

# SINGING CHANT: LATIN AND ENGLISH A PERFORMANCE MANUAL

By

Fr. Columba Kelly, OSB



Saint Meinrad, monk of the Abbey of Reichenau, teaching some students

*Cover: Panel from Saint Meinrad Shrine, Saint Meinrad Archabbey Church, Br. Martin Erspamer, OSB*

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## Part 1: Basics: Language, Structure & Notation

### Chant is “Sung Speech”

*“The sound of the chant is the sound of the text.” (Dom Daniel Saulnier)*

One of the frequent mistakes made by chanters (particularly beginners) is singing too loudly, with too much pressure, too much volume. (Which will exhaust one’s air supply very quickly!) Chant is ideally sung ‘on the breath,’ that is, with the tone supported by the column of air, like the leaf is borne along by the breeze. Remember that a musical note does not have to be loud to be heard, it just has to be well-formed and well-projected. Purity of tone rather than power is the key. In the days before electronic amplification in acoustically deficient worship spaces singers were more aware of this. Nowadays we need to re-emphasize the point! To those cantors using amplification one can merely caution ‘Don’t swallow the mike!’

In speaking of the Lector at Mass, Saint Isidore of Seville writes: “Whoever shall be promoted to this [clerical] grade, will have been imbued with doctrine and reading experience and will be skilled in the knowledge of words [that is to say, their pronunciation] and [their] meaning, so that, with regard to the sense units, he will know where each sense grouping ends, where the discourse should still hang [in the air], where the final sense group closes. Thus prepared, he will maintain the [relative] strength of pronunciation so that the minds of all [his listeners] will be able to comprehend the sense [of what they hear]. [He will do this] by expressing the proper feeling [affectus] of the sentences, now [in the form of] an indicative sentence, now sorrowing, now rebuking, now exhorting, or in other similar ways, according to the proper category [genera] of what is being proclaimed. Many things in scripture can take on an opposite meaning by the way they are pronounced! An example: ‘Who will accuse the elect of God? The God who justifies.’ [Is this a statement of fact, or is it a question that demands a negative answer?]

Furthermore, [a lector] should know the relative strength of every accent so that he will know toward which principle syllable his oral proclamation is tending.”

In speaking of the one who is cantor for the Responsorial Psalm, Saint Isidore goes on to say: “From the ancient custom of David and the temple singers, the church has taken the example of nourishing [the faithful] by the use of a psalmist, whose songs are able to excite his hearers to the love of God. The psalmist, however, should be noted for a good voice and good training, so that by the attraction of such sweetness, he may be able to stir the souls of his hearers. His voice, however, should not be raucous or harsh, but lyric, sweet, smooth and clear. He should have the voice quality and the kind of tunes that are congruent with holy religion, **not those of the tragic theater but those which show Christian simplicity in their melodic shapes. Neither should they exhibit the [qualities] of musical gesturing and the entertainment arts [the theater], but rather be such that promote compunction for those who hear his singing.**” (*Emphasis editorial*) (St. Isidore’s *De Ecclesiasticis Officiis*, written between 598 and 615 A.D.)<sup>1</sup>

A modern author, Charlotte Lee (in *Oral Reading of the Scriptures*) continues to develop the art of good public speaking with remarks that singing chant, as good sung speech, would also require:

“(p.32): ... The interpreter learns to breathe wherever the material demands a pause; he does not pause in order to breathe. It is usually impossible to get a capacity breath except in the major pause that completes the units of thought. Therefore, the final step in control of breathing is to learn to inhale quickly and unobtrusively while still using the proper muscles.

(p.41): ... The rate or pace at which a person speaks ... includes ... also the length and frequency of pauses separating the sound sequences. The beginner is usually afraid to hold a pause long enough for its dramatic effect to register with his listener. If a pause is motivated by real understanding, by identification with the feeling suggested, it may be sustained for a much longer time and with greater effect than the beginner realizes. ... A pause should usually link what comes before and after rather than break the train of thought progression. ... The interpreter should ... vary and sustain the lengths of the pauses as the material demands. Punctuation, of course, may serve him as a guide to pauses – but it is only a guide. Punctuation is used on the printed page to signal the eye.

(p.77): ... the division of sentences into speech phrases and the rhythm of stresses and of flow of sounds resulting from this division ... are of considerable interest to the interpreter because they become evident only when the literature is read aloud.”<sup>2</sup>

Notice that Lee emphasizes 1) breath, 2) pace, and 3) sense. To paraphrase Saint Paul, ‘and the greatest of these is sense.’

The tone quality of the voices should be that alluded to by the celebrant’s invitation to the Assembly (in former days) to sing the ‘Holy’ at the ending of the Preface: **‘una voce dicentes’ [with one voice singing]**. So likewise in The Roman Missal (2011) in Common Preface VI **‘as with one voice we acclaim.’**

It follows from the words of both Saint Isidore and Charlotte Lee that careful preparation of the **text** is the basis of correct and competent chant. Thus any rehearsal of the chant should begin with a careful reading **aloud** of the words, speaking them as if in proclamation to the assembly, either by a single voice or by the group speaking as one. Only when this has been achieved can one effectively proceed to the addition of the melodic layer, to achieve ‘una voce dicentes.’

In *Gregorian Chant a Guide* Dom Daniel Saulnier makes the following important points about punctuation in the chant.

Punctuation is an integral part of discourse. It is, first of all, a vital requirement for the reader, who can fulfill his role only on the condition of being able to take breaths and, in the process of so doing, of momentarily interrupting the sung delivery. It is also

required just as much by the listener, who is guided toward a full understanding of the sung discourse by the prioritized ensemble of pauses, divisions and caesuras treated tactfully by the singer.

Moreover, isn't silence also a part of the music? Is not the silence its breathing and its life?

In fact, several centuries before the invention of musical notation, the first signs that appear in manuscripts are related to those of punctuation. They indicate to the reader the less important, normal and more important punctuations. Questions are often specified by means of a special sign [the Quilisma!]. These first musical indications, called *ecphonetics*, testify to an oral tradition that has the tendency of placing caesuras in the discourse on lower pitches, and more precisely on the degree immediately below that of the recitation note. As we will see while studying the pentatonic scale, this degree of the caesura is situated a whole-step or a minor third below the note of cantillation.

The process of descending to lower notes for the finals – and correlatively ascending to higher notes for the accented syllables – will develop and grow in the tones for the readings, and will contribute to the development of Gregorian composition.

### *The jubilus*

The third musical process utilized by the primitive cantillation seems to be very archaic. It is the *jubilus*, or *melisma*. This is a moment of pure music that interrupts the syllabic recitation and contrasts with it, while employing “a vocalise” on a single syllable. According to the unforgettable expression of Saint Augustine, the chant “then liberates itself from syllabic limits.” The *jubilus* is not any less an authentic form of musical composition bound to the cantillation: the *jubilus* is not music from which someone has deleted the words, or from which something is missing. It is a song beyond words, beyond the somewhat narrow concepts that the words evoke.

The tie between the *jubilus* and cantillation is of a functional order: the *jubilus* is traditionally situated on the final syllable of the penultimate logical division of the discourse. Over the centuries, this traditional placement of the *jubilus*, which goes back to the ancient cantillation of the Jewish Bible, was little by little forgotten. The *jubilus* was moved progressively toward the ends of phrases and especially toward the word accents, which were perceived as a lyric and expressive pole of the composition. (Cf. the use of the *jubilus* in the Ambrosian Gloria).

E - go di-xi, Dómi- ne, \* Mi-se-ré-  
re me- i. ψ Sana á-nimam me- am, qui- a peccá-vi ti-  
bi. ψ Gló-ri- a Pa-tri, et Fí- li- o, et Spi-rí-  
tu- i Sanc-to.

*Short Responsory with melisma in the traditional place*

The “Miserere mei” would be repeated by the community after hearing the melisma of the cantor.<sup>3</sup>

Saint Benedict began the prologue to his Rule with the Latin word *Obsculta*. While often translated as ‘listen,’ its more exact meaning is ‘listen carefully.’ Each speaker/singer in a group must listen carefully, intently, to all the others, carefully modulating the pronunciations to match that of the group as a whole. Shaping the vowel sounds to a common standard will do much to achieve a harmonious choral sound, both spoken and sung.

## What Are All Those Funny Marks on the Page?

There was a time when every child in a parochial school received at least some training in how to sing chant. (Even in secular elementary schools there was usually some vocal training!) The ‘music sister’ would visit each class and teach the chants to be used at the school masses. These were frequently taught by rote, but there were some small books, such as ‘Plain Chant for Schools,’ (now long out of print) which illustrated at least the basics of chant notation. Today’s choir singers and congregants, given an entrance antiphon or a setting of the Ordinary, are frequently perplexed. Even if they read music, which many do not, it looks so different! Exotic shapes, no recognizable clef, metre or key signatures, combine to give them a ‘we’re not in Kansas anymore’ feeling of perplexity. So a look at where it all began will be helpful.

## Singing Chant: Latin and English

The key to singing Gregorian chant lies in its source, the text. Essentially, it is the chanting of a text whose melody was created in an oral tradition. However, the oral memory of how this chant was sung has been lost for several centuries. Today, the interpretation must rely on the musical notation that was developed in the Middle Ages. This notation, especially that of Laon 239, the Cantatorium of St. Gall 359 and the Codex

121 of Einsiedeln, have given us a window that opens onto that interpretation. Therefore, the fundamental elements to be taken into account are the following:

1. the word as the primary source of the interpretation;
2. the melody as conditioned by the text and by the modal laws;
3. the neume design as the symbolic representation of the musical form received by the text.

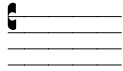
Since the singer knew the melody by heart, it was only necessary for the singer to follow the text and the neume designs that recalled to the singer's mind the type of rhythmic flow required by that particular piece. Thus, those earliest extant chant documents served as a sort of *aide-memoire* for the cantors, rather than a 'full score.'

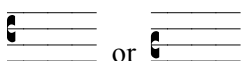
The following pages will present;

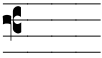
- 1) Gregorian chant as "sung speech";
- 2) The four-line staff used for Gregorian chant and the four basic modal scales used in chant;
- 3) The neume designs as found in recent editions of Gregorian chant;
- 4) Cantillation, psalmody and antiphons as the three basic forms of chant.

Exercises with instructions will be provided for the examples that will be given for each of these forms. These exercises will move from simple syllabic and neumatic chants to very elaborate melismatic chants.

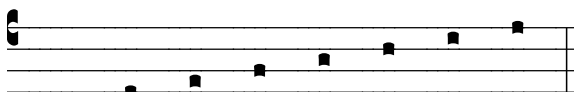
## Reading Gregorian Chant in the Square Notation

The C clef sign:  indicates C on the piano, or a *do* clef on the top line of the four-line staff. In chant, these letter names indicate **relative** pitches, not a fixed pitch. This clef sign is also found on the following two lines and still indicates a C or a *do*:



Another clef sign is the F, or *fa* clef sign: . It indicates that in this case, the F, or *fa* clef, is to be found on the second line from the top of the four-line staff.

