\(^1\) 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. If the sentence closes with a monosyllable or indeclinable Hebrew word, the inflection should be made on the second last syllable.

**Tonus Evangelii.**

\[ \begin{align*}
    \text{\textit{Y. Dó-mi-nus vo-bis-cum. R. Et cum spi-ri-tu tu-o.}}
    \\
    \text{\textit{R. Sequéntia sancti Evangelii se-cún-dum Matthae-um,}}
    \\
    \text{\textit{Jo-án-nem, ti-bi, Dómi-ne.}}
    \\
    \text{\textit{R. Glória Initium.}}
    \\
    \text{\textit{Interrogatio.}}
    \\
    \text{\textit{se-cún-dum Marcum. Quid ergo erit no-bis?}}
    \\
    \text{\textit{Lu-cam. Nonne decem mundátii sunt?}}
\end{align*} \]

\(^1\) The Direct. Chori remarks, non fit depressio vocis a fa ad re (here it is Do-La, same interval as Fa-Re, F-D) ante 6 syllabam . . . nee post quartam.
The *Tonus passionis* is as follows.¹) C Pássi-o Dómi-ní nostri Je-su Christi se-cúndum Matthéis-um.

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.²) The intonation of the *Credo* is as follows:

```
G E F E D G a a
C r e-d-o i n u-num D e-u-m,
```

The Choir immediately follows with the words *Patrem omnipotentem,* and sings all the words³) without abbreviation to the end.

¹) A very useful edition of the four passions in full was brought out in Rome 1838 by Alferi “*Cantus passionis.*” This has been reproduced by Pustet in Ratisbon.

²) The singing of the *Credo* began in the Roman Liturgy in the first half of the 11th century. Berno of Reichenau relates an eye-witness that the Emperor Henry II. induced Benedict VIII. (1012-1024) to introduce this custom (S. Patrolog. Migne, vol. 142, p. 10i0).

³) For the same purpose the arrangements of the melody made by Ludovicus Viadana can be used. The author of this Manual edited twenty of these in Gregorian and modern notation, published by Pustet, and Joseph Hanisch wrote an Organ accompaniment which may be had from the same publisher.

⁴) The typical edition of the *Cæres Epiqes.* (28. chap. 1st Book, par. 10) expressly observes: “In the singing of the *Credo* the Organ must not play the alternate verses, but all the Text must be sung.”

The Decrees of Councils on this point are numerous; and there is quite a series of Decrees of the Sacred Congregation bearing on the same e. g. — *An sit toleranda consistudo ut Symbolum sub organo modulatur? Resp. Absconditum humanitatis minime tolerandum, sed omnino per
V. As soon as the Credo is terminated, the Celebrant sings Dominus vobiscum, and the Choir responds. The Celebrant then introduces the Offertory by Oremus, as follows:

\[O_{\text{o}} \text{remus.}\]

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 one, two or three and four 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.

OBSERVATION. A custom very generally prevails of singing a Motet 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 Motet 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 Infamnatus on Easter Sunday.]


CHAPTER 26th.

THE PREFACE. — SOLEMN INTONATION.

The Preface, as its name indicates, is an introduction to the Canon of the Mass. Its commences with an antiphonal chant between Priest and People (choir). Both text and melody are of very ancient date.

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

The Missal contains eleven 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 1) 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 recurring 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 continuous 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 untunefulness and precipitation; neither should he make the first inter-

1) The Prefaces for the blessing of Palms, and of the Baptismal Font, can be learned from the Missal. The Prefaces given here are taken from the most recent Roman edition of the Missal approved of by the Sacred Congregation of Rites; and are a faithful reprint of the work compiled by Guidetti: Cantus Prefationum. Roma. Jac. Tornerti. 1888.
De um cognó-scimus, per hunc in in-vi-si-bi-li-um a-mó-
rem ra-pi-á-mur. Et íd-e-o cum Ange-lis et Archán-
ge-lis, cum Thro-nis et Do-mi-na-ti-ó-ni-bus, cumque
omni mi-li-ti-a coe-lé-stis ex ér-ci-tus, hymnum
gló-ri-a tu-æ cá-ni-mus, si-ne fi-ne di-cén-tes.

2. De Epiphania.

On the Feast of the Epiphany and during the Octave.

Per ómnia etc. Vere dignum et justum est, aequum et salutare, nos tibi semper et ubique gratias agere, Dómine sancte, Pater omni-
po-tens, æ-tér-ne De-us. Qui a per in-car-
ná-ti Ver-bi my-sté-ri-um, no-va men-tis nostræ ó-cu-
lis lux tu-æ cla-ri-tá-tís in-fúl-sit: ut dum vi-si-bi-li-

ter
mentem é-le-vas, vir-tú-tem lar-gi-ris, et præ-mi-a:

Per Christum Dó-mi-num nostrum. Per quem ma-je-

stä-tem tu-am laud-ant An-ge-li, ad-ó-rant Domi-

vir-tú-tes, ac be-á-ta Sé-ra-phim, só-ci-a ex-sul-
ti-ó-ne con-cé-le-brant. Cum qui-bus et nostra vo-
ces,

ut ad-mít-ti jú-be-as, de-pre-cá-mur, súp-pli-ci

con-fes-si-ó-ne di-cé-n-tes.

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 Passion time; also on the Feasts of the Holy Cross, of the Sacred Heart, and of the Precious Blood, the following is sung:

Per ómnia etc. Vere dignum et justum est, æquum et salutáre,
nos tibi semper et ubique grátiás ágere, Dómine sancte, Pater omni-
potens, etérne Deus. (See page 120.)

Qui sa-lú-tem hu-má-ni gé-ne-ris in li-gno Crucis

con-sti-tu-í-sti: ut un-de mors o-ri-e-bá-tur, inde

vi-ta re-sürge-ret: et qui in li-gno vin-ci-bat, in ligno

quoque vin-ce-ré-tur: Per Christum Dó-mi-num nostrum.

Per quem etc.

5. In die Paschae.

From Easter Saturday to Saturday in Albis, on Sundays till Ascension, and on all Feasts (dupl. and semid.) during this time, not having a proper Preface, the following is sung:

Per ómnia sæcula etc. (See page 120.)

Ve-re dignum et ju-stum est, æquum et sa-lu-tá-re:

Te qui-dem Dómi-ne omni témpore; sed in hac po-ti-
si-um di-e 1) glo-ri-o-si-us præ-di-cá-re, cum Pascha

nostrum im-mo-lá-tus est Chri-stus. Ipse e-nim ve-rus

est A-gnus, qui abs-tu-lit pec-cá-ta mun-di. Qui

mortem nostram mo-ri-én-do de-stru-xit, et vi-tam re-
sur-géndo re-pa-rá-vit. Et ideo etc.

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:

1) Sabbato s.: in hac potissimum nocte; per Oct. Paschae, ut supra;
Dom. in Albis ac deinceps: in hac potissimum gloriosus . . .
Per omnia etc. Vere dignum et justum est, æquum et salutare, nos tibi semper et ubique gratias agere, Dómine sancte, Pater omnipotens, æterne Deus. (See page 120.)


7. De Pentecoste.

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

Per omnia etc. Vere dignum et justum est, æquum et salutare, nos tibi semper et ubique gratias agere, Dómine sancte, Pater omnipotens, æterne Deus. (See page 120.)


8. De SS. Trinitate.

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

Per omnia etc. Vere dignum et justum est, æquum et salutare, nos tibi semper et ubique gratias agere, Dómine sancte, Pater omnipotens, æterne Deus. (See page 120.)

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 ómnia etc. (See page 120.)

Ve-re dignum et ju-stum est, æquum et sa-lu-tá-re:

Te Domí-ne supplí-ci-ter ex-ó-rá-re, ut gre-gem tu-um

pastor æ-térne non dé-se-ras: sed per be-á-tos Apó-

sto-los tu-os, con-ti-nu-a pro-te-cti-ó-ne cu-stó-dí-as.

Ut i-is-dem re-cató-ribus gu-ber-né-tur, quos ó-pe-ris

tu-i vi-cá-ri-os e-i-dem con-tu-li-sti præ-és-se

pa-stó-res. Et ideo etc.

11. Praeatio communis.

On all Feasts and during their Octaves, and on all Semidoubles having no special Preface.

Per ómnia etc. (See page 120.)

Ve-re dignum et ju-stum est, æquum et sa-lu-tá-re:

nos ti-bi semper, et u-bi-que grá-ti-as á-ge-re,
CHAPTER 27th.

THE PREFACE. — FERIAL INTONATIONS.

The Ferial form of the Preface differs from the Festive form only in a more frequent syllabic recitation of the Intervals. Two examples will be enough.

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 1868, for Votive Masses on Thursdays throughout the year.


Dó-mi-ne sancte, Pa-ter omni-po-tens, ã-térne De-us: Per Chri-stum Dó-mi-num nostrum. Per quem etc.

ge-lis et Archán-ge-lis, cum Thro-nis et Domi-na-ti-ó-

The second Preface, In Quadragesima is used on all Ferial Days from Ash-Wednesday until the Saturday before Passion Sunday, inclusive.

The third Preface, De Cruce is used from Passion Sunday until Holy Thursday (exclusive), also at Private Votive Masses of the Passion.

The fourth Preface, tempore paschali on Ferial Days and Feasts ritu simplici from Low Sunday until Ascension.

The fifth Preface, de Ss. Trinitate at private Votive Masses of the Holy Trinity.

The sixth, de Spiritu sancto at Votive Masses of the Holy Ghost.

The seventh, de Beata Maria at Votive Masses of the Blessed Virgin.

Magister Chorulis.
The eighth, de Apostolis at Votive Masses of the Apostles.

The ninth, Prefatio communis, on simple Feasts and Ferial Days having no proper Preface and at Masses for the Dead.

Per omnia saecula etc. (See page 128.)

Vere dignum et justum est, aequum et salutare, nos tibi semper et ubique gratias agere, Domine sancte, Pater omnipotens, aeternus Deus, per Christum Dominum nostrum. Per quem majestatem tuae laudant Angeli, adorant Dominatones, tremunt P aestates.

Caeli celestiumque Virtutes, ac beata Seraphim, solo a exultantes, conclebrant. Cum quibus et nostros voces, ut admiti jubeas, deprecamus, supplianti con-fessi ones dicentes.

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 aliis." 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 omnino tunc melodia et gravitate pulsandum est." (Ceremoniale Episc. lib. II, cap. viii. n. 70.)

After the Elevation the Benedictus should be sung: — "Cantari debet post elevationem." (S. R. C. 12 Nov. 1581.) This rule certainly holds for Pontifical Masses, and for others De Herdt says it is a praiseworthy custom; — "ludabili." 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.3)

CHAPTER 28th.

THE PATER NOSTER. — COMMUNION.

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

1) The typical edition of the Ceremoniale Episcoporum (Lib. I, cap. 28, par. 9) says: "In Missa solemnii pulatur [organum] alternatim ad Sanctus, ac deinceps usque ad Pater noster; sed ad elevationem SS. Sacramentii pulatur organum graviori et dulciiori sono: et post elevationem sita immediate motetum aliquod opportunum cantari." Still another Decree remains in force as given in the 2nd book, 8th chapter, paragraphs 70 & 71: — "Chorus proseguiret cantum usque ad Benedictus qui venit exclusit; quo finito, et non prae, elevaverit Sacramentum. Tunc silet Chorus, et cum aliis adoreret. Organum vero, si habetur, cum omnino tunc melodia, et gravitate pulsandum est." "Elevato Sacramento, Chorus proseguiret cantum Benedictus etc." The Celebrant therefore is bound to wait and not commence the elevation until the Choir shall have concluded the Hosanna. This pause when necessary can be made by prolonging the Memento for the living.

2) In the Bull: "Quo primum temp. Pius V. remarks (14th July 1570): "Quare abusus est, in Missa cantata legere tantum, quae justa ritum, modum et normam Missalis cantari debent, uti sit, quando Epistola vel Prefatio abrupitur, cantus Pater noster omissurus vel truncatur etc."
1. *Tonus festivus.*


2. *Tonus ferialis.*

To be used on Simple Feasts, Ferials, and in Masses for the Dead. ¹)

Per òmnì-a sæ-cu-la sæ-cu-łó-rum. R. Amen. O-rémus:

¹) Also in Votive Masses of a private not solemn character.

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

*Dextera tenens particulam super Calicem, sinistra Calicem, dicit:*


*Cum ipsa particula signat ter super Calicem, dicens:*

Pax十字 Dó-mi-ni sit 十 semper vo-bis 十 cum. R. Et cum spi-ri-tu tu-o.
II. The *Agnus Dei* is repeated three times, concluding 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.*)

Immediately after the communion of the chalice—*sump- tion san-gui-nis*, and before the first ablution, the *Communio* should be commenced by the Choir. This is a short Antiphon usually taken from Holy Scripture, peculiar to the festival, like the *Introit* and *Offertory*, and it is intoned and sung according to the same rules. In Pascha time an *Alleluia* is added, which if it do not occur in the text, will be found at the end of the *Graduale* p.72* (8th ed.)*

**OBSERVATION.** "*Si Communio in Missa sollemni distributur, Diaconus se constituit in cornu Epistole vel etiam descendit in planum ad cornu Epistole, ubi, versus celebrante profunde inclinatus alta voce dicit:*"

Confiteor Deo omnipotenti, beatae Mariae semper Vir-gi-ni, beato Michae-li Arch-an-ge-lo, beato Jo-an-ni Baptista, sanctis Apo-stolis Petru et Paulu, omnibus Sanctis et tibi, Pa-ter, qui a peccavi ni-

mis co-gi-ta-ti-ó-ne, ver-bo et ó-pé-re: me-a cul-pa, me-a má-xi-ma cul-pa. Ideo precor be-
tam Mariam semper Vir-gi-nem, beátum Michaélem Arch-an-ge-lum, beátum Joánnum Ba-pi-stam, sanctos Apóstolos Petrum et Paulum, omnes Sanctos, et te pa-ter, oráre pro me ad Dó-mi-num De-um nostrum."

*. Dìa- conus respondet "Amen". Non impédit, quómina in numerosa Communionis distributione cantetur Ps. aut hymn. de Ss. Sacr. ad populum excitandum, movendum et le- tificandum."

**CHAPTER 29th.**

**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 can-
tata*), or the Deacon, (in *Missa solemni*) 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. From Easter Saturday to Low Sunday (exclusive).

   Mod. VIII. g a g f g a a gb ag g a g f g a a gb ag

   I-te Mis-sa est, al-le-lú-ja, al-le lú-ja.

   R. De-o grá-ti-as, " " "


*2) This form of chant is also employed when the *Confiteor* is sung at Pontifical Mass, where an Indulgence is proclaimed.

*3) "Laudamus est nos, quo chórus cælum tono respondet Deo gratias." Vid. Grad. Rom.
This form serves for Feasts of the Apostles,\(^1\) and Feasts which are \textit{duplex II. classis}, \textit{(majus et minus)}.\(^2\) The several phrases should be smoothly and pleasingly sung, and not drewled out in separate notes, of equal time-value.


\begin{align*}
&\text{dfga d fded ed fg f ed Mod. I.} \\
&\text{I - te e Mis - sa est.} \\
&\text{R. De - o o grá - ti - as.}
\end{align*}

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 Dominiciis infra annum, in Festis Semiduplicitibus, et infra Octavas, quæ non sunt beatae Mariae.

\begin{align*}
&\text{abhaga d fgabba Mod. I.} \\
&\text{I - te e Mis - sa est.} \\
&\text{R. De - o o grá - ti - as.}
\end{align*}

6. From Septuagesima to Quinquagesima inclusive.

\begin{align*}
&\text{Be - ne - di - cá - mus Dó - mi - no.} \\
&\text{R. De - - - o o grá - ti - as.}
\end{align*}

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


9. On Ferial Days throughout the year.

10. In Feriis Advent. et Quadrages.


12. In Missis Defunctorum.

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OBSERVATION. If after a solemn Requiem Mass the Absolutio at the bier is given, then the Rubrics prescribe that the Libera, (for which a short form of Chant (modus simplex) has been approved), should be intoned by the Cantores and continued by the Choir, as soon as the Subdeacon bearing the Cross has reached the catafalque, or the Priest in cope has taken his place (S. R. C. Sep. 1861).

THE DIVINE OFFICE OR CANONICAL HOURS.

CHAPTER 30th.

PSALMODY.

I. 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.”

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 Psalm-Tones, 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;

1) E.g. the 3 Rogation days, and private Votive Masses not occurring in Lent or Advent.

2) In Votive Masses with a Gloria, the intonation of the Ite Missa est, is regulated by the Gloria: N°11 therefore is used only in solemn Votive Masses, which are celebrated in purple vestments, e.g. de Passione Domini, ad tollendum schisma et c.

3) Edamsel tantum pro uno celebreatum fuisse, dicitur in Plurali: Requiescant.
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 Antioch, 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” (ἀντιφωνων αλλήλους). The word antiphonal comes from the Greek word antiphōn, 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 etc. with the constantly recurring “quoniam in aeternum etc.” 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 Ave, 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.”