The following staff shows the pitches from C to c when the C clef is on the top line:



C D E F G A B c

The only accidental in chant is the  $B^b$ .

The four basic (authentic) Gregorian chant modes:

D	E	F	G
C	D	E	F
B	C	D	E
<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>
G	A+	B	C+
<i>F</i>	<i>G</i>	<i>A</i>	<i>B</i>
E	F	G	A
<u>D</u>	<u>E</u>	<u>F</u>	<u>G</u>
<b>PROTUS</b>	<b>DEUTERUS</b>	<b>TRITUS</b>	<b>TETRARDUS</b>
<b>DORIAN</b>	<b>PHRYGIAN</b>	<b>LYDIAN</b>	<b>MIXOLYDIAN</b>
( <i>Mode I &amp; II</i> )	( <i>Mode III &amp; IV</i> )	( <i>Mode V &amp; VI</i> )	( <i>Mode VII &amp; VIII</i> )

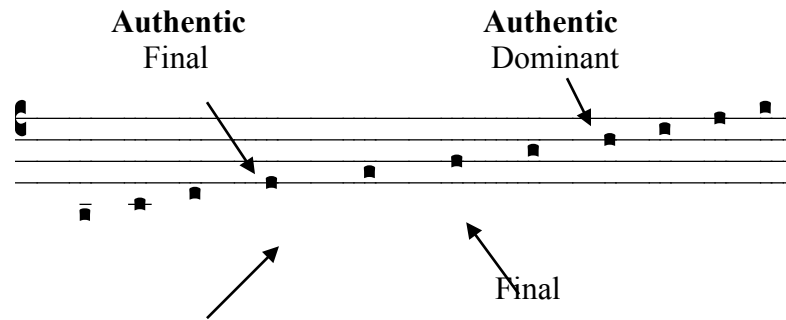
The letters in bold at the fifth above the Finals, indicate the Dominant of each of the authentic modes ( I, III, V and VII). The letters in bold italic at the third above the Finals, indicate the ancient Dominants of the Plagal modes ( II, IV, VI and VIII). Modes IV and VIII have moved their Dominants to the fourth above their Finals as indicated by the plus sign (+).



# The Carolingian Octoechos

1<sup>st</sup> Mode:

Protus



2<sup>nd</sup> Mode:

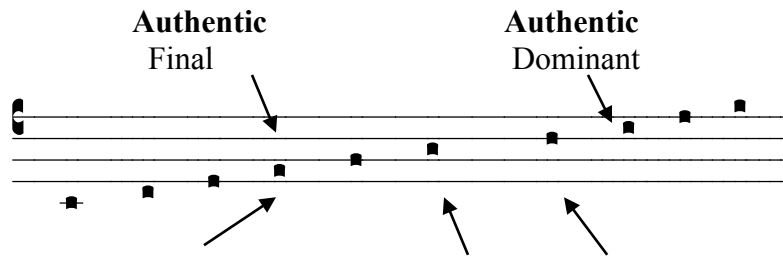
Dominant

**Plagal**

**Plagal**

3<sup>rd</sup> Mode:

Deuterus



4<sup>th</sup> Mode:

Final

Dominant (modern Dominant)

**Plagal**

**Plagal**

5<sup>th</sup> Mode:

Tritus



6<sup>th</sup> Mode:

Final

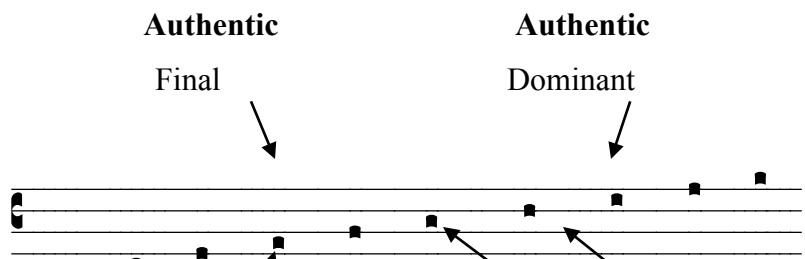
Dominant

**Plagal**

**Plagal**

7<sup>th</sup> Mode:

Tetrardus



8<sup>th</sup> Mode:

Final

Dominant (Modern Dominant)

**Plagal**

**Plagal**

## The Neumes

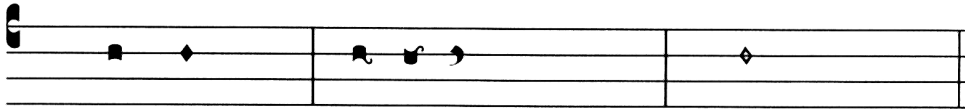
A neume is **all the notes over a single syllable**. The **most important note** of a neume is **the last note**. It is the note by which the word and the mode are articulated. To sing out that note makes evident the melodic phrase. The last note of a neume has a very important role to play: the solidity of the word, the transmission of the vocal flow from one syllable to the next. It is for this reason that one finds the use of the liquescent on the last note of a syllable.

The *episema* indicates a nuance of the basic verbal/melodic rhythm, since the actual rhythm is in the word itself. Canon Gontier<sup>4</sup> has stated that chant is “a careful declamation and a musicalized reading of the liturgical Word. The singing is conditioned by the verbal rhythm.” The value of a syllable depends upon its position and its function in the proclamation. There are two privileged syllables: the accent and the final. These are inseparable from each other. They are characterized by their length, their weight and their force. A melody springs up from an accent and comes to rest on the final syllable. Therefore, the rhythmic value of a syllable is determined more by its position and its function than by its phonetic character.

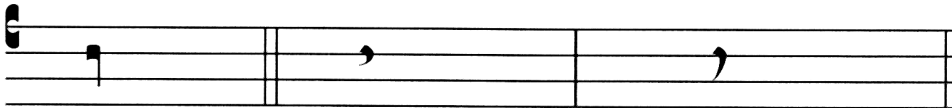
A second important point is that when there are several notes on a syllable (two or more) the tempo is more flowing and goes more quickly. Thus, the standard of reference is the syllable as properly proclaimed. The use of the *episema* on a group of notes signifies only that these notes have full syllabic value. These *episemas* usually indicate that one should be careful to produce a clear declamation of the words. When an *episema* is used for a single note, it has an enlarged value (e.g.: over the word *cor*).

The following tables show the neume designs now used by the Solesmes editions of Gregorian chant. Read the notes from left to right in each design. The *Pes* is read from the bottom note upwards to the top note.

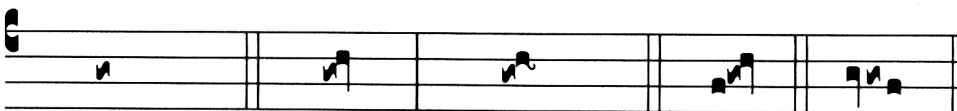
## The Revised Solesmes Chant Notation as of 1986



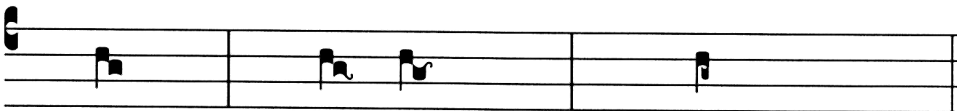
PUNCTUM: normal augmented liquescent diminished liquescent



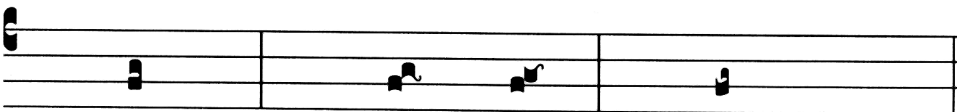
VIRGA: normal STROPHA: normal augmented liquescent



ORISCUS: normal PES QUASSUS (augmented) SALICUS PRESSUS

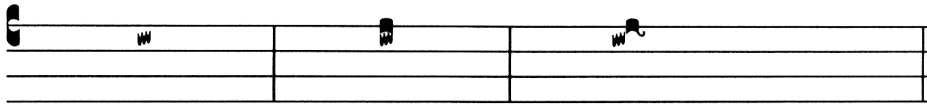


CLIVIS: normal augmented liquescent diminished liquescent

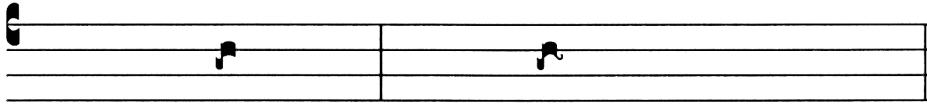


PODATUS: normal augmented liquescent diminished liquescent

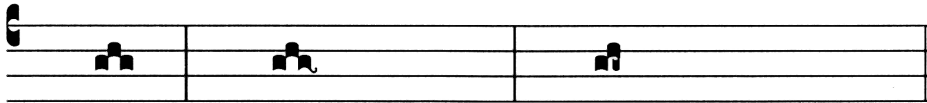
The *oriscus* note indicates a tension toward the note that follows, a note that is important in and of itself, or is a structural pitch (e.g.: an F or a C). The augmented liquescent forms began appearing with the publication of the *Liber Hymnarius*<sup>5</sup> in 1983.



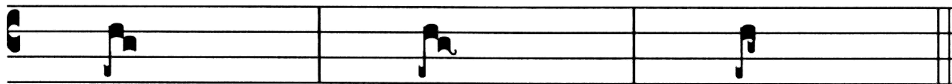
QUILISMA: normal QUILISMA PES (augmented liquescent)



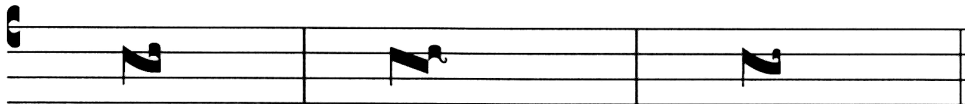
PODATUS INITIO DEBILIS: (augmented liquescent)



TORCULUS: (augmented liquescent) (diminished liquescent)



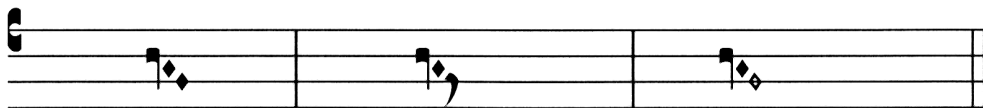
TORCULUS initio debilis:(augmented liquescent) (diminished liquescent)



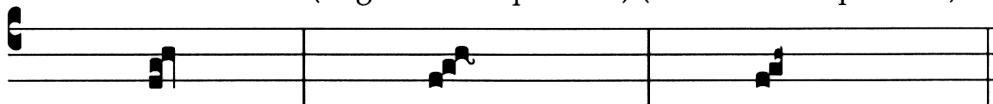
PORRECTUS: normal (augmented liquescent) (diminished liquescent)

The *quilisma* note is a very light and unstable note that functions as a gliding/sliding *legato* to the following higher note that is the goal of the motion. In later Baroque music it was called a *schleifer* (*slide*) (cf. J.S. Bach, in the first phrase of the 2<sup>nd</sup> movement of the 1<sup>st</sup> Trio Sonata: *u/*).