II. The following few remarks on Psalm-Tones and their construction will be sufficient for the Theory. In the 3rd 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.

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

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

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

4) 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.

1) [See Introduction to “Organ accompaniments to the Antiphons of the Roman Vesperal” by John Lambert. London, 1851.]

2) 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 Cerem. Episc. lib. II. cap. I. n. 8.

3) Even when the Psalms are only recited in Choir the asterisk serves to indicate a pause. S. R. C. 9. Julii 1864.
5) The little cadence occurring in the middle of the verse before the asterisk *, is called the medium or mediatio.

6) In the Choral Books we find at the end of each antiphon, the second member or “ending” (Finalis) 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 secularum Amen, as every Psalm is regularly terminated by the Gloria Patri.

In the official edition of the Roman Ritual and Officium Defunctorum we find the letters U E A E I (luceat eis) under the notes of the Finalis, as in the Service for the Dead instead of Gloria Patri, Requiem eternam is said, and instead of Sicut erat etc. Et lux perpetua luceat eis.

7) 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 first note representing the final of the Antiphon, and the second note in each mode, 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>
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<tr>
<td>D - F - D - C - E - G - E - a</td>
<td>D - F - D - C - E - G - E - a</td>
<td>D - F - D - C - E - G - E - a</td>
<td>D - F - D - C - E - G - E - a</td>
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<thead>
<tr>
<th>V. Tonus.</th>
<th>VI. Tonus.</th>
<th>VII. Tonus.</th>
<th>VIII. Tonus.</th>
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<tr>
<td>F - F - F - F - G - c - G - G</td>
<td>F - F - F - F - G - c - G - G</td>
<td>F - F - F - F - G - c - G - G</td>
<td>F - F - F - F - G - c - G - G</td>
</tr>
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</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.

This Table serves for the Canticles, and the festive Psalm-tones, — Toni Psalmorum festivi. For the Toni Psalmorum ferialis, we append another Table, which gives the final of the Antiphon, and the first note of the Differentia or ending of the Psalm-tone. ²) 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>or:</th>
<th>IV. Tonus.</th>
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<tr>
<td>D - F - E - c - E - c - E - a</td>
<td>D - F - E - c - E - c - E - a</td>
<td>D - F - E - c - E - c - E - a</td>
<td>D - F - E - c - E - c - E - a</td>
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<thead>
<tr>
<th>V. Tonus.</th>
<th>VI. Tonus.</th>
<th>VII. Tonus.</th>
<th>or:</th>
<th>VIII. Tonus.</th>
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<tr>
<td>F - c - F - a - G - d - G - d - G - c</td>
<td>F - c - F - a - G - d - G - d - G - c</td>
<td>F - c - F - a - G - d - G - d - G - c</td>
<td>F - c - F - a - G - d - G - d - G - c</td>
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</table>

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

<table>
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<tr>
<th>Tonus VIII.</th>
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<td>Tonus VIII.</td>
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Cré-di-di propter quod lo-cù-tas sum. *

9) Should the first words of the Antiphon be identical with the first words of the Psalm, the latter are not re-

¹) In this form of arrangement the Repercussion (see page 74) is regularly given before the clef in the Compendium Gradualis and in the Compendium Antiphonarii; the lower note marks the Final, the upper the Dominant.

²) This distribution of the clefs is observed in the more recent editions of the official Choral Books for all chants, so that the F-clef on the second line is usually employed for the 1st, 3rd, 4th, 5th and 8th Modes, on the third line for the 2nd Mode, and the C-clef on the third line for the 5th and 7th Modes, unless the compass of the melody should require the adoption of the C-clef on the third line for the 3rd and 8th Modes or the C-clef on the second line for the 7th Mode in order to avoid having recourse to ledger lines above the stave.
peated 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 meo. Thus:

Antiph.    Ps.

Dixit Dominus * Domino meo.

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. For this purpose some persons devised a method of pointing the Psalms, by the use of different type or accent marks or numbers. In the earliest manual editions of the official Choral Books this method was tolerated by the Sacred Congregation. But as it became a subject of warm controversy the same Sacred Congregation determined in 1879 not to admit these signs into the official books and leave the question of pointing the Psalms an open one.

Ten years ago it was undoubtedly a happy thought to mark the Vesper Psalms with numbers, and indicate thereby for the eight Psalm-tones the exact syllables on which the middle and final cadences should begin. But the vast majority found the Rules and Exceptions, especially those affecting the treatment of the so-called secondary syllables, too complicated, and scared by the indispensable condition of good Text-declamation went back to the system of getting the Psalms by heart.

The earlier attempts to mark the change of the melody in each Psalm-tone by printing the syllable in thick type or in italics, or by dividing lines and special accent marks, demanded on the one part (especially for a complete edition of the Vesper Psalms) much space, and on the other hand the eye involuntarily attracted by the signs or types thus conspicuously printed, draws off the attention from the real verbal accent, and the Decimation no longer expresses the rules of Latin pronunciation, but results in a false mechanical and heavy recitation.

The Editor of this Manual in special editions of the Psalterium Vespertinum and of the Psalms for Matins, Lauds and Vespers of the Nativity, of the Tridui Sacri, Paschatis, and Defunctorum sought to avoid these difficulties, and to help the memory by printing in full the notes of each mode for each Psalm, in difficult or doubtful cases marking the syllable to be accented with the vowel printed in dark thick type, and distributing clearly and correctly the secondary syllables which he employed as rarely as possible, over the Psalm-melody. Special attention was given to the rule that the "Text is the mistress, the note the slave": — "ancillam i. e. notam dominari tam a jure quam a ratione est penitus alienum." A fuller account of these principles and their employment may be read in the Preface to the Psalterium Vespertinum.

CHAPTER 31".

THE PSALMS IN TONO DUPLICI ET SEMIDUPLICI.

I. The following Psalm-tones are used: firstly on all Feasts of the 1st and 2nd class and on Greater Doubles, throughout the entire Divine Office; secondly in festis duplicitibus minoribus, Dominicis et festis semiduplicitibus, at Matins, Lauds and Vespers only.

The better to catch the eye and enable the reader to learn by heart the intonations of the Psalms, we present them all together in condensed form, giving only the melody of the Tone with the final note of the Antiphon and the Dominant (the note after the asterisk *) indicated by the two small notes one above the other placed before the clef. Exercises in the Declamation of the Text and distribution of the syllables can be best practised from the small Psalteries published or from any Prayer Book in which the Psalms of David are given.

I. Tonus.  

Initium.*)  Mediatio.

Magister Choralis.
II. For the 113th Psalm *In exitu Israël*, there is a special chant constructed from a combination of the first and eighth modes, and called *Tonus mixtus*, (also *peregrinus*\(^1\) *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 on 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.

\(^1\) According to Gerbert the *Tonus Peregrinus* originated in France, where the Roman singers sent there in the 9th and 10th centuries heard it and brought it with them to Rome.
The first verse of the *Tonus peregrinus* and its accompanying Antiphon are as follows:

Nos qui vi-vimus. In éx-i-tu Isra-el de Æ-gý-pto.

do-mus Ja-cob de pó-pu-lo bár-ba-re.

Nos qui vi-vimus be-ne-di-cimus Dó-mi-no.

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

Fac-ta est Judáea sancti-fi-cá-tí-o e-jus, *

Is-ra-él po-té-stas e-jus.

CHAPTER 32.

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, or Greater Doubles), 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, even on All Souls Day and whenever the Antiphons are doubled.

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 be 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.

II. In the Canticle of Zachary — the *Benedictus*, and in that of the B. M. V. — 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 versum solemniter, etiam in officio feriali vel Defunctorum.” (Direct. Chori pag. 37*)

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 the preceding chapter.

*Initium.*

**Tonus I.**

Ma-gni-fi-cat.

The 5 Finals see p. 146.

After the Priest has recited in silence the preparatory prayer, — Pater noster and Ave Maria, — he intones the Deus in adjutorium etc., which has a festive and ferial intonation.¹)

a) In Festo dupl. et semidupl. ad omnes horas.

Hebdomad.

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

Chorus.

Dómine, ad adjuvándum me fes-ti-na. Glória Patri, et Filio,

et Spiritui san-cto: Sic ut erat in principio, | et nunc,


From Septuagesima until Easter, instead of Alleluia, the following is sung.

Lauda tibi Dómine, rex ætérnæ glóriæ.

b) In Festo simplici et Feriis ad Matutinum.

Hebdomad.

Deus in adjutorium meum inténde.

Chorus.

Dómine ad adjuvándum me festína. Glória Patri,

et Filio, et Spiritui sancto: Sicut erat in principio, et nunc,

¹) On Holy Thursday and Good Friday Vespers are not sung, only recited, and begin immediately as in Vespers for the Dead with the Antiphons and Psalms.
The Psalms should be sung through by the Choir, the Canons, and all Clerics taking part in the function in an earnest and dignified manner (cum gravitate et decore), so that the words can be clearly understood. The Gloria Patri down to Sicut erat should be sung in a still more solemn rhythm, and all should reverently uncover and bow the head.

- After each Psalm the repetition of the Antiphon may be entrusted to one singer who shall recite it whilst the Organ plays.

The remaining four Antiphons in Cathedral and Collegiate Churches¹) should be pre-intoned by the Cantores, in smaller Churches they can be sung by the Cantor and other singers.

After the repetition of the 5th Antiphon the Celebrant sings the Little Chapter.²)

Tonus Capituli.

Beatus vir, qui inventus est sine macula, et qui post aurum non abit, nec speravit in pecunia et thesauris. Quis est hic, et laudabimus eum?

Fecit enim mirabilia in vita sua. R. Deo gratias.

Should the last word be a monosyllable, as on the Epiphany, on the third Sunday of Advent, and Ascension;

¹) In Pontifical Vespers the second Antiphon is intoned to the assistant Deacon, the third to the Presbyter assistens, the fourth to the Senior Canon, the fifth to the Subdeacon. "In distributione Antiphonarum et reliquarum omnium, qui cantari debent a Canonicis, semper servandus est ordo antiphonaris, non attenta majori habilitate, et experimentia modulandi." S. R. C. 7. Sept. 1658.

²) In Easter week and in the Offic. Defunct. there is neither Chapter nor Hymn.
or should it have the accentus acutus as in the Chapter at Prime—Regi seculorum, then the Chapter should be terminated as follows:


The R. Deo gratias. remains however as above.

The Celebrant intones the Hymn, the Choir continues and concludes the first strophe.1)

The last strophe of the Hymn often changes, according to season. The change is regularly notified in the Ordo, and is to be observed in all the Hours where the Hymns are in the same metre. In the Hymn Istæ Confessor frequently we must read meruit supremos laudis honores instead of meruit beatas scandere sedes which is notified in the Ordo by the initials M. S. or mutat. 3. vers.

Those strophes of Hymns where a liturgical action (such as genuflexion2) is prescribed, such as at the first strophe of the Veni Creator and Ave maris stella, the strophe O Crux ave in the Veni Regis, and Tantum ergo in the Pange lingua when the Blessed Sacrament is exposed, must always, like the first and last strophes, be sung3)

1) "Chorus prosequitur in cantri plano, vel musicali, prout magis placuerit; dummodo verba distincte intelligantur; cui etiam intermisceri organum poterit: dum tamen verba ipsa Hymni daretur ut aliquos ad id depulatos recitetur, vel cum organo cantentur." Cærem. Episc. Lib. II. cap. I. par. 11.
2) Genuflexio intelligenda est non usque ad finem predicti versus, sed de integra stropho. S. R. C. Nov. 14. 1676.
3) Regulari est, sive in Vesperis, sive in Missa, ut primus versus Cantorum et Hymnorum, et pariter versus Hymnorum, in quibus genuflectendum est, quilibet est Versiculi Te ergo quasamum etc. et Versiculi Tantum ergo Sacramentum etc. quando ipsius Sacramentum est super altari, et similis, cantentur a choro in tono intelligibili, non autem suppleantur ab organo; sic etiam Versiculi Gloriae Patri etc., etiamsi Versiculi immediato precedens fuerit a choro pariter decantatus; idem servaretur in ultimis versus Hymnorum. Sed aduentum erit, ut, quandoquomo per organum figuratur aliquis cantari, seu respondere alternatim Versiculis Hymnorum, et Canticorum, ab aliquo de choro intelligibili voce pronuntietur id, quod ob tonum organi non cantatur. Et laudabile esse t, ut aliquis cantor conjunctim cum organo voce clara idem cantaret. (Cærem. Episc. Lib. I., cap. 28, par. 6.)

and not merely recited. The strophes not sung may be recited whilst the Organ plays.

The Hymn is followed by a Versicle and Response, to which an Alleluia is added in Paschal Time.

**Toni Versiculorum.**

1) In Festo Duplaci.

V. Constituues eos principes super omnem terram, a - a - m1) 
R. Mœores erunt nœmis tuœ Dómine, e e.

2) In Festo Semiduplaci.

V. Dirigátur Dómine oratio me - a a.
R. Sicut incensum in conspectu tuœ o o.
V. Angelis suis Deus mandavit de te e.
R. Ut custódiant te in omnibus viis tuœ i - s.

This intonation is followed in the minor Hours on all Feasts (ritus solenni down to Semidoubles inclusive).

3) In Festis simplicibus et diebus ferialibus per totum officium.

V. Dómine in caelo misericordia tuœ a.
R. Et véritas tua usque ad nume - s.

4) In Matins and Lauds of the three last days of Holy Week, and in Vespers, Matins and Lauds of the Officium Defunctorum, the Versicle should be sung as follows:

V. Avertántur retrósum et e - ru - bé-scant.
R. Qui cógitant mi - hi ma - la.
V. A por-ta infe - ri.
R. Erue, Dómine, áni - mas e - - rúm.2)

1) Should the word end with a consonant, the neuma is to be sung to the vowel, and the consonant not pronounced until the close.
2) In the 1st Noct. of the Office Defuncti this response is sung in the plural even pro uno Defuncto.
The Antiphon to the *Magnificat* should be intoned by the Celebrant, and continued by the Choir. Then the first verse of the *Magnificat* is intoned to one of the eight Tones given at pag. 149–150. During the singing of the *Magnificat* the Thurification of the altar takes place\(^1\) which should be terminated before the repetition of the Antiphon.

Each verse of the *Magnificat* should be sung according to the solemn intonation as the first verse.

Then follows *Dominus vobiscum* with the Response and the Prayer of the Feast.

If in Ferial offices the so-called *preces* are prescribed these should not be sung, but may be recited.\(^2\)

The Versicles and Responses for the Commemorations,\(^3\) Anthems of the B. V. M., at Benedictions, Processions and similar occasions are sung in the following simpler manner.

\(^5\) Toni Versiculorum in Commemoratione etc.

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

In the case of monosyllables or the *accentus acutus* at the end of words, such as, *Amen, David*, the chant closes thus:

\(^1\) The Cærem. Episc. remarks Lib. II, cap. 3, par. 13: "Advértant cantores et organista, ut cantum et sonum invicem alternatim ita díme-tántur, ut ante repetitionem Antiph. incensári sit expleta. See also 1. c. cap. 1, par. 16: "Quod si interim expleto cantico, Episcopus incipere: \[\text{V. Dominus vobiscum pro Oratione sicenda, excepto cessare thurification: animadverterendo tamen, ut centus Magnificat ita dímettatur, ut cum thurificatione simul terminetur.}\]"


\(^3\) A Commemoration of a Feast occurs when two or more Feasts fall on the same day. The Feast of higher rank is recited in full, whilst those of lower are commemorated in Lauds and Vespers, and if a double of second class, in Lauds only. Sometimes the Commemorations are followed by the *Suffragia Sanctorum*, which are found in the Breviary before Compline, and except on Doubles, and days *infra Octavam* when they are never used, these should be sung.

\(^1\) Also at Friday's Vespers, when the Office of the B. V. M. comes on the Saturday following, also during the Octave of the Nativity and Corpus Christi and on all Feasts when the Hymn closes with the words "Jesu tibi sit gloria, qui natus es de Virgine."
3) On Feasts of Apostles and those of duplex majus, minus, or 2nd class.

Modus I.

Bene-di-camus Domi-no.

R. De-o o o gratias.

4) On ordinary Sundays, also in Advent and Lent, on Semidoubles and within Octaves not of the B. V. M. Modus I.

Bene-di-camus Domi-no.

R. De-o o gratias.

5) From Easter Saturday until Friday in Easter week, inclusive. Modus VIII.

Bene-di-camus Domi-no, allelujia, allelujia.

R. De-o gratias, allelujia, allelujia.

6) On Feasts of simple rite at Matins, Lauds and Vespers. Modus I.

Bene-di-camus Domi-no.

R. De-o gratias.

7) In Ferial offices throughout the year at Matins, Lauds and Vespers. Mod IV.

Bene-di-camus Domi-no.

R. De-o gratias.

8) In the Office for the Dead instead of the Benedicamus.

Requi-escant in pace. R. Amen.

These eight different methods of intonation are adopted at Matins and Lauds as well as at Vespers.

The following intonation for the Benedicamus is adopted at Prime, Terce, Sext, None and Compline on every Feast and Ferial Day throughout the year without distinction of rank or season.