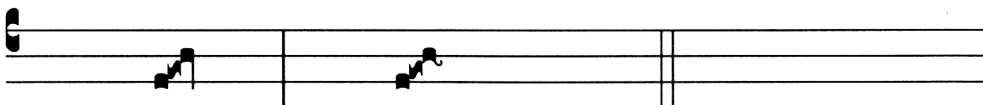
The notes that are called *initio debilis* for the special Podatus and the Torculus designs, indicate very light and quick notes. They function much as *portamento* notes do in *bel canto* singing.



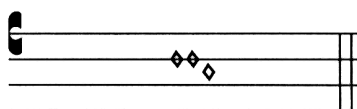
CLIMACUS: normal (augmented liquescent) (diminished liquescent)



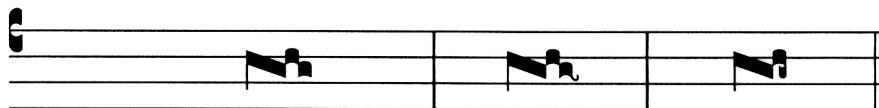
SCANDICUS: normal (augmented liquescent) (diminished liquescent)



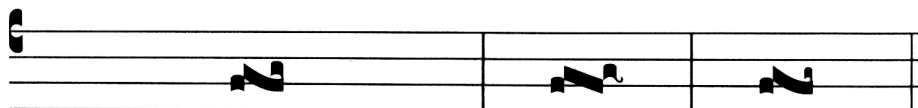
SALICUS: normal (augmented liquescent)



TRIGONUS: normal



PORRECTUS FLEXUS: normal (augmented) (diminished)



TORCULUS RESUPINUS: normal (augmented) (diminished)

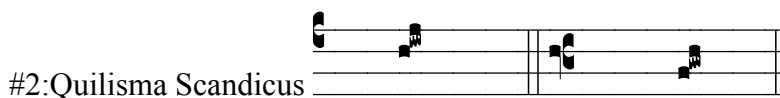
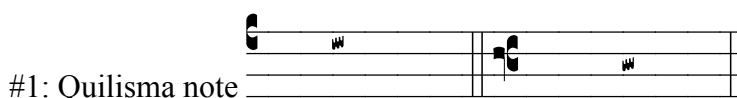
The *salicus* now has its own special design, thanks to the use of the new *oriscus* design as the next-to-the-last note of the note group. The *Trigon* also makes use of a new design for its three light, quickly flowing notes.

## The Vertical Dimension of Gregorian Chant

Some 50% of the chant intonations to be found in the original Gregorian chant repertory use pitches F or C for the first word accent of the piece. The cases are almost equally divided between these two pitches. These pitches constitute the higher pitch of the only melodic leap in the pentatonic scale, a leap of a minor third. The remaining intervals are all whole step intervals. In normal speech, one raises the pitch of one's voice on an important word, or on the syllable of a word, for the sake of emphasis. This process is called accentuation. The very word "accent" comes from the Latin *ad cantum*: to sing. The Roman orator Cicero remarked that "in speech there is a hidden song [cantus obscurior] ... because nature has inserted a raised pitch [accentus acutus] into each word."<sup>6</sup>

As in good public speaking, the earliest formulas for chanting a reading included a rising pattern for the beginning of a sense unit, a special pattern for an intermediate pause and an ending pattern for the concluding of a sense unit. As Dom Daniel Saulnier has written: "When one compares the romano-frankish repertory with its roman ancestor, one cannot help but notice the care that the new repertory accords to the musical declamation of a sacred text in the latin language. Moreover, the romano-frankish chant shows an entirely new concern for the construction of phrases: the melodic curve in the form of an arch, for all practical purposes, does not exist in the roman chant, while that concern becomes a canon of composition for the 'gregorian.' The same holds true for the treatment of words. In the case of both the phrase and the word, the Latin accent is handled in the composition by a melodic elevation."<sup>7</sup>

It is clear that the pitches E and B, even when they are either the Final or the Dominant of a mode, tend to be drawn into the structure pitch that lies immediately above them. Thus, E tends to be replaced by F and B is drawn into C. It seems that an interval less than a whole step was not a popular melodic interval. Even when it is used, it normally occurs as a light, quickly moving Quilisma note (cf. #1 below), or as in the Easter Vigil Tracts, the recitation on B is drawn up to the C immediately before the next word accent. In fact, the three-note Quilisma Scandicus (cf. #2 below) is normally found spanning the interval of a minor third between either A and C, or D and F.

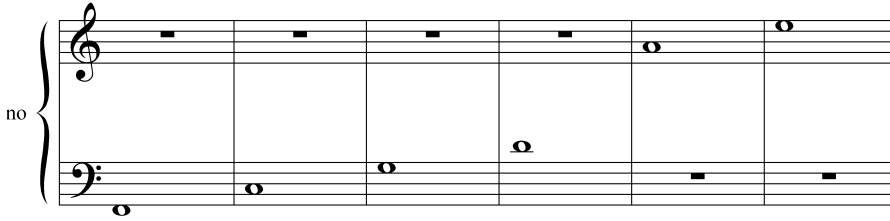


This is the "gapped interval" to be found in a pentatonic scale. This type of pentatonic scale seems to have been the foundational scale for the core Gregorian repertory. The ascending cycle of 5ths F C G D A will produce the pentatonic scale F G A C D. It is precisely these notes that are favored as the pitches to be used for the initial word accent

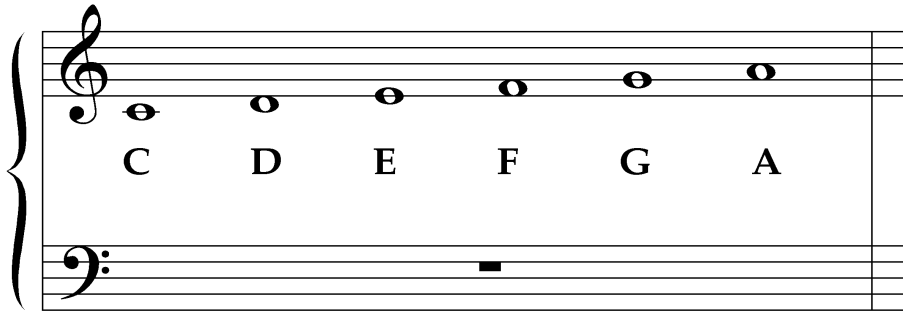
in these intonations. In fact, it is more precisely the first two notes of the ascending cycle, F and C, that are the preferred pitches for these accents.

## The Overtone Series

In ascending fifths



The hexachord scale used in Gregorian chant



The Overtone Series in chant notation:

Three staves of chant notation. Each staff has a treble clef and a bass clef. The notes are represented by square neumes. Below each staff, the notes are labeled with their letter names.

Staff 1: F C G D A a gapped pentatonic scale

Staff 2: F C G D A E a hexachord scale

Staff 3: F C G D A E B (B b) diatonic scale with unstable 7th note

Like the periodic table of chemical elements, the overtone series is a part of creation's order – given, enduring, and constant. Among the musical systems of the world, by far the most common divisions of the octave are into five, seven, or twelve intervals. The 5<sup>th</sup> is an interval by which the Shofar summons the religious to Jewish festival. It was the first harmonic interval allowed in medieval Christian music. These primal uses of the 5<sup>th</sup> are not accidental. The third partial, and therefore the interval of the 5<sup>th</sup>, is intrinsic in the overtone series generated by almost every periodic tone that sounds. The resonance of medieval stone chapels and churches must surely have played a role in the introduction of the 5<sup>th</sup> into Christian liturgical music. The 5<sup>th</sup> is always in the air around singers, requiring only a resonant building to render it audible. In some buildings one can hear an echo that returns the complex of pitches that comprise spoken language as a distinct intonation on a single musical tone. One is led to wonder whether this acoustical phenomenon might have influenced the origins of single-tone chanting or “cantillation” in certain religious traditions and subsequently the development of the rich variety of psalm tone formulas in both the Eastern and the Western Christian chant traditions.

Thus our basic set of eight Gregorian psalm tones are based on some fundamental laws of the physics of sound. The interval relationships between their reciting tones and their final pitches reflect these fundamental laws. Their ascending intonation patterns to the recitation pitch and descending cadence patterns to the Final of the mode reflect a basic law of rhetoric and good public speaking. Other basic laws of rhetoric and good public speaking are reflected by the nuanced variations of duration, intensity and tempo indicated by the early chant notations. Paul Hindemith in his book, *A Composer's World*,<sup>8</sup> summarizes the principles involved here. He states: “the intervals which constitute the building material of melodies and harmonies fall into tonal groupings, necessitated by their own physical structure and without our consent ... it seems to me that attempts at avoiding them are as promising as attempts at avoiding the effects of gravitation [for ballet dancers].” Mathematics has a vast universal vocabulary. Music, on the other hand, has a universal grammar expressed in a myriad of cultural vocabularies.

## The universal grammar of music as expressed in Gregorian chant

The principle structure pitches for the eight Gregorian modes are an expression of one of these universal rules of musical grammar. That rule of musical grammar is expressed in the primacy of the interval of the Perfect fifth. Each of the so-called authentic modes (i.e.: the odd-numbered modes, 1st, 3rd, 5th and 7th) has its two basic structure pitches (i.e.: the Final and the Dominant) spanning the interval of a Perfect fifth. In other words, the reciting or Dominant pitch of the composition is a Perfect fifth above the Final of the piece.

The so-called Plagal modes (i.e.: the even-numbered modes, 2nd, 4th, 6th and 8th) show another universal law of musical grammar. Gregorian chant scholars call it the law of the cadential third. These Plagal modes share the same Final with their authentic mode counterparts: D for modes one and two; E for modes three and four; F for modes five and six, and G for modes seven and eight. All four of these Plagal modes originally used the



interval of the third above that shared Final as their recitation and Dominant pitch. Only later did modes four and eight have their Dominants move up to the interval of a fourth above their Final. The type of third that lies above the Final and the interval below the Final determine to which of the four basic categories of modes a given piece belongs. The use of the whole-step or the half-step interval below the Final of the Source mode C determines whether the mode will be the Lydian (mode V or VI) or the Mixolydian (mode VII or VIII) mode in the Carolingian modal system.

Along with the universal structure pitches F and C, each of the eight modes have their **Final**, their **Dominant** and the **Cadential Third** above that Final as their principal structure pitches.

### **The modes and the melody**

Gregorian pieces terminate with four possible notes, the Finals of the pieces: D, E, F and G.

### **The four characteristics of musical modes**

#### The Scale

A scale can have weak degrees and strong degrees. It can function differently when it ascends and when it descends. As an example, the Quilisma is never used for a descending melody.

#### The hierarchy of scale degrees

Some are strong and attract nearby degrees. Some are weak and are attracted by degrees either above or below them.

#### The formulas

These are groups of notes, melodic series that occur on a regular basis. They signal the moments of the discourse: beginning, conclusion, recitation, or provisional punctuation.

#### The ethos

This is the most difficult to describe. Yet “you know it when you hear it!”