9) At the small Hours and at Compline.

Bene-di-camus Domi-no.

R. De-o gratias.

After the Benedicamus the Celebrant recites in a subdued voice without any inflection; — Fidelium anima per misericordiam Dei requiescant in pace. R. Amen. 1)

When Vespers are not immediately followed by Compline, the Celebrant recites a Pater noster in silence, and then in a subdued tone of voice (mediocris voce) says Dominus det nobis suam pacem, to which the Choir answers in the same tone Et vitam aeternam, Amen. Then according to the season of the year the Celebrant intones one of the four Anthems of the B. V. M. 2)

1) From Advent to Candlemas inclusive.

Alama

R. Ave

2) From Candlemas (that is to say from the end of Compline of the 2nd February, even if Candlemas be transferred) to Holy Thursday.


2) In the Vesp. Rom. there are two settings, solemn and simple of the four anthems.
3) From Easter to Trinity exclusive.

\[ \text{Re-gi-na ce-li.} \]

4) From Trinity to Advent.

\[ \text{Sal-ve} \quad \text{or:} \quad \text{Sal-ve Re-gi-na.} \]

The Prayers annexed to the four Anthems are sung in ferial Tone (see page 110). After the Amen of the prayer the Divinum auxilium maneat semper nobiscum, R. Amen, is recited on a subdued tone of voice (submissa voce).

II. Should Compline follow Vespers immediately, the Cantor after the Amen of the Fidelium, sings:

\[ \text{V. Jube, domne, be-ne-di-ce-re.} \]

The Hebdomadarian or Celebrant answers:

\[ \text{Noctem quiétam, et finem perféctum |} \\
\text{concédat nobis Dóminus omni-po-tens. R. Amen.} \]

Then in the Tone of a Lesson (see p. 167) follows, Fratres: Sobrii estote, with the R. Deo gratias and the V. Adjutorium with R. Qui fecit cælum et terram. Paternoster in silence and the Confiteor with the Misereatur and Indulgentiam recited, not sung.

With the exception of important alterations in Holy Week and in Paschal Time Compline is the same all the year round. The Antiphon Misereere (or Alleluia) is followed immediately by four Psalms to be sung in Tono festivo on all Feasts of the 1st and 2nd class and on duplícia majora; on lesser doubles, semidoubles, simples and in Ferial offices they are sung in tono feriali. These Psalms never change and when the Antiphon has been sung are followed by the Hymn Te lucis, the chants for which differ according to the office and are fully given in the Vesperale Romanum. 1)

Then follows the Little Chapter with the R. Deo gratias, and the so-called responsorium breve sung to a peculiar chant:

R. br. at Compline during the year.

\[ \text{R. br. In man-us tu-as Dó-mi-ne * Com-mén-do spi-} \\
\text{ri-tum me-um. In manus.} \]

\[ \text{V. Red-e-mi-sti nos Dó-mi-ne De-us ve-ri-ta-tis.} \\
\text{Comméndo.} \]

\[ \text{V. Glo-ri-a Pa-tri, et Fí-li-o, et Spi-ri-tu-i san-cto.} \\
\text{In manus.} \]

For the Tone of the R. br. during Paschal Time see below p. 174.

The Canticle Nunc dimittis is sung like the Psalms (not like the Canticle Magnificat).

The Preces (when they occur) are recited, not sung. For the Tone of the Prayer see page 107; for that of the Benedicamus page 159, par. 9.

Then the Celebrant before the Anthem of the B. V. M. sings (see page 159) the Benedictio or blessing:

1) The whole office of Compline is published separately in a small pamphlet by Hema Feser. In smaller churches where afternoon liturgical functions can only be held occasionally the service of Compline is strongly recommended.

Magister Choraleis.
Benedicat et custódiat nos omnipotens et mi-sér-ri-cors Dó-

The office is terminated after the Divinum auxilium,
with a Pater, Ave and Credo recited in silence.

CHAPTER 34th.
MATINS AND LAUDS.

I. All Sunday Festive and Ferial Matins begin with
a Pater, Ave and Credo said in silence, then the verse,
Domine labia mea ã.ç., chanted thus:

Æ. Domine | lábia mea apéries. ¹
R. Et os meum | annuntiábit laudem tuam.

The Deus in adjutorium has a festive and a ferial
intonation. For both see page 151.

II. 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. ² It generally closes
with the words Venite 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, Venite exsultemus 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 San-
citorum, or if there be no Proper, from the Commune.

¹) In the Office of Holy Week and of the Epiphany the office
begins with the Antiphons and Psalms and in the Office for the Dead
with the Invitatorium, if three Nocturns are to be said.

²) The Invitatorium is supposed to have been introduced by Pope
Damascus, or certainly by St. Gregory.

Sanctorum; on the feasts of Virgins for instance, 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, ¹ 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 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 Offi-
cium de Tempore (Sundays or Ferias) from Passion Sun-
day to Thursday in Holy Week. In Officium Defunctorum
the Requiem æternum ã.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 eight Tones given in full, for the 4th Tone in
three forms, for the 6th Tone in two and for the other
Tones in one form.) The Cantores ³) sing first the entire
Invitatorium, the Choir repeats it. Then the Psalm Venite
is sung by the Cantores, whilst the Choir repeats after
each division of the Psalm (two verses) the entire Invi-
torium, or the latter part of it.

III. In Officio de Dominica et die solenni the Chanter
intone the first words of the Hymn to the officiating priest

¹) The reason given for there being no Invitatory on the Epiphany
is, that the Office of the Epiphany is of older date than the Invitati-
ory; and as the Liturgy of Holy Week is all of a mournful character,
the joyful summons of the Invitatory is considered out of place.

²) The 8th Tone is not found in the Commune Directri, as it only
occurs once in the year, in the 3rd Nocturn of the Feast of the Epiphany.

³) Fuller information for the ceremonial in solemn Vespers, when
the ministers in cope, as Cantores, must give the Intonations to the
officiating dignitary, Vicarius, Canonicius or Episcopus and to other
dignitaries in Choir in a determined order, may be obtained from
the several liturgical books, and in a short form from Schneider's
Manuale Clericorum, and especially in the Ceremoniale Episcorum.
or *Hebdomadarius*, who repeats them. If the Office is not solemn or *de Dominica*, the Choir intones the Hymn.

The Hymn is taken from the *Proper of the Feast*, or from the *Psalterium dispositum per Hebdomadam*, the *Proprium de Tempore*, or the *Commune Sanctorum*. On the three days preceding Easter, during the Octave following, on the Feast of the Epiphany, (at *Matins* only) and in the Office for the Dead, the Hymn is omitted. —The last strophe of the Hymn is often varied according to the season. This alteration is generally noted in the Calendar, (and in the *Direct. Chori*) and applies to all the parts of the Office.

IV. 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 solemnni* one Chanter intones the first words of the first Antiphon at *Matins* to the *Hebdomadarius*, 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 Chanters then intone the first verse of the first Psalm; *i.e.* 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 feris* 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 Chanters in the same way as the first.

It is only when the Psalm is immediately followed by an Antiphon, that the following Psalm is intoned by the Chanters; if several Psalms follow on without an Antiphon, only the *first* is intoned by the Chanters.

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

```
[Music notation]
```

E. g. Ps. 23, V. Tone, 10. verse:

```
[Music notation]
```

*Quis est iste Rex gló-ri-æ? * Dóminus virtútum ípse

[Music notation]

est Rex gló-ri-æ.

And so in all Tones and on all final verses.

V. *In Dominica et die solemnni* two or more Chanters sing the *Versicle*; *in Feris et festis non solemnibus* two of the *music-choir*; on Vigils, in Quarter-tense, and on the Ferias of Advent and Lent, only *one* of the music-choir.

*ii*) When the Organ is played this verse is usually intoned without accompaniment.
After the Vers. and Resp. the officiating Priest sings:

\[\text{Absoluto.}\]

\[\text{Hebdom. Exaudi Dómine Jesu Christe | preces servórum tuó-}\]
\[\text{Ipsius pletas et miseri - - - A vinculis pecca - - -}\]
\[\text{rum, et mise-ré - re no - bis, qui cum Patre et Spiritu}\]
\[\text{córdi - a nos ádju-vet, qui cum Patre et Spiritu}\]
\[\text{tó - rum no-stró-rum absólvt nos omnipotens}\]
\[\text{sancto | vivis et regnas in sécúla secú-lo-rum. A-men.}\]
\[\text{sancto | vivit et regnat in sécúla secú-lo-rum.}\]
\[\text{et miséricors Dóminus.}\]

Then a minister choro assistens goes' to the Lectern or reading desk and sings: \[\text{Ju-be domne be-ne-di-ce-re.}\]

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

\[\text{Benedictió- - - - ne per-pétua,}\]
\[\text{Deus Pa - - - ter ómnipotens,}\]
\[\text{Evangé - li-ca léc-tio,}\]
\[\text{Per Evangé - li-ca dicta}\]

\[\text{beneficat nos Pater æ - tér-nus,}\]
\[\text{sit nobis propítius et cé-mens.}\]
\[\text{sit nobis salus et pro - téctio.}\]
\[\text{deleántur nostra de - lí-cta.}\]

\[\text{R. A-men.}\]

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

\[\text{Absoluto.}\]

\[\text{Précibus et méritos Beátæ Mariae semper Virginis, et}\]
\[\text{ómnium Sanctórum | perdúcat nos Dóminus |}\]
\[\text{ad re-gna coe-lo-rum. R. A-men.}\]

\[\text{Benedictio.}\]

\[\text{Nos cum prole pia | benedicat Virgo Ma-ri-a. R. Amen.}\]

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

\[\text{Tonus lectionis.}\]

\[\text{De Actibus Aposto-lo-rum. Petrus autem et Joánnes}\]
\[\text{Sic dicitur Punctum.}\]
\[\text{ascendébant in templum | ad horam oratiónis no-nam . .}\]
\[\text{Sic dic. monosyllabum}\]

\[\text{Intuens autem in eum Petrus cum Joáinne dixit: ré-spi-ce}\]
\[\text{aut accentus acutus. Sic eam. Interrogativó 1) Sic regulariter finitur Lect.}\]
\[\text{in nos. - Quid ergo erit no-bis? Tu au-tem Dómi-ne}\]
\[\text{mi-se-ré-re no-bis. R. De - o grá-ti-as.}\]

\[1)\text{In the ninth Lesson on Christmas Day (and in all similar instances) where on the words factum est the accentus acutus and interrogatio seem to come in collision, the interrogatio should be sung on est, and the accentus acutus be allowed to drop out.}\]
OBSERVATION. The Lessons in the Officium Defunct and on the three last days of Holy Week, have no Absoluto, Benedictio, 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.

Finis.

Vi-si-ta-ti-o tu-a cu-sto-di-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 Jeremias, and they are sung to peculiarly solemn and affecting melodies. 1) We give a portion of one here as a specimen. The nine Lamentations are given in full in the official Directorium Chori and in the Officium majoris Hebdomadae.

Tonus Lamentationis.

De Lamenta-ti-ó-ne Je-re-mi-æ Prophé-tae. Heth.

1) [These "touching elegies", as Card. Wiseman calls them, when well sung, form one of the most striking features of the solemn Office of Tenebrae. At Guidetti's time, as Baini tells us (Vol. II. page 103, Memorie Storico-Critiche) the Lamentations were not usually sung in Plain-Chant but in figured chant or read; and a manuscript in the Vallicellian library containing the three Lamentations of the third day, was the only one 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 Pontificale of Leo X., held their ground in the Papal Chapel to the end of Gregory XIII.'s reign. But no sooner had Sixtus V. ascended the throne than he ordered that the second and third 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 "præsertim cum sanctitas vestra lamentationes, quas ego ad musicam rationem restitueam, in pontificio sacello voluerit decantari." 1]  

TRANS.,}

Co-gi-tá-vit Dómi-nus dissi-pa-re murum fi-li-æ Si-on:

te-téndit fu-mi-cu-lum su-um, et non a-vértit manum su-um

da per-di-ti-ó-ne: lu-xí-tque an-te-mu-rá-le, et mu-rus

pa-ri-ter dis-si-pa-tus est.

Every Lamentation concludes with:

Je-rú-sa-lém, Je-rú-sa-lém, con-vér-te-re ad Dó-

mi-num De-um tu-um.

VI. Every Lesson is followed by its Responsorium, 1) or Response, which consists of three parts. The first part is the Response properly so-called; the second part begins with a Versicle; in the third part, the second half of the Response is repeated.

Should the Office have three Nocturns, then the third Response of the 1st and 2nd Noct., and the second 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 second Response.

1) [The Responsoria are not to be confounded with the short Response in answer to the Versicle. 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 neumes.] 1]  

TRANSLATOR.
If however the Te Deum is not said, then the Gloria Patri is attached to the third Response of the third, or only Nocturn, as the case may be.

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.

It may be added, that in Festis solemnibus et Dominicas privilegiatis, the officiating Priest, — hebdomadarius, — sings the ninth Lesson.

In Festis solemnibus et Dominicas 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 Chanter in medio chori intone it themselves.

Intonation Hymnus Ss. Ambrosii et Augustini.  Mod. III. et IV.

Te Deum laus da mus.

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

A simpler chant and one more easily learned by the people was approved by the S. R. C. in 1877.

VII. The officiating Priest begins Lauds with the Deus in adjutorium. After the Gloria Patri with Alleluia or Laus tibi Domine come the five Antiphons with Psalms, the Chapter, the Hymn, Versicle, and Antiphon to the Benedictus, each verse of which is sung solemnly as with the Magnificat at Vespers. Should the Preces occur they are recited, not sung. After the Dominus vobiscum and Prayer for the Day, the Commemorations come and the Benedicamus.

What we have observed on the order of Vespers applies also to Lauds.

In the Officium de Dominica, the Antiphons are found in the Psalterium (Psalterium dispositive per hebdomadam), ¹)

on Feasts of Saints they are taken from the Propre 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. ¹) During Paschal Time an 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 puorum, 5) Pss. 148, 149, 150, all sung as one.

CHAPTER 35⁴.

PRIM. TERCE. SEXT. NONE.

I. The Chant for the small Hours of the Office is found in the Compend. Antiphonarii et Brev. Rom. in 8⁴, as well as in the Folio volume of the Antiphonarium which bears the title Horae Diurnae, and printed in extenso for all the Feasts of the Ecclesiastical year. In the Compendium also are given the Little Chapter, the Prayers, the Antiphons occurring and various melodies for the Hymns.

At Prime, after the preparatory Pater, Ave and Credo, said in silence, the officiating priest sings Deus in adjutorium as at page 151. 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 Directorium Chori, and the annexed Table may simplify its directions.

¹) The three first Psalms have only one Antiphon. The Sundays of Advent and Lent (Septuagesima, Sexag. and Quinquag. included) have special Antiphons and Psalms; also Low Sunday.

⁴) The six ferias preceding Christmas, and the ferias of Holy Easter and Whitsun-weeks, have special offices in the Proprium de Tempore.
Use the melody of on following Days and Festivals.

<table>
<thead>
<tr>
<th>Melody</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>En clara vox.</strong></td>
<td>In the <em>Officium de Tempore</em> during Advent.</td>
</tr>
<tr>
<td><strong>O sol salutis.</strong></td>
<td>&quot;&quot; &quot;&quot; &quot;&quot; &quot;&quot; &quot;&quot; Lent.</td>
</tr>
<tr>
<td><strong>Voxella Regis.</strong></td>
<td>In Passion week.</td>
</tr>
<tr>
<td><strong>Jesu Redemptor.</strong></td>
<td>From Christmas to Epiphany.</td>
</tr>
<tr>
<td><strong>Crucifixus Hicruitus.</strong></td>
<td>On Epiphany and during its Octave.</td>
</tr>
<tr>
<td><strong>Ad regias Agni dapes.</strong></td>
<td>In Paschal Time even when the Office is not de Tempore.</td>
</tr>
<tr>
<td><strong>Salutis humanae Sator.</strong></td>
<td>On Ascension and during Octave and on Transfiguration.</td>
</tr>
<tr>
<td><strong>Beata nobis gaudia.</strong></td>
<td>On Pentecost and during its Octave.</td>
</tr>
<tr>
<td><strong>Jam sol recedit.</strong></td>
<td>On Trinity Sunday.</td>
</tr>
<tr>
<td><strong>Quem terra pontus.</strong></td>
<td>On Corpus Christi and during its Octave, on all Feasts of the B. V. M. and whenever the last strophe is <em>Jesu tibi sit gloria, Qui natus es de Virgin</em>, etc.</td>
</tr>
</tbody>
</table>

Special melodies:

- **Placare Christe.**
- **Aeterna Christi munera.**
- **Rex glorieae Martyrum.**

The Hymnus *Jam lucis* at Prime, as well as the Hymns at Terce, Sext and None, are omitted on the three last days of Holy Week and in Easter Week.