Like the Greeks and the Church Fathers, the medieval musicians clearly affirm the ethos quality of the modes. They give the following descriptions for each mode:

Primus	<i>gravis (serious)</i>	Secundus	<i>tristis (sad)</i>
Tertius	<i>mysticus (mystical)</i>	Quartus	<i>harmonicus (harmonious)</i>
Quintus	<i>laetus (delighted)</i>	Sextus	<i>devotus (devout)</i>
Septimus	<i>angelicus (angelic)</i>	Octavus	<i>perfectus (perfect)</i>

Like these early authors, I give my personal feel for each of the modes for what it is worth! Try giving them your own!

## Speech Rhythm Signs

Rhythm of the word by the syllable:

*De-*    **liv-**    er-    ance  
Pretonic   accent   post-tonic   final syllable

PRETONIC: moves quickly and softly to the accented syllable. Use the italic font.

ACCENT SYLLABLE: blossoms with full sound. Use the bold font.

POST-TONIC; floats softly on the momentum of the accent. Use ordinary font.

FINAL SYLLABLE: dissipates all the energy and momentum left from the accent. Use ordinary font.

Gestures for directing the rhythm of the word:

*De-* : move your hand from 6 to 3 O'clock as you sing the syllable.

**liv-** : swing your hand from 3 to 9 O'clock as you sing with strength the accent.

er- : let your hand float from the 9 to the 12 O'clock as you sing lightly the syllable.

ance- : coast gently and lightly from 12 to 3 O'clock and end with an upward swing of the hand to the end the forward motion and use a dying-away of the voice on the syllable.

Rhythm of the phrase by the words:

### Ring out your **joy** to the Lord, O you **just**.

Ring out your—Three pretonic words before the accent **joy**. Pick up speed and volume as you move toward the accented word **joy**. Move your hand from 6 O'clock to 3 o'clock as you say: "Ring out your..."

**Joy** – a pre-cimax accented word that leads with energy to the climax on Lord.

Swing your hand from 3 o'clock to 9 o'clock as you say: "**joy**."

To the - to two pre-tonic words moving rapidly and lightly to the climax word: Lord.

Move your hand from 9 to midnight as you say: "to the."

Lord– the climax word of the phrase. Song with full strength that will carry us to the final word **just**. Move your hand in an arc, straight down and then to the left, from midnight to 9 o'clock as you say: Lord.

O you- two pre-tonic words that move quickly and lightly to prepare the final word accent of the phrase. Move your hand from 9 to midnight as you say: "O you."

**Just**. – all the energy and remaining volume of the phrase is dissipated on this word.

Move your hand in an arc, straight down and then to the right, from midnight to 3 o'clock as you say: '**just**.'" Decrease your volume and coast to a stop as your hand moves slightly back up from 3 o'clock.

In singing the psalm tones, use these rules for singing the text until you come to the one or two pickup notes that precede the final accented syllable at the end of each line. These pickup notes should always be sung lightly and quickly as they lean toward the accented syllable that follows. The final accent of the line then dissipates all the energy and volume of that line. The line ends with a full breath that launches the next line of the text with a return to rapid speech tempo.

Instructions for pointing and singing the psalm tones is given in the square note version of the Saint Meinrad Psalm Tones:

[http://www.saintmeinrad.org/media/28535/Modal%20Psalm%20Tones%20\(Chnt\).pdf](http://www.saintmeinrad.org/media/28535/Modal%20Psalm%20Tones%20(Chnt).pdf)

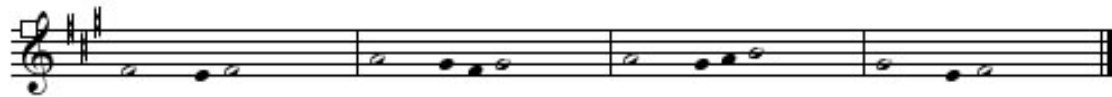
## Psalm Tones Set Moods

Mode 1: Ps. 145(144) 10-11, solemnity



All your works shall thank *you*, **O Lord**,  
and your faith-*ful ones* **ble**ss you.  
They shall speak of the glory of *your* **reign**,  
and declare your *mighty* **deeds**.

Mode 2: Ps. 130(129) 3-4, reverence and awe



If you, O Lord, should mark *in-i*-quities,  
Lord, *who could* **stand**?  
But with you is *found* **for-give**-ness;  
that you may be *re*-**vered**.

Mode 3: Ps. 130(129) 1-2, intense feeling, either sadness or joy



Out of the depths I cry to you, **O Lord**;  
Lord, *hear my* **voice**!  
O let your ears be *at-ten*-tive  
to the sound *of my* **plead**-ings.

Mode 4: Ps.119(118) 97-98, reflective, meditative



O Lord, how I *love your* **law**:  
My meditation all *the* **day**!  
Your command makes me wiser *than my* **foes**,  
for it is *with me* **al**-ways.

Mode 5: Ps.96(95) 11-12, joyful, happy



Let the heavens rejoice and earth *be glad*;  
let the sea and all within it *thun-der praise*.  
Let the land and all it *bears re-joice*.  
Then will all the trees of the wood *shout for joy*.

Mode 6: Ps.116B(115) 12-13, calm, relaxed, contented



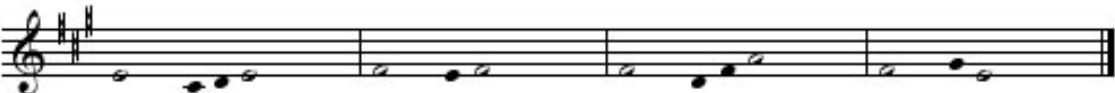
How can I re-pay the **Lord**  
for all his good-ness to **me**?  
The cup of salvation *I will raise*;  
I will call on the name of the **Lord**.

Mode 7: Ps.148:1-2, joyful, triumphant



Praise the Lord from *the heav-ens*,  
praise him *in the heights*.  
Praise him, *all his an-gels*;  
praise him, *all his hosts*.

Mode 8: Ps.130(129) 7-8, authoritative, a narrator's voice

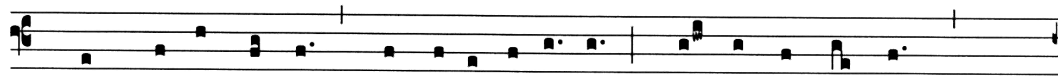


For with the Lord *there is mer-cy*,  
in him is plentiful *re-demp-tion*.  
It is he who will re-déem **Is-rael**  
from all its *in-i-quities*.

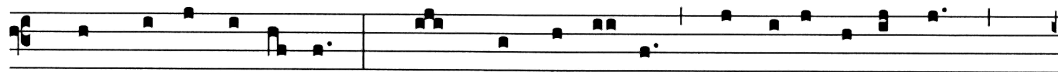
The goal will be to have the psalm tone memorized. Then sing the text in a good speech rhythm, in a manner that literally “swings” from one word accent to another until it comes quietly to rest on the last accent of the line. A refrain or antiphon can be made of a liturgical text by using just the first and the last line of the psalm tone. If three lines are needed, then use the first two lines and the last line of the psalm tone.

## 1. The Scale

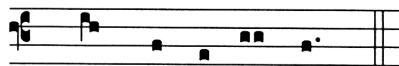
Guido of Arezzo needed only six notes in the scale of his time. Thus he could use the hymn *Ut queant laxis* to teach that scale.



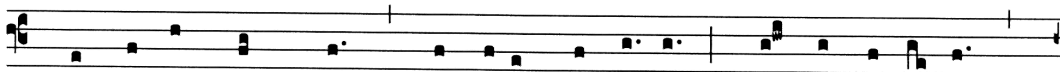
UT que-ant la-xis RE-so-na-re fi-bris MI-ra ge-sto-rum



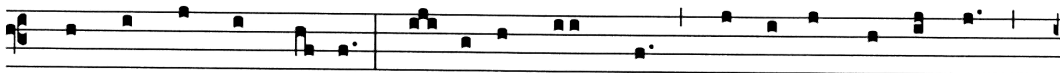
FA-mu-li tu-o-rum. SOL-ve pol-lu-ti LA-bi-i re-a-tum,



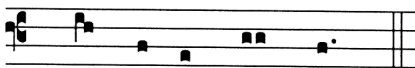
San-cte Jo-an-nes.



DO-minion breaks forth, RA-di-ent his fa-vor, MEEting of union:



FA-ther, Son and Spi-rit. SO let us praise God, LA-by-rinth of Myst'ry,



Lord of the King-dom.

However, the scale that is common to almost every culture has only five notes. An example of this is the hymn *Immense caeli conditor*:

VIII

Immense caeli Conditor, Qui mixta ne confunderent,  
 Aquae flu-énta dí-vi-dens, Cae-lum de-dísti lími-tem.

Here is a melody more limited than that proposed by Guido of Arezzo. It does not have a semitone. This is something that occurs frequently in the chant repertory. The Communion for Christmas Midnight Mass: *In splendoribus* (GT 44) and the *Tu es Petrus* for the Feast of St. Peter on February 22<sup>nd</sup> (GT 550). These pieces all have a basic scale: C D E F G A, with another C at the octave above. The Gradual for the Feast of the Epiphany (GT 57) was sung at St. Gall in the years 920-930 with a scale of F G A C D E that almost always avoided the semitone. When the semitone does appear, it is used as an ornament: B D C C. Only the C is important. The B is just an ornament.

I

Mmense cæ-li Cón-di-tor, Qui mixta ne confúnde-rent,

Aquæ flu-énta dí-vi-dens, Cæ-lum de-dísti lí-mi-tem.

This C mode setting of the same hymn text predates the Carolingian eight-mode system. It has been transposed from C to F. The punctuation of the first phrase descends to the semitone below. The second phrase remains on the structure pitch. The final phrase descends to the minor third below.

# Guide to Pronunciation of Liturgical Latin According to Roman Use

## Syllables

There are as many syllables in Latin words as there are vowels or diphthongs.

In the division of words into syllables:

1. A single consonant goes with the preceding vowel.
2. Division is made between double consonants, and each of the consonants must be sounded clearly, e.g.: bello = behl-loh, *not* as in the English word “bellow.”
3. If two or more consonants are between two vowels, the division is *generally* made after the first consonant, e.g., mag-is-ter. Exceptions are: (a) if the last consonant of the group is h, l, or r, the last two consonants go with the following vowel, e.g., pa-tria. (b) Compound words are divided into their original parts, e.g., de-scen-do. (c) x goes with the preceding vowel, e.g., dux-i.

## Vowels

1. a as in father: Ma-ri-a = Mah-ree-ah.
2. e as in met: Chris-te = Krees-teh. Avoid the diphthong sound ay-ee as in “stay.”
3. i as in marine: Fi-li-i = fee-lee-ee.
4. y is the same as i: Ky-ri-e = Kee-ree-eh.
5. o as in for: cor-po = kawr-poh; no-mi-ne = naw-mee-neh.
6. u as in moon: lu-na = loo-nah. Avoid the diphthong sound ee-oo. When u is preceded by q the combination qu is pronounced kw as in square: qui = kwee.
7. When two vowels come together each vowel is pronounced, except in diphthongs ae and oe. In singing, the first vowel is sustained and the second vowel is sounded on passing to the next syllable: a-it = ah-eet.