Each Hour has its own Antiphon, which usually is selected from the Antiphons at Lauds; for *Prime* the

1) The Hymn for Terce during Pentecost Octave is *Veni Creator Spiritus.*

2) On Sundays through the year the Hymn for Prime differs in melody from those of Terce, Sext, None and Compline.

first is taken, for *Terce*, the second, for *Sext*, the third, and for *None* the fifth. On Sundays, Ferias and Vigils special Antiphons are prescribed different from those at Lauds.

The Intonation of the Antiphon is given by the officiating priest; the Psalms are intoned and continued by the Choir, *musicorum et capellanorum.*

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 p. 153. The *Responsorium breve,* or short response 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 Quarter-tense 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 *Direct. chori.*

**Toni Responsorii brevis.**

```plaintext
R. Chri-ste Fi-li De-i vi-vi, * Mi-se-re-re no-bis.

The Choir repeats the entire Responsorium.
```

```plaintext

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1) This Versicle often changes. On Feasts of the B. V. M. it runs, *Qui natus es de Maria Virgine.* The changes are noted in *Antiph. and Compendium.*
Chorus: Christe Fili Dei vivi, miserere nobis. Ὡς. Et libera nos propter nomen tuum. (As at page 155.)

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

R. Christe Fili Dei vivi, miserere nobis. *


Qui sur-re-xi-sti a mórtu-is. Choir: Allelúja, allelúja.


Chorus: Christe Fili Dei vivi, miserere nobis, allelúja, allelúja. Ὡς with Allelúja. in fest. simp. et diebus fér. p. 155.

Should the Preces occur they are recited, not sung. Then follow: Dominus vobiscum, the Prayer Domine Deus in Tono simp. feriali (page 155); Dominus vobiscum, and Benedicamus. After the Deo gratias the Martyrology is read daily in choro.¹) The Lector begins at once, without asking the Blessing, to read the Martyrology for the following day in the Tone of a Lesson.

Ka-léndis Ja-nu-á-rí-i, lu-na pri-ma, Circumcisione Dómi-ni nostri Jesu Christi et Octáva Nativitatis ejús-dem.

At the close each day is added: Et alibi aliorum plurimorum Ss. Martyrum, et Confessorum atque sanctarum


On the Vigil of Christmas¹) the voice rises a fourth at the following words:

In Béthléhem Judæ náscitur ex Maria Virgine factus ho-mo.

Then he closes with the following words in the Tone of the Passion:

Nativitas Dómini nostri Je-su Chri-sti se-cúndum car-nem.

The remainder to the end is sung in ordinary Lesson Tone.

After the Martyrology the officiating priest sings alternately with the Choir in Versicle tone, Pretiosa, then Sancta Maria in tono feriali, Deus in adjutorium in Versicle tone, and the prayer Dirigere as at page 110. The Lectio brevis as at page 167.

II. Terce, Sext and None are shorter and more regularly ordered. The Deus in adjutorium is followed by the Hymn, then the Antiphon is intoned, and according to its mode the three Psalms²) are sung. After the singing of the entire Antiphon come the Little Chapter, the Resp. breve, Prayer (always in tono feriali), and Benedicamus with Fidelium animæ on one note.

¹) For the special rite on this day see the Martyrology itself.
²) Each of these three Hours is made up of three sections of the 116th Psalm.

On the three last days of Holy Week the Martyrology is omitted.
SPECIAL OBSERVANCES.

CHAPTER 36a.

THE ASPERGES AND THE LITANY CHANTS.

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.

\[ ga \ afag \ gag \ g \]
Vi - di a - quam.

The Choir follows after with: Egressientem (Grad. Rom. or Ord. Missæ p. 28) down to the Psalm, the first half verse of which as well as the Gloria Patri is sung by the Cantores, the rest by the Choir. Then follow:

\[ \text{V.} \ \text{Ostende nobis D} \hat{\text{h}} \text{e misericordiam tu-am. (T. p. Alle-luj-ja.)} \]
\[ \text{R.} \ \text{Et salutare tum da no-bis. (T. p. Alle-luj-ja.)} \]
\[ \text{V.} \ \text{Domine exaudi orationem me-am.} \]
\[ \text{R.} \ \text{Et clamor meus ad te ve-niat.} \]
\[ \text{V.} \ \text{Dominius vobiscum.} \]
\[ \text{R.} \ \text{Et cum spiritu tuo. Oration in tono fer. p. 110.} \]

Extra Tempus Paschale.

\[ ga \ eba \ be \ d \]
A - sper - ges me.

2) Sacerdos, inclinatione aut genuflexione facta, flectit utroque genu super infimum gradum altaris, accipit aspersorium, et incipiens cantare Antiphonom Asperges vel Vidi aquam, cantando ter aspergit altar e etc. These intonations with Versicles and Prayers can be had printed on separate sheets and mounted on stiff card board for use of Celebrant and Choir.

II. In the Books of the Liturgy there are but three Litanies authorised; the Litany of the Saints, the so-called Litany of Loreto, and the Litany of the Holy Name of Jesus. 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, the Ritual, Processionale Romanum, or Cantorinum Romanus. 1) 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. For sake of practice we subjoin the principal parts of the authorised Litanies.

1) On Easter and Whitsun eves.

\[ Ky-ri-e \ e-le-i-son. \ Chri-ste e-le-i-son. \ Ky-ri-e \]
\[ e-le-i-son. \ Chri-ste au-di nos. \ Chri-ste ex-au-di nos. \]

Pater de celis
De - us, Mi-se-re-re no-bis.

1) Duo cantores litanias cantare incipiant, ceteris singulos versus eadem voce respondentibus. If there be a custom of singing the Litany at extra liturgical devotions, (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 on these special days remains. S. R. C. 16. Sept. 1865.

12

Magister Chorale.
Sancta Maria, O-ра pro no-bis.  
Omnes sancti Do-cтo-res, O-rа-te pro no-bis.

Omnes Sancti et Sanctae De-i, Intercè-di-te pro no-bis.

Pro-pi-ti-us e-sto, Par-ce no-bis Dóż-mi-ne.

Pro-pi-ti-us e-sto, Ex-aù-di nos Dóż-mi-ne.

Ab o-mni ma-lo, Lí-be-ra nos Dóż-mi-ne.  
In di-e ju-di-ci, Lí-be-ra nos Dóż-mi-ne.

Pec-ca-tó-res, Te ro-gá-mus au-di nos.

1—3. Agnus De-i, qui to-l-lis pec-cá-ta mun-di,

1. par-ce no-bis Dóż-mi-ne. 2. ex-aù-di nos Dóż-mi-ne.

3. mi-se-ré-re no-bis.

Chri-ste au-di nos. Chri-ste ex-aù-di nos.

At this point the Choir begins immediately the Kyrie of the Mass; on Easter Saturday the Paschal Kyrie; on the Vigil of Pentecost Kyrie in Festis solemnibus.

2) At the Procession on St. Mark’s day, the Rogation days, and on other occasions.

Before the Procession the Ritual prescribes the Antiphon Exsurge Domine (II, Modus).


Agnus Dei etc. as above. Then follow Christe audi nos. Christe exaudi nos. Kyrie eleison. Christe eleison, as above; at the end however:

Ký-ri-e e-lé-i-son.

The Psalm Deus in adjutorium is sung alternately in Tono feriali (Ton. VI.); the Verse and Resp. as at page 155.

If the Prayers conclude with the clausula major or longer ending, then they are sung in Tono simpl. feb. page 109; if with the clausula minor or shorter ending, in Tono feriali, page 110. After the Dominus vobiscum the two Chanter sing

V. Exaudi nos omnipotens et misericors Dominius.

and the Choir answers:

A-men.

V. Et fidelium animae is recited in a low voice, and its response Amen on the same note.

The Procession at which the Litany of the Saints is sung according to this form is called in old liturgical language, on St. Mark’s day Litaniae majores, 1) on the Rogation days Litaniae minores.

1) In Processione S. Marci et in tri duo Rogationum singuli Litani, versus inte grae a Cantoribus diti, et a Clero repeti debent, et non sufficit, ut ab illis inchoati ab hoc terminentur. (16. Sept. 1865.) — In Processionibus, quae obtinunt in festo S. Marci, et in Rogationibus tolerari potest ut...
This same Litany as also sung at the Forty Hours Adoration with some trifling alterations at the Te rogamus section, and may be found with corresponding versicles and prayers in the Rituale Romanum, and in the Appendix to the Compendium Antiph. et Brev. Romani.

2) The Litany of Loreto and of the Holy Name.

Besides the Litanies of the Saints there are two other Litanies that of Loreto and of the Holy Name approved for private [extra liturgical] devotions. These two alone are to be found in the liturgical books (Rituale, Processionale, Directorium Chori) and provided with authorised chants, whilst it is left free to Bishops in their respective Dioceses to approve and permit other Litanies.

The special Chants for the Litany of Loreto are as follows:


Verse: 1—4. Pater de cèlis De-us, mi-se-rè-re no-bis.

Verse: 5—23. Sancta Ma-rí-a, o-ra pro no-bis.


Antiphonæ contentæ in Ecclesiæ, quæs Processio ingrediæt, ritu Paschali. Non licet vero introgressæ Processione in Ecclesiæ interruptæ Litanis Sanctarum, invocare nomina Titularium, licet in tædem non absint Litanæ. (9. Mart. 1657.)

A-gnus De-i qui tol-lis pec-cá-ta mun-di,

1. par-ce no-bis Dó-mi-ne. 2. ex-aú-di nos Dó-mi-ne.

3. mi-se-ré-re no-bis.

For a long time it was customary in many places to close through error [and the error is continued in most of our Prayer-Books] the Litany of Loreto with Kyrie eleison, etc.; the S. R. C. fixes the close with the third Agnus Dei. In Rome it is the custom for the V. Ora pro nobis, or Gaude et lætare etc. to be sung by the Choir, not by the Priest.

The versicle and Prayer after this Litany vary according to the time of year, and the different Festivals of the B. V. M. The Prayer is to be sung with a fall of a third before the clausula minor and at the close.

The authorised Chant for the Holy Name-Litany is as follows:


Verse: 1—4. Pater de cèlis De-us, mi-se-rè-re no-bis.

Verse: 5—42. Jesu Fili Dei vi-vi, mi-se-rè-re no-bis.

43. Propitius e-sto: par-ce no-bis Je-su.
44. Propitius esto: ex-audi nos Je-su.

45-64. Ab omni malo, libera nos Je-su.

1-3. Agnus Dei, qui tollis pecata mundi,
    1. parce nobis, Je-su. 2. ex-audi nos, Je-su.

These two Invocations serve as Versicle and Response and are followed immediately by the two prayers, Domine Jesu and Sancti nominis tui, which with one conclusion are sung in Ferial Tone with the fall of a third before the clausula minor and at the end.

CHAPTER 37th.
BLESSING OF CANDLES, ASHES, PALMS, PASCHAL CANDLE AND BAPTISMAL FONT.

I. The Blessing of the Candles on February 2nd begins with Dominus vobiscum. Then follow five Prayers, which are all sung in tono feriali. Whilst the Candles are being distributed the Choir sings the Antiphon Lumen ad revelationem with the Canticle Nunc dimittis; after each verse the Antiphon Lumen is repeated.

Before the Procession Eexurge Domine is sung, (Grad. Rom. p. 258). The Priest then sings the Prayer Exaudi nos, (if after Septuagesima with a previous Flectamus genua etc.) in tono feriali, and the Deacon turning to the people sings, in versicle-tone:

During the Procession the Choir sings the Antiphon: Adorna thalamum or Responsum acceptit; when re-entering the Church, Obtulerunt pro eo.1)

II. On Ash-Wednesday before the blessing of the ashes the Choir sings the Antiphon: Exaudi nos, with the Psalm verse, Salve me fac, Gloria Patri etc. and then repeats the Antiphon.

The four Prayers which follow are sung in tono feriali. Whilst the ashes are being distributed, the Choir sings the Antiphon: Immutemur habitu, or Inter vestitulum, and at the close: Emendemus in melius with the V. Adjuta nos and Gloria Patri. The Prayer after the distribution is sung in Tono feriali.

III. After the Asperges 2) on Palm-Sunday the Blessing of the Palms commences with the Antiphon Hosanna filio David. The Prayer, Deus quem diligere is sung by the Priest, in tono simplici feriali. Then comes the Epistle. As a Gradual, the Choir sings Collegerunt Pontifices or In monte Oliveti, and then the Deacon follows with the Gospel more consueo. The Prayer Augite fidem in tono simpl. fer. The Preface in tono feriali. The Choir sings Sanctus and Benedictus to a chant identical with that of the Missa pro Defunctis. Of the six Prayers which now follow, the fourth: Deus qui per Olivae ramum is sung in tono feriali, the others in tono simpl. fer. During the Distribution of Palms the Choir sings: Pueri Hebreaorum, then the Celebrant the Prayer Omnipotens, in tono feriali.

1) These Chants are to be found in the Graduale, Processionale and Rituale Rom. as well as in the Comp. Grad. and Cantorinus Rom.

2) The Gloria Patri at the Asperges is omitted.
When the Procession is about to move the Deacon sings: Procedamus in pace. The Choir during the procession sings one or other of the Antiphons: Cum appro-
pinquaret, Cum audisset populus, Ante sex dies, Occurrer-
turba, Cum angelis, Turba multa. 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 the same two verses. The Chanters then sing the five following strophes, the procession answering after each strophe with the words Gloria laus, as follows:

Gló-ri-a, laus, et ho-nor tí-bi sit, Rex Chri-ste, Redémptor:

Cu-i pu-e-ri-le de-cus promp-bit Ho-sán-na pi-um.

When the Subdeacon knocks at the door with the foot of the Cross, the door is opened and the Procession enters the Church, singing Ingrediente Domino.

IV. At the Blessing of the Fire on Easter Saturday, the five grains of incense to be fixed in the Paschal Candle are also blessed. The Deacon who is charged with the Benedicio Cerei Paschalis, enters the Church with the Procession, bearing the triple candle, and sings three times during the procession, each time a tone higher than the preceding:


The Chant for the Blessing of the Paschal Candle, called the Praeconium Paschale or Exsultet, has a great similarity with the Preface and perhaps surpasses it in beauty and variety. We give the beginning and ending.

1) Omnes, vel partim, prout videbitur.
OBSERVATION. The Pontificale Romanum prescribes a similar Chant for the publication of the Festa mobilia which takes place in Cathedrals after the Gospel on the Feast of the Epiphany. This Chant must be adapted each year to the variable text, and the publication itself devolves upon the junior Canon. See further Cerem. Episc. Lib. II., Cap. 15, and compare with a Decree of the S. R. C. 16. Jan. 1607.

V. In the Procession to the Baptismal Font the Tract Sicut cervus is sung by the Choir. The two Prayers before the Preface are sung in tono simpl. fer. 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, the voice being raised each time:

Descéndat in hanc plenitúdinem fontis, virtus 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 curtained forme, (see Grad. Rom. p. 151) the Choir repeating in full each invocation and response. The same takes place on the Vigil of Pentecost.

CHAPTER 38th.

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 consecrates the Holy Oils. Twelve Priests, seven Deacons and seven Subdeacons assist the Bishop. The Mass proceeds more consuetu up to that part of the Canon where

1) The Organ is played at the Gloria, when also the bells are rung, after which both Organ and bells remain silent till the Gloria on Easter Saturday. It is not therefore correct to use the Organ at the Kyrie on either of those days.
we meet the words "Per quem hac 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 Archdeacon sings, _alta voce in toto lectionis:_

\[ O-le-um in-spir-mo-rum. \]

One of the Subdeacons with two acolytes retires to the Sacristy and brings the Oil of the Sick, which when consecrated is brought back in the same manner to the Sacristy. Then the Bishop having washed his hands, ascends the Altar and resumes the Mass at the words _Per quem etc._ and continues it up to the communion of the Calice. Having administered Holy Communion to the Deacon,\(^1\) Subdeacon and assistant Clergy, and placed in a vase specially prepared, the host consecrated for the ceremonies of the following day, he resumes his place at the table, and the Archdeacon sings:

\[ O-le-um ad sanctum Chrisma. \]

And immediately adds in the same tone:

\[ O-le-um Ca-te-chu-me-no-rum. \]

The Bishop then puts incense in the thurible and blesses it _more solito._ Then the twelve priests, Deacons and Subdeacons with the Acolytes and other ministers go processionaly to the Sacristy and bring, _cum omni decore et reverentia_, the Oil of Chrism and the Oil of Catechumens. Returning to the altar they proceed in the following order: 1\(^{st}\) the Thurifer, then one Subdeacon

\(^1\) The Deacon standing at the Epistle side sings the _Confiteor_, as at page 134.

bearing the cross between two Acolytes with lighted candles, then two Chanters, chanting the verses _O Redemptor._

**Modus II.**

\[ O Redemptor, su-me car-men te-met con-ci-nenti-um. \]

The choir repeats the same verse, and the chanters continue the following verses as in the _Offic. maj. Hebd._, the choir repeating after each the verse _O Redemptor_ as above. The Bishop then proceeds with the Blessing of the Chrism, as in the _Pontif. Rom._ and _Offic. maj. Hebd._ When the Blessing is completed, first the Bishop, and then the twelve priests in order, salute the consecrated Chrism saying:

\[ A-ve sanctum Chrisma. \]

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:

\[ A-ve sanctum ó-le-um. \]

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, all other Chants being expressly forbidden. 1)

Mass and Procession ended, Vespers are recited, not sung at the Altar and towards the end of same and whilst the 21st Psalm Deus, Deus meus respice in me is being recited, the Altars are stripped of all their coverings and ornaments.

In Cathedral Churches this Ceremony is followed by the washing of the Feet by the Bishop, introduced by the singing of the Gospel Ante diem Festum Paschae, continued with the singing partly or entirely of nine Antiphons and closed with several versicles and responses and a Prayer. The Chants for this Ceremony may be found in the Pontificale Rom., Offic. Hebdom. Sanctae and Cantorinum Romanum.

II. On Good Friday a Lector reads the Prophecy Hec dicit Dominus in the Tone of a Lesson, and then the Choir sings the Tract Domine audivi. The Celebrant says Oremus, Flectamus genua and the Prayer Deus, a quo, in tono simplici. 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 Hec autem the Deacon of the Mass sings the remainder in the usual Gospel tone. The Priest then sings the nine Prayers as at pages 108—112.

The Prayers concluded, the Priest at the unveiling of the cross alone intones the Antiphon Ecce lignum; from in quo salus the ministers join him, and the choir answers with Venite adoremus, as follows:

Sacerdotes.  
Sac. eum Ministris.  
Mod. VI.

Ec-ce li-gnum cru-cis, in quo sa-lus mun-di  
pe-pen-dit. R. Ve-ni-te ad-o-re-mus.

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 Crux fidelis. During the Procession of the Blessed Sacrament from the altar of reposition, the Hymn Vexilla Regis prodeunt is sung, and may be continued during the Ceremonies up to the Pater noster.

After the Orate fratres the Celebrant sings: Oremus, preceptis salutaribus . . . in tono feriali. He says Amen in a low voice, and then sings in ferial Tone without Oremus, Libera nos, the Choir answering Amen.

III. The Blessing of the Paschal Candle on Easter Saturday is followed immediately by the 12 Prophecies, which are sung in the Tone of a Lesson; thus:

Tonus Prophetiae.

In principio creavit Deus caelum et terram. Dixitque Dixit ad et accentus acutus.


die séptimo ab univérsō ópere, quod pa-trá-rat.
The Choir begins at *qua lucecit* ... and sings the *Magnificat* 8th Tone, 1st ending. As soon as the Antiphon is repeated, the Celebrant sings *Dominus vobiscum*, *Oremus* etc. in *tuno festivo*, *Dominus vobiscum*, and then the Deacon *Ite missa est*, *Alleluja*, *Alleluja* (p. 135).

CHAPTER 39th.

VARIOUS LITURGICAL FUNCTIONS WITH CHANT.

I. The Procession of Corpus Christi is carried out in various ways in different countries and Dioceses. As this Manual only deals with what is decreed for the Roman Liturgy, it will not trouble itself with the peculiarities or abuses of localities. 1)

The *Ritualle Romanum* prescribes the following Hymns for this Procession, which may be intoned by the Priest when he comes to the foot of the Altar and kneels *coram Sanctissimo*. The melodies complete are in the *Rituale* and *Processionale Romanum*.

1) It will be sufficient to give in the following paragraphs the principal Decrees of the S. R. C. against prevalent abuses:


the Altar, and the chanters at the end of the Hymn adding Panem de caelo etc.) the Celebrant sings the Prayers as on the day of Exposition, all concluding with Benediction of the Most Holy Sacrament.]

II. On extraordinary occasions, e.g. the first Mass of a new Priest it is customary in some places to invoke the Holy Spirit before the Mass, for which the following Antiphon may be employed:

Modus VIII.

Ve-ni sancte Spi - ri - tus. 3)

Usually however it is the Hymn 2) Veni Creator with the Ὡ., Ῥ. and Prayer Deus, qui corda fidelium etc.

Ve - ni, Cre - á - tor Spi - ri - tus.

Ṩ. Emitte Spiritum tuum et crea-bun-tur.
Ῥ. Et renovabis fácïem ter-râe.

III. 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 134, genuflecting at the words Tibi Pater and Te Pater.

After the Confiteor, the Preacher publishes the Indulgence in the form prescribed in the Caeremoniale Episc.

1) The complete chant will be found in the Processionale Romanum, Compend. Antiph. and Cantus diversi.

2) Outside of Paschal time the last strophe of this Hymn runs thus:

Deo Patri sit gloria, | Epusque soli Filio, | Cum Spiritu Paracclito, | Nunc et per omne sæculum.

13*

To which the Choir answers on one note Amen.

Then the Bishop continues, "Indulgentiam, absolutoriem et remissionem peccatorum vestrorum, tribuat vobis omnipotens, et misericors Dominus."

Choir answers: Amen.

Then assuming the mitre, the Bishop blesses the people more consuetudo, saying: — "Et benedictio Dei omnipotentis Pa•tris, et Fi•lii, et Spiritus •Sancti descendat super vos, et maneat semper."

Choir answers: Amen.

The second form is when celebrating or presiding at Solemn Mass the Bishop gives the Blessing at the end of Mass, thus:

V. Sit nomen Dómini bene•dictium.
R. Ex hoc nunc, et usque in sæculum.

V. Adjutórium nostrum in nómine Dómini.
R. Qui fecit cælum et ter•ram.

Benedicat vos o•mnipo•tens De•us, Pa•ter, et Fi•li•us, et Spi•ritus sanctus.³) R. A•men.

IV. On Solemn occasions of Thanksgiving the Hymn Te Deum is sung.

Te Deum laudamus.

Should the Te Deum be sung at the close of a solemn Procession, then the Ritual prescribes five special versicles with Domine exaudi and Dominus vobiscum; in other cases the two following are used:

V. Benedictámus Patrem et Fílium cum sancto Spi•ritu.
R. Laudámus et superexaltátus eum in sæcula.
V. Benedictus es Dómine in firmaménto coe•li.
R. Et laudabílis, et gloriosus, et superexaltátus in sæcula.
V. Dómine exaudi orátionem me•am.
R. Et clámor meus ad te vé•ni•at.

V. The Roman Ritual contains under the heading Exsequiarum Ordo all the Chants prescribed at the interments of Adults and Children and for the Officium Defunctorum. As the Exsequiale Romanum published separately and with the sanction and revision of the S. R. C. gives in full all the Chants and Intonations to be used in the Office and Mass for the Dead, we give here only what appertains to the Celebrant or Priest presiding.

Parochus.

Cantores.

Ant. Si i•ni•qui•tá•tes. Ps. 129. De profundis clamávi ad te Dómi•ne, * Dómine exaudi vo•cem me•am.

ever may have the privilege from the Pope or the Bishop of imparting the Blessing in solemn form, but in this case he must observe the directions of the Rituale Romanum (Tit. VIII. Cap. 32. Ed. typ.)
1. quia visitavit, et fecit redemtionem ple-bis su - æ. II.
2. in domo David

In Exsequiis parvulorum, he sings:

Cantores.

Sit nomen Domi-ni. Ps. 112. Laudate, pu-eri, Dominum: *

laudate no-men Dó-mi-ni. II.

OBSERVATION. For the reception of the Bishop when coming to hold a Visitation or Confirmation we must refer to the Processionale Romanum. For Ordinations, Consecrations of Churches or Altars, handy extracts from the Pontificale Romanum are published and the Cantorinus Romanus also serves.

APPENDIX.

CHAPTER 40th.

UPON ORGAN ACCOMPANIMENT TO GREGORIAN CHANT.

For centuries past the Organ has become so domesticated in the Church that it has come to be regarded as par excellence the musical instrument of the Church. 1) Although the liturgical books never consider it so absolutely necessary that solemn functions could not be celebrated without it, yet they give very explicit rules and directions to regulate its use in the Church, telling us when and how it should be played.

Further on we shall say how the Organ should be manipulated in Church, here we content ourselves with laying down some fundamental principles and rules for the accompaniment of Gregorian Chant, a task of such formidable difficulty to those who are inexperienced or who have not had occasion to receive special training in this branch of Organ playing.

The first thing to be borne in mind is that the Gregorian Modes (scales) are essentially different from our modern (major and minor) scales; consequently any attempt to harmonise them according to the rules of modern harmony will be a disastrous failure. The Fundamental Rule therefore must be: "The Harmony of the Church Modes, should on no account alter or interfere with the melody; the melody must in all cases and circumstances predominate; and the accompaniment should be strictly diatonic as far as the harmonic laws of cadences permit." As Gregorian melody was formed and practised long before the discovery or development of harmony, the latter in regard to it must be regarded as something adventitious, a "necessary evil", which even under the best possible conditions of both Instrument and Executant, renders imperceptible the delicate shadings of Text, Declamation and free Rhythm which constitute the inherent charms of the Chant. Nevertheless as the Organ proves so useful, and oftentimes becomes indispensable to sustain the voices in weak or imperfectly trained choirs, the Organist must beware of falling into the temptation of trying to vamp up at a moment's inspiration an accompaniment made up of a senseless conglomerate of major and minor chords devoid of all natural cohesion, and should study and keep steadily before him the peculiarities and characteristics of the several Church Modes.

As answer to the question 'what notes should be employed in the accompaniment of Gregorian Chant so as to produce a correct harmony' let the following paragraphs serve, although they are only the private opinions of the Editor. As regards the fundamental Bass and its harmonies these rules are founded on the established practice of the great Masters of the 16th century, while as regards the treatment of the Gregorian melody they rest on the principle already enunciated, that the accompaniment should never obscure it, but only serve as a gentle support, leaving the melody to dominate clearly and distinctly.

I. GENERAL RULES.

1) The richer or more elaborate the melody placed over a single syllable, the simpler should be the accompaniment. Let a chord be selected which will serve as an accompaniment to at least three notes of an ascending or descending neuma.

2) The final note of a Gregorian melody should regularly be accompanied by the same note in the Bass, so that the note of the melody be the octave, and the final chord contain a major third.

3) As every note of a Gregorian melody may be treated either as Prime, Third or Fifth of a major or minor chord, so let there be drawn the Triads of the Final and Dominant in the first line, and those of the five notes 1) common to the authentic and plagal modes in the second line, which together with their two inversions, are quite sufficient for clothing the diatonic melody in appropriate harmony.

4) Besides these triads and their inversions (the second inversion is used by Palestrina only in syncopated passages or with a retarded fourth or octave) the chords

1) Triads on b natural on account of the diminished fifth are excluded, on the other hand the first inversion as chord of the sixth (d–f–b) is very useful.
of the sevenths of the diatonic scale other than the dominant seventh may also be used.

The chord of the Dominant Seventh is, however, both in its original form and in its inversions, excluded. Yet, by way of exception, a seventh is permitted after the triad in cadences or gradually descending phrases.

E. g.

5) As penultimate chord in most cases the chord of the Dominant (modern sense) can be used, thus on c for the V. and VI. Tones, on d for the VII. and VIII. Tones, and also on a for the I. and II. Tones, if the penultimate note of the melody be not c. For the III. and IV. Tones we must use the so-called Phrygian cadence.¹)

6) Dispersed harmony is as a rule to be recommended; the four parts should be so arranged as that eventually they could be sung by Soprano, Alto, Tenor and Bass.

7) For writing in white or open notes let # = E, ♮ = G, and * = B. The notes of the Bass and middle parts may be distributed by points and ties in such a way as to correspond to the value of the Gregorian notes they accompany.

8) When the singers breathe at the signs +, or pause at the melodic sections or at the punctuation of

9) It is permitted to modulate in the accompaniment, that is to adopt c♯, f♯ and g♯ in an inner part, when the Gregorian melody closes with mí-re, la-sol or si-la. As f♯ can never occur in a Gregorian melody, the major or minor triad on si natural is excluded. In transposing up or down the same rules mutatis mutandis are to be observed.

10) The Bass as a rule should move in contrary motion; in an ascending melody however the motus rectus in thirds or tenths may be used. If many words are sung to the same note, as e. g. in the Psalms, then motus obliquus comes in.

11) When the choir alternates in solo and chorus, or when boys’ voices alternate with men’s voices, the accompaniment should also be varied, a change being effected by the use of three part harmony or four part without the pedal. The stops should be drawn in proportion to the strength of the choir and never so as to drown or cover the voices.

12) The Preludes should be on some phrase borrowed from the melody about to be sung, and played either with accompanying harmonies or in the contrapuntal, imitative style. The same may be said of the Postlude. Immediately before or after the Chant the playing should be in free rhythm without bar-fetters.

II. SPECIAL RULES.

1) In the first and second modes c under d is best harmonised through f or a and then g minor and d major;
3) The fifth and sixth Tones can be treated as the modern keys of c and f major; as a modulation c, b, a is to be coupled with c, e—a.

4) In the seventh and eighth Tones the regular close a g is to be made with D G; e.g.

But in the middle cadence a, g, with F C, or A E;

5) In the ninth and tenth Tones the principal cadence b, a is made with e a in the Bass; e.g.

Middle cadences are g, F, or e, d, which may be harmonised in the following manner:

6) The eleventh and twelfth Tones can be treated as the modern scale of c major.
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 hoc laudo; 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 wearsome. F. A. Gevaërt and the Abbé 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, would reduce the possible chords to a very limited number. The late Father Schneider of Eibingen would harmonise Plain-Chant without any diësis 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 executive 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 Ordinariam 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," 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 editor of the Magister Choralis, after testing all of them, selected Witt's system as the best, and in conjunction with Herr Hanisch prepared the organ accompaniments to the new official edition of the Graduale Romanum, now published by Pustet.¹ 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 the 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.

As a preparation to this method of accompaniment observe what follows:

1) As several notes of the melody are accompanied by one and the same chord the difficulties of accompaniment are diminished; consequently even an indifferent Organist can keep himself in line with the singers and follow them.

2) In a melody or phrase all the notes have not the same musical accent; consequently some may be regarded and treated as passing notes particularly if they fall on the same syllable.

3) A multitude of chords oppress and obscure the melody; in this system it is preserved limpid and clear.

4) Finally this method of accompaniment responds better than any other to the simplicity of the Chant and excludes monotony.

¹) Organum comitans ad Ordinariam Missæ, 1888, oblong folio. — Organum comitans ad Grad. Rom. oblong folio, 2nd edit. 1883 & 1884. Org. comit. ad Vesperale Rom. oblong folio. From these are extracted and published separately a) Hymni Vesperarii, b) Transpositiones harmonicæ, both by Hanisch. This last serves as a complete accompaniment to Psalmterium Vesperitium.
The following examples will illustrate what we have been saying:

Modus I.
R. De - o o grá - ti - as.

Modus II. transposed to the fourth above.

Modus III.
R. Et facta ejus intellexérunt u - n - t.

Modus IV.
R. De - o grá - ti - a - s.

Modus V. transposed a third down.

\[\text{Acces-si-stis ad Si-on}^*\]

et ci - vi-tá - tem De - i vi - vén-tis, Je-ru-sa-lem

cé - lé - stem, et te-sta-mén-ti no - vi

me-di-a-tó - rem Je - sum, et sán - gui-nis

a-sper-si - ó - nem mé-li - us lo-quén - tem
Modus VI. transposed one tone higher.

Modus VII. transposed down a minor third.

Modus IX. & X. transposed down a minor third.

Angeli sunt is Deus mandavit

vit dest te, ut custodiunt

diant te in omnibus vis

is tu is.

Modus XI.

Res Deo

0 o

0 0

0 0

gratias.

Modus XI. transposed a fifth down.

Regina caeli, lætare
al-le-lú-ja, Quí-a quem me-ru-i-sti

por-tá-re, al-le-lú-ja. Re-sur-ré-xit,

sic-ut di-xit, al-le-lú-ja. O-ra

pro no-bis De-um. Al-le-lú-ja.

Modus XII. transposed a fourth down.

Re-gi-na có-lo-rum,

A-ve


Sal-ve ra-dix, sal-ve por-ta,

ex qua mun-do lux est or-ta: Gau-de, Vir-go
When several Gregorian melodies in different Modes follow one another in quick succession as in the Antiphons and Psalms of the Canonical Hours, it will be necessary to maintain an uniform pitch, in order that the tone colour of the voices may be the same. Consequently the Organist should be capable of transposing rapidly on the organ any given melody to any pitch above or below. To be able to succeed in this there is no other royal road except constant practice in reading all the clefs, unremitting study, so that no difficulty can arise that has not been foreseen and overcome, and that nothing may happen to render his playing unsteady or uncertain. In short, conscientiousness, severe self-criticism, practical and theoretical study of the scores of the old masters, these are the true diplomas of a good organist. This can never be repeated too often.

We cannot condemn too strongly the deplorable habit and yet so common of improvising on the organ capriciously. Whatever comes into the head at the moment, that is dropped from the fingers, whilst for the same service the singer dare not sing without rehearsal, and is bound to his notes, nor the Preacher enter the pulpit without preparation. If many of these organ improvisatori could only see in print or written down what they have thrown off as a Prelude or an Interlude they would blush for very shame, and thereupon resolve to set themselves to study their art and never leave off until their printed Preludes and Interludes might no longer bring that blush to their cheek.

We may close this chapter with a short quotation from the musical historian Ambros. 1) "The innate vital "power of these chants is so great, that even without "any harmonisation, they can be made available for the "most intense expression, and nothing is required out- "side themselves to bring out their full meaning; 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 from the mighty vitality of Gregorian "Chant; she has been formed on the base of its melodies, "from the first rude attempts of the Organum, of Dia- "phony, and Faux Bourdons, down to her highest per- "fection in the Palestrina style."

PART III.
FURTHER NOTIONS OF PLAIN-CHANT.

I. GENERAL INSTRUCTIONS.
CHAPTER 41st.

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 Ecclesiastices, cap. 44, 5 ("Laudemus viros gloriosos et parentes nostros in generatione sua. . . in peritia sua requirentes modos musicae, 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)

1) Laicius in ecclesiis non debeat recitare, nec Alleluja dicere, sed psalmos tantiu sine Alleluja. Theod. of Canterbury. (See Gerbert, De Cantu, T. I., p. 243.)


"If then," writes Jannsen, "we address ourselves to the Clergy first, we do so under the firm persuasion that the study of Plain-Chant and its good execution depend principally upon them. . . . But it is, alas! too true, that many amongst them, through carelessness or want of knowledge in this matter, furnish the best possible reasons for its decay and depreciation. We are forced to say with Cardinal Bona "Ut fatae quam res est, pudet me pleosque ecclesiasticos viros totius vitae cursu in cantu versari, ipsum vero cantum, quod turpe est, ignorare" (De cantu eccl. §. III. No. 1). 3) Stein, who in his excellent little book 4) extends the duties of the Priest as Master in his Church, also to the department of Church Music, mentions, that formerly musical culture was especially to be met with amongst the Clergy, and that the
greater and better portion were only turned away from it when the degenerate style of Church-Music was first introduced, but with unpardonable carelessness they remained inactive. "But for this indifference the ignorance we have now to deplore would never have become so great or so universal." 1) 

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." Proksch: 2) "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: 3) "If however many persons seek to excuse themselves on the ground, that in the matter of musical capabilities nature has treated them by 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 igitur bonum facere, et non facientes, peccatum est illi." Amberger: 4) "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 —; you sing in the name of the Church, to the honour of her eternal Spouse;

2) Pastoraltheologie, II. vol. From page 216 to 234 the writer enumerates various motives to encourage the study of Liturgical Song. The pastoral letter of the Bishop of Ratisbon, on the question of Church-Music, must also be mentioned here. C. Sev. Meister writes in his valuable work "das katholische deutsche Kirchenlied": "The Chant of the Church is an essential part of public worship; its history is a portion of Church history; the knowledge of it, from an historical and liturgical point of view, is part of theological science." See also Durandus, Rationale divinorum officiorum, Lib. II. De cantore, de psalmista, etc.
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 voce dissoluti, qui vocis suae modulatione gloriantur, nec tantum gaudent de dono gratiae, sed etiam alios spernunt. Tumentes elatione alii cantant, quam libri habeant, tanta est levitas vocis, forsitan et mentis. Cantant ut placeat populo magis quam Deo. Si sic cantas, ut ab aliis laudem queras, vocem tuam vendis, et facis eam non tuam, sed suam. Viros decet virili voce cantare, et non more fœmineo timidis vel falsis vocibus velut histrionicae 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. In the book known as Instituta Patrum we read: Nec volubilitate nimia confundenda qua dicimus, qua et distinctio perit et affectus . . . cui contrarium est vitium nimiae tarditatis. — Jerome of Moravia 2) adds: Nuncquam cantus nimis basse incipitur, quod est ululare, nec nimis alta, quod est clamare; sed mediate, quod est cantare. — And finally Cardinal Bona: Receptum a majoribus cantum integrum oportet, et illitatum custodire, ne si semel aberrare ceperimus a semitis antiquis, quas posuerunt Patres nostri, paulatim inconsultissim entationibus religionis integratis destruerat.

Denique damnati sunt illi, qui parcentes vocibus suis rapiam faciant in holocaustis, qui vivulos scilicet laborum suorum Domino reddere negligentes, vel dolorem capitis vel stomachi debilitatem, vel exiliatem vocis praetendent ad excusandas excusationes in peccatis: cum revera totum in eis siti vindicent mentis evagatio, distracto cordis, car-

1) See Bona, Div. Psalmodia, cap. XVII, de canto Eccles. S. V.
2) In Coussemaker, Scriptores.

nis inertia, et propriae salutis incuria. Non enim conside-
rant, quod, qui a communi labore se subtrahunt, communi
etiam retributione carebunt, et qui Ecclesiam servitute,
proximum edificationem, Angelos laetitia, sanctos gloria,
Deum cultu defraudent, ipsi quoque Dicta gratia, sanctorum
suffragis, Angelorum custodia, proximi adjutorio, Ecclesiæ
beneficiis se reddunt indignos. Eis enim, qui legitime
canunt, et sapienter psallunt (inquit Rupertus Abbas) remu-
neratio vel premium erit carmen aeternum.

CHAPTER 42a.

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
difying manner. This pre-supposes a thorough know-
ledge, 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. 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. Without a fair knowledge of Latin, he cannot understand 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, 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 singing of the Psalms should approximate in its movement to the melodic Chants of the Graduale or Antiphonarium, while on less solemn Feasts and Ferias, it should have throughout the character of mere recitation, be sung quicker and on a lower tone. Even the melodic chant may be sung quicker on these occasions. 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

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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 varying rhythm of speech, 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 8th and 9th of this Manual to the careful perusal of Choir-Masters.1) Steady and marked motions of the hand 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.2)

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 signs of punctuation mark the natural place. The Syllables of the same word should never be separated. If however such a number of notes

1) Rev. F. X. Habel in the *Magister chorals* 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 *Graduale Romanum* than from ten copies of the octavo edition; and then adds; "our forefathers made no blunder, when after the discovery of printing they had the Choral Books published in Folio."

2) [A writer in the "Tablet" of Sept. 9th 1876 giving a reason for the excellence of the Plain-Chant singing in Ratisbon Cathedral says that "every note is led by the conductor's bâton, 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, sung, as interpreted by the conductor of the choir." W. H. Brewer.]
must be sung to one syllable as to necessitate a rest for breathing, then the Choir-Master should before hand mark 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 drawling, 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 softness 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 written marks of expression be in the Choral Books, because adventitious effects and phrasing are more of a hindrance than a help, and quickly lose their charm.

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 earnest 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 rehearsals, special and general, must be regular and constantly recurring, and must embrace not only the younger or less instructed members of the Choir, but all the 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 thorough and continued instruction is the forerunner of a good, natural, easy, certain, worthy and edifying Chant.

CHAPTER 434.

FOR ORGANISTS.

The observations of the last chapter are also applicable 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, 2nd between a right skilful Organist in

1) Amberger, l. c. p. 233.
a general sense, and one whose duty it is to accompany 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 portions of the Liturgy, and at the various seasons of the year, is regulated by formal Decrees of the Church bearing on the subject; and the sacredness of the functions and sublimity of the text which it is called on to accompany, should influence the style of playing to be adopted.

1) The accentus of the Celebrant and Sacred Ministers at the Altar should never be accompanied, and during the Elevation the greatest silence and devotion should prevail.

2) The use of the Organ is forbidden during Advent 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), and the 4th Sunday (Lentare) of Lent; on which occasions, as also on Festivals celebrated ritu dupl. or semidupl. during these penitential seasons, at solemn votive masses, and at the Gloria of Holy Thursday, the Organ should be played.

3) The alternate phrases of the Kyrie, Gloria, Sanctus and Agnus Dei may be omitted by the singers and only played on the Organ, but then the words omitted should be recited by one of the singers mediocris voce. This permission however does not extend to the Credo, the entire of which must be sung. 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. 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, a distinction must be drawn between the Office and the Mass. At the