## Diphthongs

1. ae and oe are pronounced like e: sae-cu-lum = seh-koo-loom.
2. au and eu are pronounced as a single syllable, but each vowel must be distinctly heard. In singing, the first vowel is sustained as in other combinations of two vowels: la-u-da = lah-oo-dah.

## Consonants

1. b, d, f, l, m, n, p, and v are pronounced the same as in English.
2. c before e, i, y, ae, oe is pronounced ch as in church: coe-lum = cheh-loom; otherwise, c is pronounced k as in can: sa-crum = sah-kroom.
3. cc before e, i, y, ae, oe is pronounced t-ch: ec-ce = et-cheh.
4. ch is pronounced as k: che-ru-bim = keh-roo-beem.



5. g is soft before e, i, ae, oe, y, as in generous: ge-mi-nus = jeh-mee-noos; otherwise, g is hard, as in get: ga-rum = gah-room. The word gigas contains both sounds: jee-gahs.
6. gn is pronounced as ny in canyon: a-gnus = ah-nyoos.
7. h is mute, except in mi-hi = mee-kee, and in ni-hil = nee-keel.
8. j is pronounced as i or y: e-jus = eh-yoos, or ju-bi-lus = yoo-bee-loos.
9. q is always followed by u and another vowel and is pronounced as in square: quam = kwahm; qua-lis = kwah-lees.
10. r is slightly rolled on the tongue and is **never given a hard sound such as “ar.”**
11. sc before e, i, ae, oe, y, is pronounced sh as in shed: de-scen-dit = deh-shehn-deet.
12. th is pronounced t: ther-ma = tehr-mah (Thus following the Attic Greek source.)
13. ti is pronounced tzee when followed by another vowel and not following s, x, t: gra-ti-a = grah-tzee-ah.
14. x is pronounced ks as in vex: ex-cla-mat = eks-klah-maht.
15. xc before e, ae, oe, i, y is pronounced ksh: ex-cel-sis = ek-shel-sees.
16. z is pronounced dz: za-mi-a = dzah-mee-ah.

Some rules to be Observed in Chanting as put forth by the Monks of Solesmes: “the principles for chanting flow out of the polished matching of a sacred text with a Gregorian melody. For that reason whoever gives attentive effort to Latin pronunciation in singing, by that very fact already possesses very many of the requisites for performing Gregorian chant properly.” [An excerpt translated from the Preface to the *Liber Hymnarius*<sup>9</sup>].

## Cautions about English pronunciation

### Vowels

As noted above, Latin pronunciation involves only five vowel sounds, all pronounced purely. In contrast to this, standard American English recognizes twenty-three vowel sounds, and regional variants provide as many as thirty additional modifications to that total. To further complicate the situation many of these vowel sounds are ‘soft’ or recessive, making them difficult to sing effectively, especially if encountered with an important melodic note. The most common of these vowel sounds is the ‘schwa,’ the soft ‘e’ found in ‘the,’ or the first and final ‘a’ as in ‘America.’ Great care must be taken to avoid a muddy sound!

Another difficult vowel is the long ‘e,’ as encountered in ‘Je-sus’ or ‘sleep’ or ‘sheep,’ all typically to be found in our scriptural chants. The tendency in many parts of the country is to let this sound drift ‘into the nose,’ which is guaranteed to produce an unpleasant noise.

## Diphthongs

It is nearly impossible to offer rules about English diphthongs – there are so many and there is little commonality among them. When in doubt one needs to examine each with the help of a good pronouncing dictionary. The other complication is that not all vowel pairings are diphthongs, though many are. One persistent mis-pronunciation is ‘Our’ at the beginning of the Pater Noster. Although the chant clearly shows a single neume, thus indicating a single syllable, all too frequently those singing pronounce the word as if it were ‘Ow-err,’ thus making two syllables out of one. Webster’s New Collegiate Dictionary<sup>10</sup> shows the vowel in ‘cot’ or ‘cart’ as equivalent for this ‘ou’ sound.

## Consonants

There are many traps to be found in English consonants and consonant groups. These are particularly noticeable in American speech, which is less ‘forward’ than the British ‘standard speech.’ Just a few of them are:

- the final ‘s’ – unless the singers are particularly careful, any lengthening of this sound will evoke the hissing of the ‘brood of vipers’
- the final ‘r’ – for much of the United States, this is typically formed in the back of the throat and thus comes out like the pirate’s ‘aarr!’ In addition to being an unpleasant sound, it will invariably corrupt the musical pitch downwards
- the initial ‘r’ – use a single tongue-strike to ‘flip’ this sound, thus avoiding a distortion of the ensuing vowel
- the initial hard ‘g’ – this sound is formed deep in the throat, and so is difficult to produce quickly as the word begins. It requires more of a push than one might think necessary, otherwise the sound does not carry
- the final ‘d’ ‘k’ & ‘t’ – these finals all need a conscious effort to make them crisp and clear; otherwise they tend to be ‘swallowed’ and lost
- the initial ‘l’ and ‘w’ – these consonants require more complicated mouth formations than other initial sounds, and so care must be taken to form them quickly and precisely, lest the following vowel sound be degraded.
- compound consonant groups – such as ‘gl’ – at the beginning of a word must be approached with care, since the ‘g’ is a hard glottal sound and the liquescence of the ‘l’ takes effort to accomplish if the succeeding vowel is not to be degraded.

## The Vertical dimension of the Chant

1. **The recitation pitch** (or “dominant”) corresponds to the optimum pitch level used by good speakers for the normal proclamation of a sense unit in a text.
2. **Intonation patterns** in chant correspond to the rising patterns used by speakers at the beginning of a sentence.
3. **Cadence patterns** in chant correspond to the dropping pitches used by speakers at the end of sentences and especially at the end of a major section of a text.

## The Horizontal dimension of the Chant

1. The **rhythm** and **tempo** of a phrase in chant correspond to the rhythmic flow of speech used by a good public reader.
2. **Pretonic** syllables tend to flow more or less rapidly toward the tonic accent of a word or a phrase (e.g.: a-nun-ti-á-vit).
3. The **Tonic** accent of a word or a phrase contains all the energy and momentum for all the syllables that follow it (e.g.: Dó-mi-nus).
4. **Post-Tonic** syllables are carried by the energy of the preceding Tonic accent syllable (e.g.: Dó-mi-nus).
5. **Final** syllables dissipate the remaining energy from the Tonic accent and bring the forward momentum to a stop (e.g.: Dó-mi-nus). A common example of this phenomenon is that of letting a car coast to a stop at a stop sign.

Some 70% of the chants in the core repertory begin with one or more **Pre-Tonic** syllables! Among the other 30% that begin with an initial Tonic accent, many of these are notated with quick notes that lead to the principal accent of the phrase itself. **Anacrusis** is the norm!

Since the 2005 edition of the *Antiphonale Monasticum*<sup>11</sup>, the Solesmes monks have abandoned the use of both the vertical episema used for the ictus, and the dot for the *Mora vocis*, in their publications of Gregorian chant. They state in the Praenotanda, footnote 31, that:

“The expression ‘rhythmic signs’ as attributed to the episemas and the *mora* point, is gravely ambiguous: It seems to signify that these signs indicate the rhythm. However, these signs do not do so. The fundamental rhythm of Gregorian chant is given by the declamation of the text and the movement of the melody. The signs added to the medieval neumes do not indicate the rhythm but rather the tiny agogic nuances, as well as the vocal ornaments, accessible only to well trained specialists. (See appendices 1 and 2.)

One has developed the habit of calling ‘rhythmic signs’ the three signs added to the Solesmes editions of the books of chant of the 20<sup>th</sup> century: the *mora* point, the vertical episema and the horizontal episema.

These three signs have been abandoned in our editions for the following reasons.

The *mora* point and the vertical episema do not correspond to anything given in the traditional Gregorian chants. They do not appear in any medieval manuscript. They were only introduced in the Solesmes editions for the purpose of promoting a particular rhythmic theory for Gregorian chant (that of the *Nombre musical grégorien*), which has been proved to be obsolete for some time now. Moreover, these signs reveal a contradiction with the basic principles for reading the medieval neumes. More precisely, this rhythmic theory, to the degree that it inflicts a rhythmic distortion on the words and the phrases that are sung, appears in contradiction to the basic principles of liturgical composition, which rests on a foundation that is at the service of the sacred text.

The horizontal episema only appears in two or three medieval manuscripts of the Divine Office among the hundreds of documents that we have studied. It is not a rhythmic sign, a sign that would inform the singer about rhythmic elements. It only precisions – and that in a very ambiguous fashion for a singer of the 20<sup>th</sup> century – a tiny nuance of the rhythm, one which musicians today call agogic.

Most amateur choirs are incapable of producing these very subtle nuances, nuances that are reserved for expert soloists. The exaggerated interpretation that these amateur choirs give to these signs leads in the end to a deforming of the fundamental rhythm of these Gregorian pieces, even to the simple antiphons. It should be an interpretation that is based on the declamation of the text and the movement of the melody.

It is for this reason that we have chosen to renounce their use in conformity to the principle laid out by Dom Cardine at the end of the Preface to the *Liber hymnarius*:

‘The principles given here flow from the perfect correspondence of a sacred text to a Gregorian melody. It is for this reason that singers who show respect for the Latin diction, by that very fact already possess the greater part of what is required to execute well a Gregorian piece.’

*Huius proemii dispositiones ex perfecta adaequatione textus sacri cum melodia gregoriana defluunt. Propterea qui cantando dictioni latinae sedulam dat operam, ipso facto iam potitur requisitis plurimis ad cantilenam gregorianam recte exsequendam.*”<sup>12</sup>

It is nice to call to mind that it was the founder of Gregorian semiology who expressly demanded its insertion into the text of this Preface!

## Syllabic Value: Determined by the verbal context

Although each syllable of the word *benesonantibus* has only a single square note, each syllable has a different value and function in the word:

Ps 150, 5

I N cymbalis benesonantibus laudate Dominum.

—————>< / > —> —|  
be- ne- son- **án**- ti- bus

The first three syllables are pre-tonic syllables that pick up speed and volume as they accelerate toward the accented syllable. After this buildup, the accented syllable now contains a great deal of energy and volume/duration. This energy and momentum carries through the next syllable, an intermediate post-tonic syllable. The final syllable of the word then absorbs the remaining energy to bring the forward momentum to a closure at the end of the word before moving on again with the following words (*laudate Dominum*). The melody forms a Roman arch over the word, a hallmark of the Gregorian chant style of composition. As Dom Daniel Saulnier states: "... the romano-frankish chant shows an entirely new concern for the construction of phrases: the melodic curve in the form of an arch, a ... concern [that] becomes a canon of composition for the 'gregorian.' The same holds true for the treatment of words. In the case of both the phrase and the word, the Latin accent is handled in the composition by a melodic elevation. Grammar has regained all its prerogatives over the music and finds itself elevated as the *custos recte loquendi* (the guardian of right speech)."<sup>13</sup>

The value of each of the square notes in the following example is determined by the value and function of its syllable and the position of that syllable in the structure of the phrase. Once again, note the perfect Roman arch formed by the melody of the phrase:

27 Et u-nam sanctam catho-li-cam 773,7

Cf. *Graduale Triplex*,<sup>14</sup> p. 773, line 7.