Office the Organ should be silent; at the Mass however if music, i. e. figured music be employed the Organ may accompany the voices and cease with them. This permission also serves for the Ferias of Advent and Lent. 1)

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. (11. Sept. 1847, in Angelpol, ad 6.) Nevertheless the practice of singing the response is more to be encouraged.

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 lisping, sometimes with grave, majestic tones, that go on increasing in power and fashion themselves to harmonies, whose united sound grows louder and fuller, until the chanting of God's praises becomes like a headlong mountain torrent that carries all before it, and consoles and lifts up the heart of the devout Christian."2)

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 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, what 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 acceptation 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: 3) "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

1) By the words of the Decree "Si musica adhibeatur", the Gregorian Chant is excluded and may not be accompanied by the Organ, as by the word musica is always understood figured or polyphonic music whether written with or without Organ.
2) SMEDINK, II. Jahrgang. Cecilia, p. 25.
3) BONA, div. psalm. c. 17, § 2, ad finem.
the warning of the same pious and learned Cardinal:
"The playing of the Organ must be earnest and appro-
priate, 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 medi-
"tating on the words that are being sung, and thereby
"promote feelings of true devotion."

9) The Organist should never play in a wanton or profane style, or themes that can have no connexion with the Chants to be accompanied or the Function that is being celebrated. Except the Organ no other musical instrument is allowed in Church service. Should it be desirable on very solemn occasions to employ music scored for Instruments, then the consent of the Bishop must be sought and obtained for each occasion.

CHAPTER 44th.

FOR CHORISTERS.

The system of musical training to be adopted in a Plain-Chant choir, differs in many respects from that usually followed in the case of harmonized Church-Music. The rhythm of Gregorian Chant, so closely allied as it is with the verbal accent, and the treasure of melody in which it is so rich; — melody however, which to a singer trained only in modern music often seems uncouth and unmanageable; — furnish, for every class of voice, exercises of such difficulty, that even a well-trained chorister, at the first attempt, and without special instruction or close study of the Gregorian Tone-system, will certainly fail to render them effectively. Gregorian Chant requires, besides good distinct pronunciation, a clear understanding of the subject, a quick apprehension of its treatment, and a carefully cultivated voice. Whoevers therefore is called upon to sing Gregorian, should in the first instance be properly trained by a competent teacher, at least in those places where such teachers might be reasonably expected to be found; such as Cathedral Churches and Ecclesiastical seminaries.1) And he who can sing Plain-Chant well, tunefully, and faultlessly, will be able to sing any Church-Music that may be placed before him in true Church style.2)

We will here set forth in one short paragraph the qualification of a good Plain-Chant Chorister. "He must 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, "modesty is the first rule, so that with him who gradually begins to sing or speak, the principles of modesty may mark his progress."3) 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 4) 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

1) The Council of Trent commanded that the Chant should be taught in all Ecclesiastical Seminaries. Several National and Provincial Synods (including Thurlow and Maynooth) reiterate this command; but in many places these Decrees are allowed to remain a dead letter, for want of competent teachers. 4) Rev. F. X. HAMBUR at makes it a rule to commence the musical education of his boys with Plain-Chant.

3) Ambrosius de Offic. ministr. L. I. c. 18.

4) "The first requisite," says an old theoretician, Jerome or Moravia quoted by Coussemacker, "is, that what is to be sung should be clearly understood by all, beforehand."
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."

Essential conditions 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 disagreeableness of the semitone 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.)

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II. SPECIAL DIRECTIONS FOR CHANTING.

CHAPTER 45.

INFLUENCE OF THE TEXT AND PRONUNCIATION ON THE NOTE-FORMS AND TONE.

In Chapter 7th p. 30, when writing of the numerous vicissitudes which the notation of Gregorian Chant has undergone, mention was made of the fixed method of noting the Chant now established in the authentic Choral Books by the Papal Commission. The rendering of the Chant however, as it should be in practice, is only alluded to there in general terms, and must now be more fully explained in this the aesthetic portion of our work.

In modern musical notation we have abundant means at our disposal by way of signs wherewith to express and determine the acuteness or gravity, the length or brevity, the strength or delicacy of a sound, as well as the quicker or slower pace of any movement or of any

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1) AMBERGER, loc. cit. p. 231.
2) "Notes are good for nothing that come not from a joyful heart. Melancholy people may have good voices, but they can never sing well." JEROME OF MORAVIA.
3) "Whilst singing think of nothing else but what you are engaged at." BERNARD.
4) In the beginning of an old Psalterium (now the property of the Kreisbibliothek in Passau), written in the monastary of Sceonpotens redemptor mundi, qui pro salute humani generis in hunc munus venisti, pecadores redimere pretioso sanguine tuo: exaudi orationem meam, per quam ego indignus pecator te deprecor, ut psalms, quos cantabo, digne intercedant aput te pro peccatis meis. Creator mundi, cuntipotens Deus, aper ardentissus, gloria renuentibus, suppliantes, per hos psalmos clementum tuum implor, quos pro salute visorum sine defunctorum decantabo, ut pro eis a perpetuis crupias tormentis et premian aeterna beatitudinis concedas. Per Christum Dominum nostrum. Amen.
5) "If you seek the edification of your hearers when you sing, the more you shun vanity, the more you will edify them." BONAVENTURA.

6) CLOET, Recueil de Melodies, Tom. II., p. 30n.
parts thereof. In Gregorian notation however, since the discovery of Guido’s stave, only the fixing of the intervals and the marking of the accented syllables in the new Roman editions seem to furnish any safe guide to the singer. But if we bear in mind the fundamental rule for all Plain-Chant; “Potius considerandum est sensus quam modulatio”; — the text commands the tone; — further indications are scarcely necessary. Is it not a well known fact that the living word produces a very different impression on the listener according to the talent and different training of the speaker, even though in each case the expression marks be most rigidly adhered to? As a rule a singer of good mental gifts and refined musical feeling will only find himself embarrassed by the heavy armour of the prescribed lights and shades, and will produce a more certain and better effect with the simple “slings” of a tone connected with the word in an intimate and natural manner.

**Observation.** The alphabetical letters of *Romanus*, who taught in S’ Gall fully a century after S’ Gregory were intended to serve as a means of teaching in order that the pupil might the more easily remember all the peculiarities of the Tones and other delicacies of a manner of rendering the Chant that had to be taught orally. But this private method attained no great popularity and was soon outstripped in its fitness for fixing the intervals by Guido’s invention of the stave. The old teachers relied for the method of singing the *neumes* principally on oral tradition. They committed very little to writing and that little by no means clear or deter-

1) These signs [expression marks] however are of comparatively recent origin, and became desirable and even necessary according as Instrumental Music, which of itself is music without words, — a sort of playing with sounds, came into use in the 17th century. Neither Palestrina nor the vocal composers before and after him, nor G. Friedrich Händel nor S. Bach, — the latter two at least not to the same extent as was done at a later period, — relied on these signs as a principal means of expressing their ideas.

They all however unanimously proclaim, that, “the note may serve to guide the intelligence, it cannot create it. The mind when it employs words to express its thoughts communicates to them with the breath and its desire... He who does not understand a language will endeavour with more success to imitate him who does understand it, but if in order to attain this result, signs of accentuation, punctuation or notation may be found useful, we must recognize that of themselves they are insufficient and may prove an obstruction. The error consists in expecting from them the whole of good pronunciation, and in concentrating the attention on these signs, so that the very precautions taken to ensure a good result, sometimes come by their exaggeration the cause of ill-success.”

Through the development and dissemination of measured music in the course of the centuries following the exact music in the course of the centuries following the year one Thousand, the notes or note-forms came to be used to signify yet another thing; namely, the duration of the sounds they represented. The *punctum* and *virga* had been employed in the earlier periods to indicate the duration or time-value of the sounds, but as the measured music in its commencement also employed the same note-forms as were used in Plain-Chant, viz., it soon became the custom in Plain-Chant itself to sing all the *Virga* and *Puncta*, which then had the same note-forms as were used in Plain-Chant itself, with equal length and ponderousness, and hence came the *canto martellato* style. Against this practice some voices were raised even in the 15th century, advocating the relative value of the notes as against the absolute value given them by the mensural theory. I refer to the remark of Peter Talhanderus (see above, page 34) who would only employ the square stemmed *civis*. Guinot’s *civis* over accented syllables and in the *clivis*. Detti’s method for fixing the varying length of syllables by noting *civis* hanc vim habet, ut syllabam brevem esse indicet, in pronota nuntiatoe celeris excurruendum.”

1) D. Pothier, *Les Mélodies Grégoriennes*, p. 4. 2) He writes in the *Annotationes ad Cantum Passionis*, Roma, opus *Alex. Gardianum* 1586: “Quoniam nonnullis quantum ad notas attinet, hinc canendidelas fortasse novus videbitur, scienendum, quod hac nota hanc vim habet, ut syllabam brevem esse indicet, in pronota nuntiatoe celeris excurruendum.”
shaped note, ♦ for short syllables, and instead of the strophicus he dotted down two or three notes bound by a circumflex or tie, but as to the manner of singing them he added: "ita proferatur, ac si triplici vocali scriberetur, sed cum decore et gratia, que hic doceri non potest;" i.e. "one must double or triplicate the vowel yet with a certain dignity and grace which cannot be conveyed in any written instruction". He also found, especially in the use of the diamond note many imitators down to our own time, though there is always danger that the syllable immediately preceding the diamond note will be delivered too loudly, and the note itself in a hopping, dancing manner. The Edito Medicæa published in 1614 had already laid aside this use.

Now that the official Choral books, which the present Manual follows in reading and form of notation, are fully published in typical editions, it seems convenient, partly, in order to avoid misapprehensions about the notation, partly in order to bring about a well-ordered and uniform rendering of the Chant, to formulate and illustrate by examples the following rules based on principles of tradition, of music, aesthetics and language. Their observance presents no particular difficulty in the syllabic and simple chants; for the more elaborate neumatized chants they are more important, as only the right grouping of prolonged series of neumes makes it possible for the rendering to be effective, and in accordance with the rules of rhythm, melody and language. Finally, it may be hoped that these Rules will solve some of the objections which are still made in certain quarters against the authorised chants, and prove practically that in these abbreviated forms of the melodies the essence of the Gregorian Chant has been preserved.

All Rules must be based on this first principle: "Sing as you speak".

1) If monosyllables are to be sung to single notes, they are noted thus: ♦. Their duration is regulated ex-

actly by the vowel. According to the rules of Quantity, all monosyllables ending in a vowel are long, also mono-
syllables ending in a consonant, except cœr, etc.; substantives ending in a consonant are short, as, ut, nōc, and his, quōs, quās, hōc, hāc.

In singing however it is not the metrical quantity of the syllables but the accent which is of importance. The latter is of two kinds, the long accent (circumflexus) and the short or sharp accent (acutus). Consequently the rule just given must be modified as follows: a) monosyllables having a naturally long vowel take the circum-
flex, as mōs, flōs, jūs, lūx, spēs; b) monosyllables with a short vowel or having a vowel only by position are sung with the acute accent; c) prepositions are unaccented when they stand before the words governed by them, for instance post tē, in mē, etc. From these rules for pronouncing monosyllables it follows that one and the same note-form which stands in the official books indiscrimi-
nately over such words as, de, tē, sēd, pāx, spēs, lūx, must be sung with various modifications of accent.

2) In a similar way words of two or more syllables receive an ever-varying amount of emphasis according to their different position and importance in the phrase.

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1) In the examples which follow the natural length of a vowel is indicated by ♦, the accentus acutus by †, the circumflexus by ‡, and the short vowels by §; unaccented syllables bear no mark.

2) Position occurs. 1) when a syllable ends with two or three consonants, as cōt, mēns; 2) when the first syllable ends with a consonant, as il-le, ār-mā, pār-tus; 3) when the sonant and the next begins with one, as il-le, ār-mā, pār-tus; etc. When a liquid (l, m, n, r) follows a mute consonant, as ā-gēıs, etc. When a liquid (l, m, n, r) follows a mute consonant, as ā-gēıs, the syllable becomes acutus (all other consonants except s, x, z), i.e., the syllable becomes accentus [doubtful]; in prose it is usually pronounced short in words of three or more syllables, as, in-tē-grum.
or sentence, although they have in syllabic chant the 
same note-form ♩ for all accented syllables and ♪ for 
other syllables.

It is therefore wrong to give an always uniform em-
phasis to words like Dominus or meo, because the o or e
happen to be accented, nor would it be right for instance
to sing thus; et in terrā pāx homīnibus bonē volūnīatis;
better thus;—et in terrā pāx homīnibus bīnāe volūnīatis.1)

3) When there are two notes to one syllable the 
combination is either ♩ (clivis), or ♪ and ♩ (podatus)
(see chap. 7°, p. 34). Clivis, also called flexa, is a com-
bination of the acute and grave accents. In the case of 
accented syllables the first note is sounded more strongly 
than the second, while the weight of the whole group 
changes according to the importance of the correspond-
ing word. On unaccented syllables or words both notes 
are sung equally light, though distinct. If we had for 
instance a melody like this;

\[ \text{sed li-be-ra nos,} \]

the rendering should be:

\[ \text{sed li-be-ra nos} \]

The podatus is the flexa inverted. In the official 
books the higher note is printed over accented syllables 
thus ♩. It must not be accented in a stereotyped cast-
iron manner but only receive an additional stress of the 
voice when a larger interval such as a third, fourth or 
fifth follows. Should the note immediately following be 
on the same degree or only a tone or semitone lower

\[ \text{sed li-be-ra nos} \]

then the stress is equally divided over the two notes of 
the podatus; similarly on unaccented syllables. When 
the note following is higher, then the emphasis is best 
placed on the first note. Should we have for instance 
to sing this melody:

\[ \text{sed li-be-ra nos,} \]

let it be sung thus:

\[ \text{sed li-be-ra nos,} \]

or in the following case:

\[ \text{sed li-be-ra nos} \]

sed li-be-ra nos etc.

In these cases therefore the second note is to be considered 
liquescent, smoothly flowing and not as if accented.

4) A combination of three notes on one syllable is 
either a) torculus (♩, ♩), where the second note is 
higher than the first and third; in this case the stress 
of the voice is equally distributed over the three notes, 
and the higher note should not be accented or, b) scan-
dicus (♩, also ♩), where the third note is the highest;
the same rules hold for it as for the podatus; or c) por-
rectus (♩, also ♩), where the second note is lower than 
the first and third; this is to be regarded as a combina-
tion of clivis and podatus and to be rendered accord-
ingly; or d) climacus (♩, ♩), which must be con-
considered as similar to the flexa. On accented syllables it 
gets a light emphasis on the first note, on unaccented 
and final syllables it is to be sung with a slight decrescendo.

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1) The syllables marked with ♩ are to be prolonged and sung as 
it were decrescendo.
5) All more complicated combinations of notes can be reduced to these formulas and are to be rendered according to the rules just given, but always as connectedly as possible, unless where breathing marks or spaces indicate a slight pause. The greatest care must be taken to avoid any postling or blundering. 1)

Too much stress on the principal note of the group gives the singing a character of affectation, too little accent deprives it of the natural strength and rhythm 2) of the language and fatigues the voice by inducing a dragging and monotonous drawing style. Moreover the pace and character of the Chant, and the power of voice at one's disposal are of great importance in determining what amount of impulse should be given to the highest note. Also great care must be taken that by a varied and well-balanced proportion of the principal accents a natural and dignified symmetry of the whole melody be secured. Good accentuation and a certain solemnity and devout function 3) in the singing can replace a good deal of voice power and considerably intensify the effect of the words.

But the most important factor of all is naturalness which impresses on the rendering of the liturgical word and tone a character of pious modesty and combines both in expressive unity.

1) In the Bull "Docta Sanctorum" Pope John XXII complains that the notarum ascensiones pulice descensionesque temperate get confused (offuscantur); "current enim et non quiuscent, (get huddled together) aures inebriant et non medentur."

2) As to the combinations of Torculus with Porrectus, Climacus or Scandicus, we may point to an analogy in the English language. In compound words the accentuation not essentially but considerably differs from what it is in the simple words by themselves, as; field, officer, — field-officer; evening, prayer, — evening-prayer, etc.

3) In connection with that musical judgment innate in man which Cicero describes, as "aurem quodam admirabile judicium, quo indicantur in voce cantibus varietas sonorum, intervalla, distinctio et voce genera multa." It is therefore a bad mannerism to hurry ascending notes, and rush down descending figures and thus cause in the listener a sense of Giddiness.

6) "In order that the text be understood, the ear should be able to distinguish the words from one another, and not only the words, but the phrases and sentences. This effect can only be secured by a correct method of pronouncing the final syllables of words, phrases and sentences. Clearly there must not be too close connection between the final syllable of one word and the opening syllable of the next, and this is a rule observed in declamation where between the different words there is a scarce perceptible pause, the tempus latens of Quintilian, which being added to the final syllable makes it long". 1)

7) "Attention to a good accentuation of the second or third last syllable must never lead to the suppression of that which follows it. The distinction of the words which we advocate is not a separation. It would be ridiculous to pause after each word in order that they might be easily distinguished. Nor in considering the final syllables of words as long, do we approve of the custom of some singers to enforce it, as if it ever could receive an accent."

8) "As a rule the meaning of the words also indicates the places where the voice may rest when singing." 2) In saying that the last note is to be prolonged, it is not implied that the preceding notes may not be prolonged also (and at the same time); it is indeed natural enough to prepare the rest which has to take place on the final note, by a gradual slackening of the pace on those preceding..."

1) These excellent principles (Nos 6 to 9) are taken from Dom Pothier's "Mélodies Grégoriennes". The Chapters on Duration and Strength of the Sounds, Signs and Execution of the Groups of Notes, Pronunciation of Latin, connecting the syllables of one word in singing, Divisions in Reading and Singing, (Chapters 7-10) of this volume, Divisions in Reading and Singing, (Chapters 7-10) of this volume, Divisions in Reading and Singing, (Chapters 7-10) of this volume, Divisions in Reading and Singing, (Chapters 7-10) of this volume, Divisions in Reading and Singing, (Chapters 7-10) of this volume.