Speak each of the following three units separately. Expand the syllable in bold type as if it were an expanding balloon by speaking the syllable as you draw your hands apart as if expanding something.

First unit: Et **u**-nam

Second unit: **sanc**-tam

Third unit: ca-**tho**-li-cam

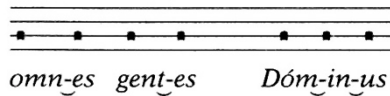
Speak the entire phrase by expanding the accents indicated in bold type and then fading away on the syllable(s) that follow. Make a slight break in sound between each of the units.

Complete phrase: Et **u-** nam — **sanc-** tam — ca- **tho-** li- cam

Now return to sing the melody as given above from the *Graduale Triplex*, p.773, line 7. Sing the entire phrase:

- 1) by making the pre-tonic word *et* to lean toward the next word;
- 2) by increasing the intensity of your voice on the accented syllables;
- 3) by relaxing your voice on the following syllable(s) of each word and lengthening them enough to allow the energy from the accents to be dissipated. The greatest dissipation should be reserved for the final syllable of the last word.

The syllabic articulation of consonants already enters into play at the end of a syllable and not just at the beginning of the next syllable. The present rules for syllabification frequently stand in contrast to this and therefore are not always to be taken as a model for singing chant. The typographical rules of the Latin liturgical books give the following divisions: *o-mnes gen-tes; Do-mi-nus*. For speaking and singing chant, however, one should do the following:



In the art of speaking and singing in this manner, as it is also described in the old neumed manuscripts, lies the secret of *legato* singing. When the syllables follow one another and are also chained together, the *legato* automatically occurs. The movement of the oratorical rhythm naturally orientates in the direction of the final syllable. The excessive force that unfortunately is frequently given to the initial syllable, constitutes a major obstacle to the *legato*. If one avoids this initial force, all harshness also disappears. The pronunciation and the singing of the words of the text become easy and supple.

---

Distinction                      Cadence  
*It is good to praise the Lord.*

- 1: Accented articulation at the beginning;
- 2: rhythmic distinction with a new beginning without articulation on the next syllable or note (= 3);
- 4,5: rhythmic pivot points;
- 6: cadence.

Speak the phrase: **Bo-** num est\_\_\_ confiteri **Domino**\_\_\_.

Make sure that there is enough energy on the word accents to carry the sound to the next word accent (e.g.: confiteri **Domino**). Be sure that there is enough energy in the sound to continue the legato sound to the very end of the dash at the end of the phrase units.

Now sing the melody with the same rhythm as when it was spoken.

## 2. The hierarchy of the degrees: their function

### The declamation degree

The primary degree is that of declamation, the proclamation. We call it the Dominant, the Tenor, that on which one sings the word. It became of interest in chant studies only in the 20<sup>th</sup> century!

### The punctuation

The second function is that of the punctuation. When one arrives at the end of a word, an incise, or a phrase in the language, one usually lets the voice descend. The Gregorian composers respected this procedure. When one arrives at the end of a phrase one descends in pitch.

In a particular piece there can be a number of recitation pitches, a number of dominants of various kinds and a number of punctuations. The same scale degree can at different times be either the dominant or a punctuation.

## Some Syllables Are More Equal Than Others!

English syllabic values have a very wide range. They go from

- 1) itty-bitty syllabic values like “a” (ugh) and “the” (thugh) (the schwa vowel) to
- 2) ordinary values as in the word “de-ve-lop-ment” to
- 3) big fat values like “**Lord**” and “**God.**”

The LAST note over a syllable recovers the full syllabic value proper to that syllable. All the preceding notes on that syllable move rapidly toward that final note.

Each of these syllables then takes on a specific function according to their position in a word or a phrase:

Pretonic	tonic	post tonic	final
<i>de-</i>	<i>vé-</i>	<i>lop-</i>	<u>ment</u>

Use a ‘lazy eight’ figure to draw a line from 6 o’clock to 3 o’clock while slowly saying *de-* then move forcefully from 3 o’clock to 9 o’clock while saying *vé-*.

Allow all that energy to swing your hand and voice up to 12 o’clock for saying ‘lop’ as if now weightless. Then let your hand fall freely to 6 o’clock and drift back up to 3 o’clock to end the word softly.

The Latins used the phrase *mora vocis* (literally, the dying away of the voice) to describe how to sing softly the word and phrase endings. The Solesmes editions use the dot after final notes to indicate that very same thing.

## The neume as a form of hand sign (chironomic) notation

Dom Eugène Cardine has stated “Other than the obvious obligation of paying attention to the meaning of the words, the singer need only follow the neumes step by step. **They will guide [the singer] along as if ‘by the hand’ [the voice following the gesture of the choirmaster’s hand, or the copyist’s tracing of the neumes onto the parchment.]** *The early notations have been called ‘chironomic,’ [Greek for ‘hand sign’] and the term is fully justified.* ... The margin left to the singers for interpreting the chant is really quite large. However, there can be no authentic expression of the chant if the objective indications provided in the manuscripts are contradicted.

... The meaning of the words and the character of the musical composition, its length and range, with the vocal demands it makes on the singers, as well as many other factors, must all be taken into consideration when choosing the most suitable pitch, tempo and expression for any given piece.”<sup>15</sup>

John Stevens tells us that: “the function of the notation was principally to guide the singers in adapting language to melody, and in giving the right sounds to the melodic turns. The earliest notation ... is directly related to sentence punctuation, the function of which was to help the reader bring out the sense of a text as he read it aloud. Notation was similar to punctuation: it did its work by marking off the sense units of the text.”<sup>16</sup> Leo Treitler concludes his article on the origins of music writing by saying: “All Western notations in the beginning represented speech inflection. Either the notational symbols are the written syllables of speech themselves (as in the *Musica enchiriadis*, c. 900 AD) or they are written in the closest coordination with syllables. ... the earliest specimens are notations closely tied to syllables in syllabic or neumatic settings.”<sup>17</sup>

I would only add a summary sentence: in the beginning was the WORD (spoken, or sung); and the WORD was made visible — by the nod of the head, the gesture of the hand, and the flow of the pen.

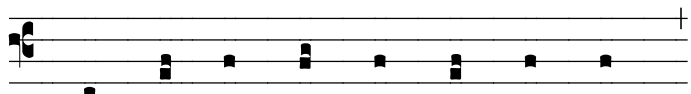


**AN EXERCISE PIECE IN SINGING**  
**THE PES, CLIVIS & PORRECTUS ON AN ACCENTED SYLLABLE**



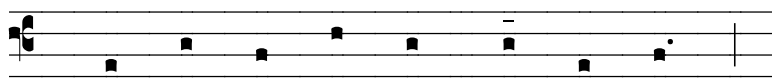
expand the accents

O ev- er- last- ing Trin- i- ty




quickly to the top note

O ev- er- last- ing Trin- i- ty




move to the third note

We soon shall see that day of days




of the Porrectus

We soon shall see that day of days



When all cre- a- tion, born a- gain,

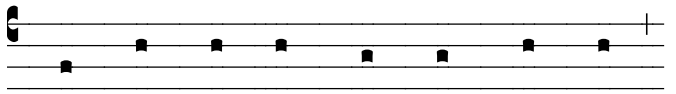


lean to the final note

When all cre- a- tion, born a- gain,

Sing the first note of the Pes rapidly and lightly, moving quickly to the second note. Do the same for the Clivis over the accent of the word *creation*. (like a *portamento*).  
 Sing the first two note of the Porrectus rapidly and lightly, moving quickly to the third note of the accented word *day*. (again, a type of *portamento*).  
 Sing the first note of the Clivis over the accent of the word *again* as an *appoggiatura* leaning into the second note.

AN EXERCISE PIECE IN SINGING THE PES AND THE CLIVIS  
IN DIFFERENT SYLLABIC CONTEXTS

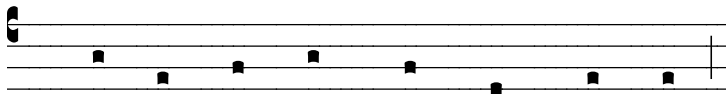


O God of truth, O Lord of Might,



O God of truth, O Lord of Might,

Lean toward the second note of the Pes over *God* in the phrase: *O God of truth*. Move rapidly through the Clivis over *O* toward the word *Lord*. Do the same for the Pes over the *of* toward the word *Might*.

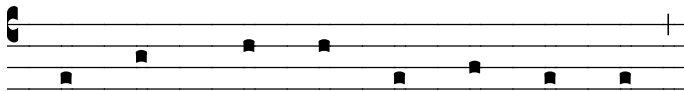


Who or- der time and change a- right,



Who or- der time and change a- right,

The Clivis over the word *and*, and the Pes over the syllable *a-* of *right*, have only quickly moving ornamental value as pre-tonic syllables.



Who clothe the splen- did morn- ing ray,



Who clothe the splen- did morn- ing ray,

The Pes over *the* again functions as a rapid pre-tonic syllable. Two of the Clivis neumes dissipate the energy from the preceding tonic accents.



And give the heat at noon of day.



And give the heat at noon of day.

The Pes over the word *the* has the function of a rapid pre-tonic syllable. The two Clivis neumes also function as rapid pre-tonic syllables.

## The Last note of a Neume regains full Syllabic Value

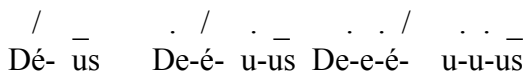
When there are two or more notes on a single syllable, they move rapidly to the final note over that syllable, which regains full syllabic value.

When the horizontal episema (—) is used within a group of two or more notes, it restores that note to its syllabic value.

When the notes are at the **unison**, practice repeating the vowel sound for each note.  
Draw the neume designs given over each syllable as you sing the word *Deus*:






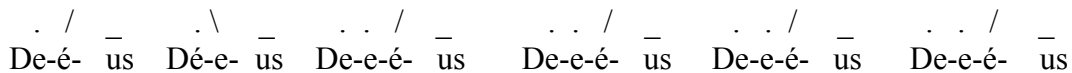


When the notes are **not** at the unison, practice smoothly joining the vowel sound of each note to the next note over that syllable.

Draw the neume designs given over each syllable as you sing the word *Deus*:





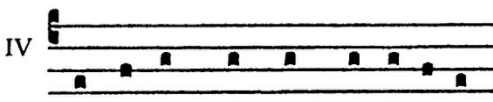


Practice smoothly joining the vowel sound of each note to the next note over that syllable while changing the volume of your voice as you sing the words:



*p* < *f* > *p*    *f* > *p* *p*    *p* < *mp* < *f* *p*    *p* < *p* < *f* > *p*    *p* < *p* < *f* > *p*    *p* < *p* < *f* > *p*  
**De-é-** us    **Dé-** e- us    De-e-é- us    De-e-é- us    De-e-é- us    De- e- é- us

The value of each of the square notes in the following example is determined by the value and function of its syllable and the position of that syllable in the structure of the phrase. Once again, note the perfect Roman arch formed by the melody of the phrase:

27  773,7  
Et u-nam sanctam catho-li-cam

Cf. *Graduale Triplex*, p. 773, line 7.