2) "Moderatores chorii, qui choro didascali vocari solent constituint panatori, qui signo aliquo pausas faciant, vel indicant, versusque praecipitantes colhibit." BONARITUS, de horis Canon. L. III. c. XX.
9) "The group of notes connected in the notation must also be connected in the execution. If the groups are separated in the notation by a space, they should also be distinguished in the execution by a *ritardando* of the voice at the end of each group, and if necessary by a respiration. Only at the end of clauses the rest should be complete and an interval of silence becomes necessary. The closing notes must die away softly."

CHAPTER 46a.  

PSALMS. CHORAL READING.

I. The Poetry of the Psalms is most simple yet most sublune; 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 shouting out furiously one against another." (Letters from Italy etc. page 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 indetration. "The voice of the Psalmist should not be harsh or untuneful, 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 adressed to himself alone, those words, *Psallite superlenter*; then indeed the many eulogiums lavished by the Holy Fathers and the many Chants which would appear reasonable Church and just, and the counsel of St. James the Apostle come to be understood: "Is any one of you sad? let him pray. Is he cheerful in mind? let him sing." (James, cap.V. v.13.)

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 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. To chant the Psalms well, preparation is necessary in order to foresee and overcome its difficulties beforehand, and avoid unbecomingness in the House of God. The Recitation should be dignified and easy, neither hurried nor drawling, and with strict attention to the rules of the language, accentuation etc. Adam of Fulda remarks "that between the accent of Prose-speech and Psalm-singing it is well known that there is no slight resemblance."

*In festis solemnibus et duplicibus* two Chanters intone the first verse; *in festis semidupl.* and others of lower rank, only one Chantar. The remaining verses

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1) *Isidore of Seville, de eccl. offic.*
2) Psalm 137, v. 1.
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. 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. 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. The ring of the voice will be different on Festive Days, from what it should be in Masses of the Dead and Days of Penance. In pro-


fane 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 drawling of final syllables and little grace notes and unauthorised flourishes, omissions of words or too quick reading of them, resulting in a very faulty and indistinct rendering of the sonorous Latin language, are all evils to be avoided.

Should the Choir have to answer a Responsorium, the Organ when allowed should sustain with good sonorous stops, the strong but no shouting voices of the Singers.

In the simple Chant of the Psalms, or of the Text of the Ordinarium Missæ, etc. to each syllable there is for the most part but one note, seldom more than two or three. For this reason this method of Choral Chant, if we exclude the accentus which appertain 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. 1)

CHAPTER 47th.

THE METRICAL HYMNS.

1) When the suppliant hears the voice of God through the mouth of the Church, the desire for praise and sacrifice wells up in his heart, and finds expression in the form of a Hymn. Joyfully and hopefully the soul is lifted

1) Augustinus Confess. Lib. X. writes “Primitiva ecclesia ita psallebat, ut modico flexu vocis faceret resonare psallentem, ita ut pronuntianti vicinior esset quam cantent.”
up to solemnise and ennoble in holy love the office of the Day.”

Through measured speech the feelings of the faithful are more easily and more persistently aroused; there is created at one and the same time an agreeable alternation in the variety of the rhythm, and in the regular though peculiar melodic form of the Hymn adapted to the sustained swing of the poetic measure.

2) Remembering what has been already said in this Manual (Chap. 8th), here again we must observe the great difference that exists between Rhythm and Metre. Even in ordinary conversation there is a rising and lowering of the voice or in other words we speak rhythmically; when we bring back to the ear this rise and fall at fixed intervals and at fixed points we speak in metre.

The metrical accent is quite independent of the verbal accent; but in singing we must be careful to bring the accent of the word in unison with the metrical accent; in other words to allow the metrical accent to be heard without overpowering the verbal accent.

3) Latin words are made up of long and short syllables; the time necessary for pronouncing the latter is styled mora, hence a long syllable requires about two moras. From the setting together of syllables of fixed length or brevity (quantity) arise the two-, four-, or five-syllable poetic feet (pedes). A foot in versification cannot contain less than four moras (metrum), eight moras (i.e. two metra) at least are required to form a verse, and at least two verses to constitute a strophe.


2) The principal two and three syllable poetic feet are called: **pyrrhichius**, **spondeus**, **iambus**, **trochaeus or chorus**, **triambus**, **molosus**, **dactylus**, **amphibrachis**, **anapoeus**, **bacchius**, **amphimaker or creticus**, **palm-bacchius or antibacchius**.

The metrical hymns of the Breviary are set principally in the following four metres:

a) Iambic in four or poetic feet or six, each strophe containing four or five verses.

b) Trochaic in which each strophe consists of six verses. The 1st, 3rd and 5th verses have four feet, the 2nd, 4th and 6th only three and a half. In the Hymn Stabat mater there are two verses with four feet, and one with three and a half; moreover the first and second verses are in rhyme. In the Hymn Ave maris stella the strophe consists of four verses each of three trochaic feet.

c) Sapphic and Adonic, with three verses to eleven syllables, to which as a fourth verse the so-called adonic verse with five syllables is annexed.

d) Asclepiadic and glyconic with twelve syllables in three verses; the fourth verse (glyconic) of eight syllables being added on.

OBSERVATION. In the liturgical Text of the Graduale and Antiphonarium we sometimes meet with Distichs, e.g. Hic vir de desperiens, and O magnum pieta i opus, the V. Virgo Dei Genitrix with the R. In tua se clausit, the Gloria laus of Palm-Sunday and the like, where the melodies are set in ordinary Choral rhythm, so that in singing they are treated as Prose. Similarly we meet Texts of pure hexameter, such as the Anthem of the
B. V. M., Alma Redemptoris Mater, the Introit Salve Sancta Parens, the Antiphon Solve jubente Deo, and to which melodies in no sense metrical are adapted.

4) All Hymns, where the melodies are mostly syllabic, and only in rare instances marked with two or three notes to a syllable, and composed to express the verse-measure, should be sung in a flowing rhythm with due attention to the metrical and verbal accent. Frequently too the manner of singing the melody in the first verse may not be available for the second.

In the earlier editions of the Choral Books, selecting the note forms (□ △ ▲) regard was had only to the strophe which stood immediately under the note; but in the more recent editions (manuals and stereotyped) those notes which in the second or third strophe should be sung long or short according to the accent, were printed with a ☆, discarding the use of the △ and leaving the ▲ in those places, where the accent requires it in all the strophes. Thus for example in the Hymn Deus trorurn • militem the first strophe would have the following rhythm:

De - us tu - o - rum mi - li - tum sors, et co - ró - na, etc.

the 2. Hic necpe mun-di gándi - a et blanda fraudum etc.


and similarly the remaining strophes. In the most recent typical editions each strophe with itsown melody is given in extenso, and according to the variations of the Text, the melody repeated with the prescribed note Forms □ or ▲.

5) To remove the hiatus (see Chap. 11*) and not break the order of the poetic measure, the closing vowel of one word when the following word begins with a vowel may according to the rules of poetry be elided. But in

the singing of the Hymns it is recommended to sing distinctly all the syllables where elision might occur, and to sing them to the note of the preceding syllable; e. g.

In the Hymn
Jesu Redemptor:

In the Hymn
Orudolus Herodes:

In the Hymn
Veni Creator:

In the Hymn
Deostrum lux:

In the Hymn
O sola:

By a skilful and quick delivery no interruption of the metre will be noticeable in these instances; however to avoid confusion the Director should in the rehearsals especially of the newer hymns with frequent elisions frequently exercise the singers beforehand and mark the places where they occur.

1) Where two notes come on one syllable, as in this example, in the Hymn Egregie Doctor, in universa extensio and the like, the note grouping should not be divided over the two syllables. In the third verse of the sixth strophe of the Hymn All solis ortus cardine the scansion should be as follows: Et la - cte mo - di - co pa - stus; therefore the syllable dì in modico should be thus provided for:

et la - cte mó - di - co pa-stus est.

The typical editions the tie or bind, as u - crata - ab is omitted, as it might easily lead to the omission of the syllable or to its being sung with the following syllable.
CHAPTER 48th.
THE UNMETRICAL HYMNS, PREFACES, LITANIES, &c.

I. 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 Priest 1) to the end, without prelude or interlude. The several phrases may be sung, a) alternately by two sides of the choir, 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, or Soprano, Alto, Tenor and Bass as a Quartett, and then the entire choir. Where the point of changing from one side to another occurs, this should be expressly indicated before hand. If, for example, the alternation is between upper and lower voices, this should be maintained all through, until the last phrase is reached at the words Cum Sancto Spiritu, when both sides should unite.

"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 Congregation,—or choir against choir." The same method in a word, may be adopted as in the case of the Gloria. At the words: Fleni sunt caeli and Te ergo quasemus, 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. The

1) "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, Geschichte der Musik, II. vol. p. 63.

The interpolation of four or five part music in every alternate verse of the Te Deum is one of the oldest customs in the Church.

II. 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 nor should the Organ interpose interludes. 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.

III. The Preface is introduced by an antiphonal chant between Priest and Choir. 2) Dr. Dom. Mettenleiter in his Aphorisms on Gregorian Chant, 3) says with regard to the Preface and Pater noster: "The Chants of the Praefatio 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 last 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."

The Choir should answer the Priest in just intonation and in a firm united body of tone expressive of both text

1) Of M. A. Mozart it is authentically related that speaking of this Chant he said, "He would give all his musical reputation to be accounted the originator of this one melody."

2) In Pastor bonus, a supplement to a Swiss Art journal, 10. Aug. 1861.
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 Exsultet 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."1)

IV. The Litaneies are especially suited for large choirs, or congregational singing. One or more Chanters distinctly and carefully sing the invocations, to each of which the Choir or Congregation answer. The Responses in the Mass or during the divine Office follow the same rules of clear united intonation, distinct enunciation and well modulated delivery. All efforts to deliver these rich melodies effectively will be fruitless if the syllabic simple Chant be not perfectly and correctly learned.

CHAPTER 49th.

THE VARIABLE MASS CHANTS, ANTIPHONS, RESPONSORIES &c.

I. "The Introit always expresses an idea which in the solemn Celebration of Mass should for the moment prevail and engage our attention, — it strikes the keynote of the Festival, or exhibits a model after which we should draw. Whence comes it that in earlier times that the Latin Chant of the Introits was so well understood, that the Sundays in Civil Almanacks were always indicated with their initial word: Gaudeite, Invocavit, Oculi, Lectare? Clearly in those times men took more interest in the Church's prayers and were more closely in touch with them than what they are in our days."2)

1) CARD. WISEMAN "Four Lectures on the Ceremonies of Holy Week" page 70.

The melodies of the Introits are simple, somewhat like those of the Antiphons; formerly an entire Psalm with Gloria Patri was sung after the Introit, and then like as with an Antiphon, the Introit was repeated. Now but one verse of the Psalm with the Gloria Patri is sung. The Ecclesiastical Decree commanding the repetition of the Introit can be complied with by reciting the words on one note, when the use of the Organ is allowed.

The Choral Chants for the Kyrie, Christe, Kyrie, are much more elaborate. It lies with the Organist to so transpose either the Introit or the Kyrie that without a long interlude both Chants mostly in different modes may be as closely as possible bound together. The Dominants a flat, a or b flat can bring about this union without much modulating; e. g. the Introit Judica on Passion Sunday is in the 4th Mode and closes with e, g, f, e, the Kyrie for the same Sunday (No 12) is in the 6th Mode and begins with f; 4th and 6th Modes have a for the Dominant, consequently no transposition is necessary. Again in the Introit, Salve, Sancta Parens (II. Modus) the melody closes on d, the Kyrie de B. V. M. is I. and II. Modes; transpose both Introit and Kyrie a minor third higher with 3 flats, and a flat becomes the common Dominant. The compass of the nine Kyrie and Christe melodies (from A to d) demands in all cases alternation between high (1st and 3rd Christe, 7th and 9th Kyrie) and low voices (2nd and 8th Kyrie and 2nd Christe) so that only the 1st and 3rd Kyrie could be sung by the united choir. The Introit Loguebar (V. Modus) preceding the Kyrie in Duplicibus must be transposed a minor third down so that a will become Dominant instead of c; and to f sharp, e, d, e, e, d follow immediately a, g, a, c, of the first Kyrie (I. Mod. with Dominant a). If however the repetition is recited, the Organist can in the accom-
paniment of the a, soften the somewhat too rigid melodic modulation in the following manner and establish a connection with the Kyrie.

Loquèbar etc... quæ di- læ - xi ni-mis.

II. For the Chants of the Gradual with Alleluia or Tractus which of all the Chants of the Mass contain the most prolonged melismæ, use can be made of the permission to recite the more prolonged chants especially in Churches where Deacon and Subdeacon cannot be had and where but a short interval occurs between Epistle and Gospel. If the first verse of the Gradual and the Alleluia be sung then let the second verse and the V. of the Alleluia be recited, and thus complaints cannot be made of undue prolongation of Divine Service in obedience to Ecclesiastical Decrees, regard being had to the meaning which this portion of the Mass had in the oldest liturgies and still has in our own day. 1) It may be sufficient for impatient souls to refer to the admonition of Sr Bonaventure: "The faithful should stand firm to the commandments which are proclaimed to them and advance step by step." 2) The same Holy Doctor adds: "After the Alleluia we are accustomed by a long intonation on the vowel a to prolong the Chant, in order to signify the endless and unspeakable joy of the Saints in heaven."

1) Kössing in his "Kirchenlexikon", article Graduale, (2nd edition, 5th vol. p. 963) appropriately remarks: "the meaning of the Graduale falls in with that of the Alleluia Chant, the Tract and the Sequence, and is to be found in the necessary alternation between the action of the clergy and of the faithful and not in the necessity of filling in the time whilst preparation is being made for the solemn publication of the Gospel." 2) Expos. Missæ cap. II. opp. toni VII. p. 74.

Of the Tract Pope Innocent III. writes: 1) "This should be sung in a slow long drawn out manner (hence its name") which also indicates the miseries of our present pilgrimage, of which the Psalmist says: Wo is me that my sojourning is prolonged, etc.

In uniting the Gradual with the Alleluia or Tract, let the same directions be observed as were given in reference with the Introit and Kyrie.

III. "The Offertorium has received this name because it was sung whilst the Bishop or Priest was engaged in collecting the oblations for the sacrifice from Clergy and people. The Chant should continue whilst the offerings were being made so that it often became necessary to repeat it." From a musical aspect this Chant was in earlier times very elaborate and prolonged, (pneumis distentum says Rupert v. Deutz) in the authentic Choral Books it draws nearer to the Antiphon Chant and is shorter and more compact. Its omission or substitution by a Text foreign to the Character of the Festival cannot be justified. Even when an occasional motet in music may be sung after the Offertory the delivery of the Offertory in the Plain-Chant melody is to be preferred to its recitation.

IV. The Communion after the Agnus Dei is at the present day nothing more than an Antiphon which in earlier times was sung in conjunction with a Psalm (see page 134).

"The solemn Chant is a kind of thanksgiving which if not always expressed in words, is nevertheless such

2) The Pope here does not mean to describe the manner of rendering this Chant, but only the construction of the melody which in the verses of the Tract from three to fourteen in number, is of a richer and more prolonged character.

17*
in intention, in the affections of the Heart from which the Chant springs, and to the greater honor of God which it promotes."

Also between the Agnus Dei and Communio there should be a uniformity of tone, which can be attained by a skilful Organ interlude permissible here without danger of loss of time or inconvenience to the Celebrant. In Advent and Lent when the Organ is silent, a longer pause may be made between Agnus and Communio, wherein the intonation of the latter may be prepared.

V. The Antiphons, which, sometimes without a Psalm to follow, and sometimes as an introduction and close to a Psalm, constitute such a principal feature of the Breviary (Antiphonarium), and are frequently to be met with in the Graduale, Rituale, and Pontificale Romanum, range themselves as a kind of preparation for the more copiously noted Choral Chants. In their melodies they hold a kind of via media between the syllabic Chants of the Psalms, Prefaces, Lessons, Hymns, Glorias and Credos, and the more elaborate alternating Chants of the Mass, etc. The office of the Antiphon usually consists in giving the keynote or leading idea which the Church wishes to develop for the Feast occurring from the Psalm which follows, and they give at once the "headings" and the chief point of meditation which should be remembered during the Psalm. Through this alternation of the antiphonal Chants the Office assumes a kind of dramatic character.

A closer union of several consecutive Antiphons in different modes requires a careful preparation on the part of the Organist or Director.

Truly the simple speech-melody of the Antiphons bound so naturally to the words and phrases of the Text must be the reason why the various editions of the Choral books for Antiphon Chants exhibit for centuries the most welcome uniformity. From the earnest cultivation of Antiphon Chants preeminently depends the growing progress and successful advancement of Gregorian Chant. By this means a good tradition worthy of imitation can be established.

VI. The name Responsorium is principally given now to those Chants of extensive compass, which are prescribed to be sung after the Lessons in the Office of Matins, similar to the Gradual and Tract verses after the Epistle, or after Lessons in the Missal Liturgy, which anciently were also designated as Responsoria."

In the Roman official books (Antiphonarium in folio) all the Responsories of Matins according to the order of the Breviary are printed in full, for the first time for centuries past. As basis for this work the printed Folio Antiphonary of Trogneus in Antwerp 1611, was mostly used; the complete Responsories given in that edition were abbreviated by the Papal Commission and the distribution of the neumatic formulas over the text, revised.

OBSERVATION. After the Council of Trent a great desire to abbreviate the melodies manifested itself on the part of the S. R. C. and of the Pope. Besides other facts which might be adduced in proof of this assertion we have the utterances and acts of two men who occupy a prominent place in the History of Church Music. Giovanni Pierluigi da Palestrina was commissioned by Gregory XIII "to amend the Gradual", and he wrote 2) "that he deemed it the highest honour to be able to purge

1) "The question, why the original and ancient name was abandoned and the modern name Gradual substituted, would appear to find its answer in the desire to distinguish the Responsory in the Mass from those following the lessons in Matins, and give it a special name derived from the position of the preceutor" [ad gradum]. Kössing in article Graduale in the "Kirchenlexikon".

2) In a letter of Nov. 5th, 1578 to Duke William in Mantua; see K. M. Jahrbuch 1886, p. 39.
thoroughly the canto fermo from barbarisms and other cacophonies. The same idea was carried out practically by Felice Anerio, Palestrina's successor in the post of Pontifical composer. An indisputable example of how he accomplished this, is given us in Codex 3390 of the Vatican Library (Section Ottoboni) bearing the title: “Responsoria in Commune Sanctorum regulato cantu per R. D. Felicem Anerium, S. D. N. Musices Compositorum,” which was originally in the Archives of the Chapel of Duke Angelo d'Alltemps. The first Responsory of the Common of Apostles is abbreviated in the following manner:

```
Ec-ce e-go mit-to vos sicut oves in medio
la-pó-rum dí-cit Dó-mi-nus etc.
```

If this be compared with the abbreviated form contained in the official Antiphonary and also with the Antiphonary of 1611 or with Manuscripts, it will be seen that the Pontifical Commission selected a via media, thus considerably facilitating the rendering of the Responsories without reducing them to the simple Antiphonal character.

Another method of singing the Responsories, and closely resembling Psalmody, is much favoured in the Roman Basilicas and Collegiate Churches. It originated in S' John Lateran's, and consists in singing the Responsories according to eight fixed formulas, like the eight Psalm-Tones, which were composed probably about the beginning of the present century. The above quoted Responsory sung according to this method to the formula corresponding to the seventh Tone, would run thus:

```
Ecce ego mitto vos sicut oves in medio la-pó-rum, dí-cit
Dó-mi-nus: * Estote ergo prudèntes sicut ser-péntas,
```

et simplicies sicut co-lam-bae. Y. Dum laecem ha-bé-tis,

crédite in lu-cem, ut filii lucis si-tis. Estóte, ut supra.

After the Congress of Arezzo when the “archaeological melismas” became known, weighty authorities advocated the addition ad libitum of these simple formulas, better suited for modern conditions, to the authentic Choral Books. This however was not done, principally owing to the consideration that all the Responsories of the Breviary should be printed in full, arranged to these formulas, which consequently would greatly increase the bulk of the Antiphonary.

These remarks are intended to show that the authority to which we owe the Brevarium Romanum, — “the abbreviated Office”, — is inclined even at present to carry on the principle of abbreviation, as in the prayers, Lessons, Ceremonies, etc., so also in the Chants.

If a little care be taken, the Responsories can be entoned so as to be in harmony with the preceding Lesson, and in order still further to accommodate the Choir, the Y., and repetition may be recited on the Dominant.

What has been said about the Antiphons, Responsories, Hymns, etc., of the Gradual and Antiphonary, holds good, of course also for the corresponding melodies of the Ritual and Roman Pontifical.
CONCLUSION.

If Priests, Ecclesiastical Students and Lay Choristers sing the Gregorian Chant in its manifold forms at the different sacred functions, with attention to the meaning and connection of the words, modulating their voices accordingly and observing the correct accentuation and emphasis in conformity with the rules given in Chap. 45\textsuperscript{a}, then they will sing according to the mind of the Church and the wishes of the S. R. C. Then they will be complying with the injunctions of Cardinal Bona where he writes: (De divina Psalmodia, Cap. XVII., § V, 5.) "Nos autem generibus musicæ jugiter exerceamus, in concordia vocum et morum laudes divinas in hoc exilio decantantes, donec mereamur divinae musicæ consortes fieri, et ad consummatissimos cum sanctis Angelis Hymnos elevari," where namely:

\begin{verbatim}
  "... Illa sedes cantum
  Sempet resexit laudibus
  Deumque Trinum et Unicum
  Jugi canore praedictum
  Sed canentes jungimus
  Almae Sionis omnia."
\end{verbatim}

\textsuperscript{1)} Third strophe of the Hymn at Leuca in the Dedication of a Church.

APPENDIX.

The following Tables are given partly to illustrate the history of Plain-Chant notation during the centuries which preceded the invention of printing, and partly to display the [graphic] materials from which the Gregorian melodies were collected. According to the epoch and nationality of the transcriber, the manner of writing the neumes varied, but once the discovery was made of the stave in the 11th century and that its use rapidly became universal, the fixing of the intervals became clear and unquestionable. We distinguish Latin from Gothic\textsuperscript{a}) note-forms, simple from complex neumes, as well as signs of embellishment.

OBSERVATION. These Tables are selected from the work of P. Jos. Pothier O. S. B. "Les mélodies Grégoriennes". For a comprehensive study of these matters, the "friends of Archeology who wish to become acquainted with the development and successive phases of Liturgical Chant" (see Brief of Leo XIII. Ap. 26. 1883) are recommended to consult and compare the Works and Treatises of the following authors: A. W. Ambros; Chaminade; Coussemaeker; Fel. Danjon; F. J. Petis; Prince-Abbot Gerbert (Scripores, and de Cantu et musica sacra); Hermesdorff; Kienle; P. Otto Kornmüller; P. Louis Lambillette; Theod. Nisard (nom de plume of Theod. Normand); Dom Pothier (Les Mélodies Grégoriennes and Liber Gradualis); Raillard; Dr. Hugo Riemann; P. Anselm Schubiger, but especially the Paléographie musicale which since January 1889 is being brought out by the Benedictine Fathers of Solesmes in Facsimile phototype (four numbers yearly). In the general Introduction to this work no less than seventy authors are enumerated who treat of the neume notation.

\textsuperscript{1)} P. Ambros Kienle, Choralschule, p. 14: "From the 11th century the linear notation assumed the square form in France and thence spread into other countries. In Germany the neumes being thickened in the lines and heads drifted into the so-called Hobnail form."
### Table 3. Latin writing of Tone-embellishment.

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### Table 4. Gothic (Hob-nail form) of Tone-embellishment.

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### Table 5. Chronological Forms of the clefs, ː and ƨ signs.

#### a) In Latin writing.

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#### b) In Gothic writing.

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Note: The Forms of the modern C, F, and G clefs are known; very often the C, was made from the Gothic F clef of the 15th century by a double perpendicular line drawn right and left thus: .idea. In the modern F clef the line between the two dots fixes the position of the F.
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ERRATA CORRIGE.

Page 4, last line, for worship, read worship.
  " 27, line 16, distributed, for hor-e-shoe, read horse-shoe.
  " 34, this, for in use, read supper-added.
  " 43, line from foot of page, for fall, read supper-added.
  " 47, 70, 14, these, for useful, read super-added, full.
  " 77, 6, hob-nail, for these, read useful.
  " 92, Foot notes 1 and 2 should be read in inverse order.
  " 100, line 11, for Anthems, read Anthems.
  " 119, for Its, read Its.
  " 171, for Proper, read Proper.
  " 197, for Prim, read Prime.
  " 227, for appertains, read Whosoever.
  " 227, after hy, insert whatsoever.
  " 227, for what, read after a vowel.
  " 230, for postling, read theorists.
  " 241, insert after hy, for whatsoever.
  " 244, insert for postling.
  " 244, insert for what.
  " 244, insert for a vowel.
  " 249, insert theologians.
  " 249, insert no.
  " 249, insert appertains.
  " 249, insert appertains.
  " 249, for last read least, and in line 29, for te, read to.

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