Speak each of the following three units separately. Expand the syllable in bold type as if it were an expanding balloon.

First unit: Et **u**-nam

Second unit: **sanc**-tam

Third unit: ca-**tho**-li-cam

Speak the entire phrase by expanding the accents indicated in bold type and then fading away on the syllable(s) that follow. Make a slight break in sound between each of the units.

Complete phrase: Et **u**- nam — **sanc**- tam — ca- **tho**- li- cam



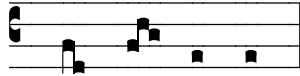
Now return to sing the melody as given above from the *Graduale Triplex*, p.773, line 7.

Sing the entire phrase:

- 1) by making the pre-tonic word *et* to lean toward the next word;
- 2) by increasing the intensity of your voice on the accented syllables;
- 3) by relaxing your voice on the following syllable(s) of each word and lengthening them enough to allow the energy from the accents to be dissipated. The greatest dissipation should be reserved for the final syllable of the last word.


## Single note Tonics

Pretonics with several notes:

1.  2.  3. 



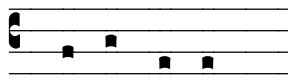
al- le- lú ia.      al- le- lú- ia.      al- le- lú- ia.

A modern notation:

al- le- lu- ia.      al- le- lú- ia.      al- le- lú- ia.

Basic melodic lines:

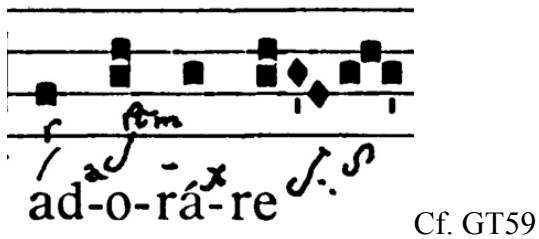
al- le lú- ia.      al- le- lú- ia.      al- le- lú- ia.

In example 1, the second note of the two notes used for the pretonic syllable acts as a light, smooth passing tone, connecting the F to the E of the accented syllable. Sing the two notes softly and quickly as you move your hand from 6 to 12 o'clock and then sweeping around to 9 o'clock for the accented syllable.

In example 2, the two notes of the pretonic syllable act as a swinging upbeat gesture that builds momentum to the following word accent. Move your hand in a quick circle as you sing them and end the gesture at 9 o'clock for the word accent.

In example 3, both pretonic syllables have extra notes that act like a “softball windup” gesture that gains a great of momentum as they build up both speed and volume toward the accented syllable with the single note. Move your hand from 6 to 12 o'clock for the “al” and then do a complete circle for the notes of the “le” syllable and then forcefully from 12 around to 9 o'clock for the word accent itself.

Postonic with several notes:



The image shows a musical staff with a treble clef. The notes are: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. The final G4 note is followed by a trill. Below the staff, the lyrics 'ad-o-rá-re' are written. The 'á' is accented and has an 'x' above it. There are some handwritten annotations above the staff, including 'f' and 'fm'.

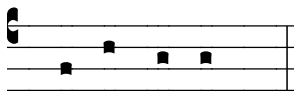
Cf. GT59



The image shows a musical staff with a treble clef. The notes are: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4.

ad- o- rá- re

Basic melodic line:



The image shows a musical staff with a treble clef. The notes are: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4.

Ad- o- rá- re

The single note for the tonic accent has been given an “x” (expectate = wait!) that gives the note more time to resonate in the building before moving on to the final syllable with the seven extra notes! The first of these moves quickly to the second note which has an episema that gives a delay to the note before plunging quickly through the remaining six notes. The effect is to give a fully composed trill to dissipate all the momentum released by the single accented note.

Sing the final syllable by moving your hand (palm down) up quickly from 9 o’clock to 12 for the first note and then delay your hand at 12 for the second note. After the delay, move your hand a little further up for the next two notes and downward and back up again for the last three notes. This should give the feel of some gentle ocean swells for the rhythm of the word.

## The Nature of Rhythm

Bernard Maurin, in *Bases pour une anthropologie musicale sur le rythme musical*,<sup>18</sup> elaborates on the nature of (musical) rhythm as an explosion of a three-phased energy that has a preparation, a summit or climax and a relaxation or dissipation, a rhythm of intensity and only then a rhythm of duration, of pitch and of timbre. A fuller excerpt of his thesis will be found in Appendix 3.

## The three-stage flow of chant rhythm

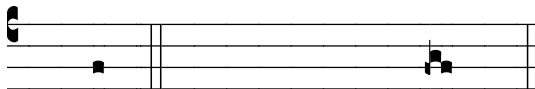
BUILDUP ----> RELEASE ----> DISSIPATION

1. In a single-note accented syllable (oxytone):



The large Laon 239 uncinus is used for words like *Rex*.

It starts softly, rises quickly and builds up volume, which is then released at the thick section drawn to the right. All this sound is dissipated into silence by the thin line that curves upward to end the design. It is a conductor's gesture to be used to direct the singing of the word *Rex*. The thin diagonal that begins the gesture functions like the *portamento at the unison* as practiced by *bel canto* opera singers.



Rex will sound like: R-e-x

2. The three stages in a multi-syllable word:

Ps 150, 5

be- ne- son- án- tí- bus

The buildup of speed and volume now occurs progressively through the first three syllables (beneson-). The release occurs on the syllable *an*. The dissipation is spread out over the final two syllables (-tibus). The final syllable has the task of absorbing whatever remains of the energy released by the accented syllable.

3. The three stages in a phrase:

*et un-am, sanc-tam, ca-tho-li-cam.*

The speed and volume increase through the word *unam*.

The volume is released on the word *sanctam* and then dissipated on the word *catholicam*.

This three-stage rhythm forms a Roman arch and is a hallmark of Gregorian chant. This same rhythmic movement is most appropriate for the English language:

1. God
2. De-vel-op-ment
3. O sing to the LORD our God.

Three exercises to practice this three-stage rhythm:

1. God 

Begin the word by swinging your right arm to the left (to 3 o'clock). Then increase the speed and volume as you swing your arm to the left across your body (to 9 o'clock). Finally, finish the word by swinging your arm back to the right (to 3 o'clock) as you decrease the speed and volume of your voice.

2. *de-ve-lop-ment* = *pretonic*, **tonic**, post tonic, *final* syllable

For the pretonic syllable, “de”, begin softly and swing your right arm to the right (3 o'clock), as you pick up speed.

For the tonic syllable, “ve”, swing your arm to the left (9 o'clock), increasing the speed and volume.

For the post tonic syllable, “lop”, swing your arm up (up to 12 o'clock), as you decrease both speed and volume.

For the final syllable, swing your arm down (to 3 o'clock), as you dissipate all the remaining speed and volume to a stop.

3. *O sing to the Lord* our God.

For the words, “sing to the”, swing your right arm to the right (to 3 o'clock), increasing the speed and volume of your voice.

For the accented word, “Lord”, swing your arm to the left (to 9 o'clock) as you reach the cimax of volume for the word accent.

For the post tonic word, “God”, swing your arm down to the right (to 3 o'clock) as you decrease the speed and volume of your voice.

Practice this exercise with some 4-line stanzas in the New Revised Grail translation of the psalms:

Praise God in his **holy** place;  
praise him in his **mighty** firmament.  
Praise him for his **powerfull** deeds;  
praise him for his **boundless** grandeur.  
(Psalm 150:1-2)



In his writings on the Reader at Mass, Isidore of Seville tells us that “the lector should know the relative strength of every accent so that he will know toward which principle syllable his oral proclamation is tending.”<sup>19</sup>

## Part 3: Syllabic Values

### Cantillation

Gregorian chant is a particular, stylized, form of heightened speech. It is the solemn proclamation of a sacred text that, at the same time, presents an interpretation and a kind of commentary on the text for the listener. For each of the following examples, read the words out loud as if proclaiming the text to a large group of listeners. Use all the basic techniques of good public reading for these exercises.

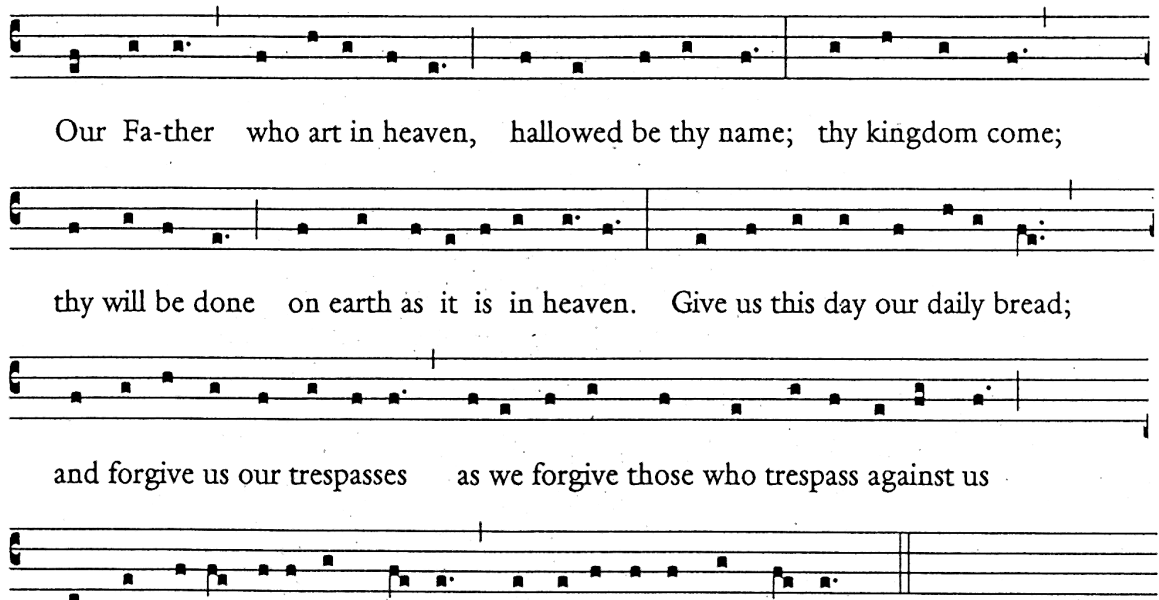
### Examples of Cantillation

#### The Pater Noster

Pa-ter nos-ter, qui es in cæ-lis : sancti- fi-cé-tur no-men  
tu-um; advé-ni-at regnum tu-um; fi-at vo-lúntas tu-a,  
sic-ut in cæ-lo, et in terra. Panem nostrum co-ti-di-á-  
num da no-bis hó-di-e; et dimítte no-bis dé-bi-ta nostra,  
sic-ut et nos dimít-timus de-bi-tó-ri-bus nostris; et ne nos  
indú-cas in tenta-ti-ó-nem; sed lí-be-ra nos a ma-lo.

The traditional setting of the Our Father. In the Tridentine Rite, only the Celebrant of the Mass sang the prayer, to which the people responded with the final phrase: “sed libera nos a malo.” Since Vatican II, the entire prayer is to be sung by the entire assembly. The setting is a good example of a “peoples’ chant.”

An English language setting that is based on the original cantillation:



Our Fa-ther who art in heaven, hallowed be thy name; thy kingdom come;

thy will be done on earth as it is in heaven. Give us this day our daily bread;

and forgive us our trespasses as we forgive those who trespass against us

and lead us not into temp-tation, but de-li-ver us from e - vil.

*(Recorded on 'Lauds & Vespers for Christmas at Saint Meinrad,' track 11, Saint Meinrad 4)*

The Sanctus from Mass XVIII:



XIII. s.

**S** Anctus, \* Sanctus, Sanctus Dóminus De-us Sá-

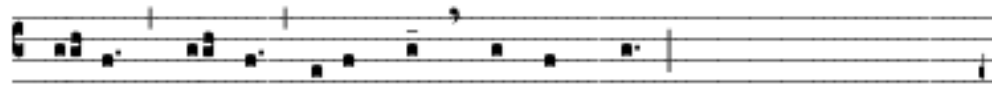
ba-oth. Ple-ni sunt caeli et terra gló-ri- a tu- a. Ho-sánna

in excélsis. Be-ne-díctus qui ve-nit in nómine Dómi-ni.

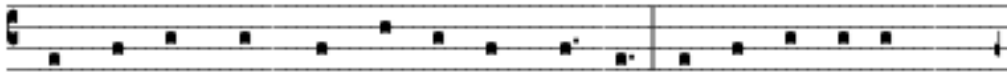
Ho-sánna in excélsis

This Sanctus (transposed to a C clef, instead of the original F clef) is an example of a cantillation with its reciting pitch on B, with an occasional use of C for a climax note. The Final is A. The punctuation uses suspended cadences on B (the recitation pitch) and intermediate cadences on the G below A (the Final as transposed from D).

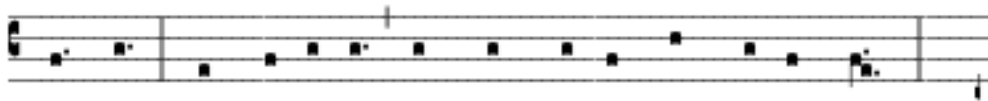
An English language setting of this cantillation:



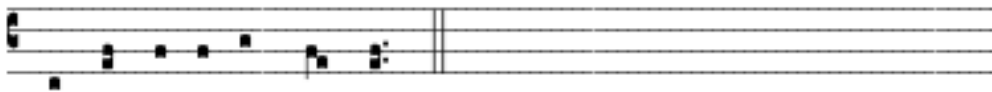
Ho- ly, \* ho- ly, ho- ly Lord, God of hosts.



Hea-ven and earth are full of your glo-ry. Ho- san- na in the



high- est. Bless- ed is he who comes in the name of the Lord.



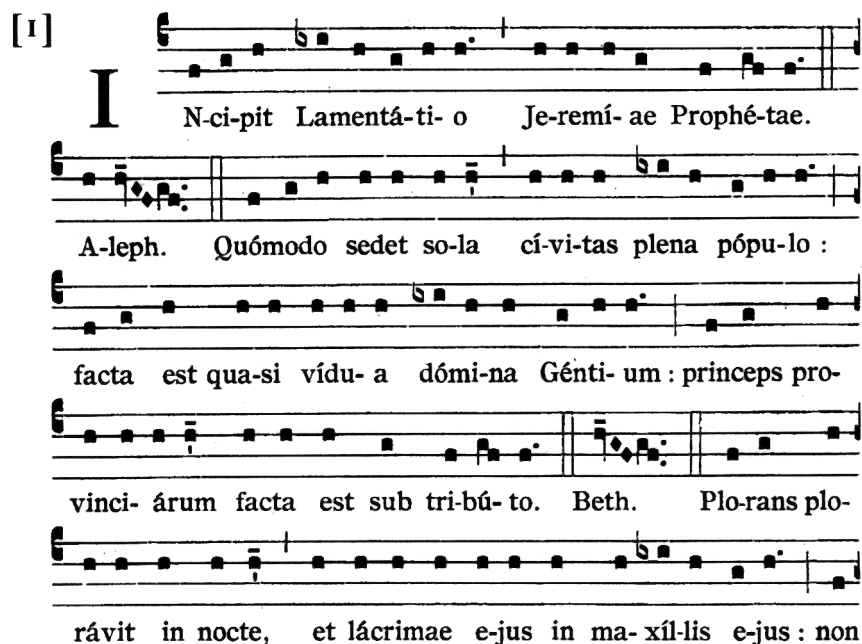
Ho- san- na in the high- est.

To avoid the danger of creating a false accent, the original initial pitch (E transposed to B) has been expanded and an upper inflection (functioning as an escape tone) has been added to the accented syllable of the first word. The dotted notes over the word *glory* should not be simply doubled in length, but should be treated as they were when spoken: by slowing down and reducing the volume on the second syllable of the word. This same technique should be applied when these notes are elided over one syllable as in the case of the word *Lord* at the end of the third line. As a general norm, move quickly and smoothly from the first note of a Pes (e.g.: Ho-**san**-na) or of a Clivis to the final note.

## Psalmody

The earliest form of psalmody consisted in the cantor singing the text “straight through” – *in directum*. In monastic circles, one person sang the psalm while the rest listened, usually in a dark church. The Lamentation of Jeremiah is an example of this. It was a sung reading of scripture during the Office of Vigils during Holy Week.

[I]



N-ci-pit Lamentá-ti-o Je-remí-ae Prophé-tae.

A-leph. Quómodo sedet so-la cí-vi-tas plena pópu-lo :

facta est qua-si vídu-a dó-mi-na Génti-um : princeps pro-

vinci-árum facta est sub tri-bú-to. Beth. Plo-rans plo-

rávit in nocte, et lácrimae e-jus in ma-xíl-lis e-jus : non

The three basic melodic structures are: 1) an intonation (F rising to the A); an intermediate cadence (B<sup>b</sup> – A – G – A at the end of the second line) and a final cadence (A – G – F – GF – F as at the end of the first line). These cadences function as oral punctuation of the text. *Do not double the value of the dotted notes.* They simply indicate a greater or lesser pause in the proclamation. The melismas found on the letters of the Hebrew alphabet function as punctuation that marks off the major divisions of the text. This was one of the original uses of the melisma (Cf. the Ambrosian Gloria, GT 793).

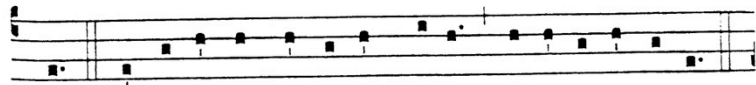
An early example of psalmody used for congregational singing of the Gloria is that of Gloria XV. The following pages contain both the original Latin setting and an English language setting. First speak the text as if proclaiming it in a large church. Then sing the settings in the same manner. Lean toward the principle accent of each phrase and then begin to relax and get softer as you approach the end of the phrase.

## Gloria (Mass XV), GT 760/7. Based on Source Mode E

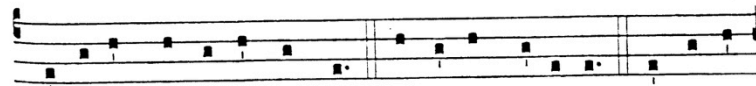
This Gloria has the structure of a Mode IV psalm tone. It is the only congregational Gloria in the *Kyriale Romanum* that is proper to the Roman Rite.

IV

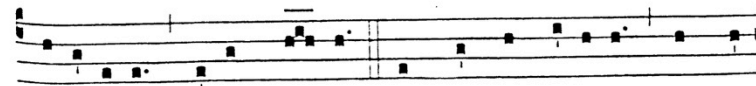
**G** Ló-ri- a in excélsis De- o. Et in terra pax homí-  
ni-bus bonae vo-luntá-tis. Laudá-mus te. Be-ne-dí-cimus te.  
Ado-rá-mus te. Glo-ri- fi-cá-mus te. Grá-ti- as á-gi-mus ti-bi  
propter magnam gló-ri- am tu- am. Dó-mi-ne De- us, Rex cae-lé-  
stis, De- us Pa-ter omní-pot-ens. Dó-mi-ne Fi- li u-ni-gé-  
ni-te Ie-su Chri-ste. Dó-mi-ne De- us, Agnus De- i, Fí-  
li- us Patris. Qui tol-lis peccá-ta mundi, mi-se-ré-re no-bis.  
Qui tol-lis peccá-ta mundi, sú-sci-pe depre-ca- ti- ó-nem no-



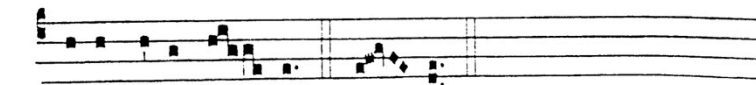
stram. Qui se-des ad déxte-ram Patris, mi-se-ré-re no-bis.



Quó-ni-am tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus



Altíssimus, Ie-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-



ri-a De-i Pa-tris. A-men.

## Gloria XV in English

Glo-ry to God in the highest, and on earth peace to peo-ple of good will.

We praise you, we bless you, we a-dore you, we glo-ri-fy you,

we give you thanks for your great glo-ry Lord God, heav-en-ly King,

O God, al-might-y Fa-ther. Lord Je-sus Christ, on-ly-be-got-ten Son,

Lord God, Lamb of God, Son of the Fa-ther, you take a-way

the sins of the world, have mer-cy on us: you take a-way the sins of the world,

re-ceive our prayer, your are seat-ed at the right hand of the Fa-ther,

have mer-cy on us. For you a-lone are the Ho-ly One, you a-lone are the Lord,

you a-lone are the Most High, Je-sus Christ, with the Ho-ly Spir-it,

in the glo-ry of God the Fa-ther. A-men.

Text: ICEL

Music: Columba Kelly © Saint Meinrad Archabbey 2011

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The sign for the second note of the Amen, a quilisma, was that of a question mark!

So slide up quickly to the top note and hold it!


NOTE: Chant melodies transcribed in modern notation frequently appear (as above) as sequences of notes resembling stemless quarter notes and half notes. **Do not be misled into assuming that an 'equalist' interpretation is implied!**



## Responsorial Psalmody

An example of responsorial psalmody:

VI.



**S** Urré-xit Dómi-nus ve-re, \* Alle- lú-ia, alle-lú-ia.

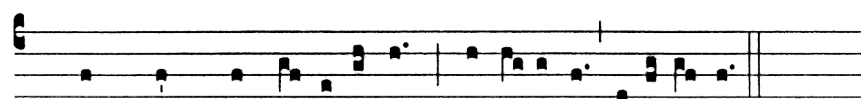


Surré-xit. V. Et appá-ru- it Simó-ni. \* Alle- lú-ia. V. Gló-ri- a



Patri, et Fí- li- o, et Spi-rí-tu- i Sancto. Surré-xit.


An English language setting:



6. THE LORD has tru-ly ri-sen, \* Al-le-lu-ia, al-le-lu-ia!



V. And has ap-peared to Si-mon.

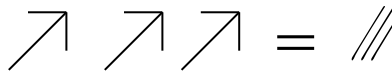


V. Glo-ry to the Fa-ther and the Son and the Ho-ly Spir-it.

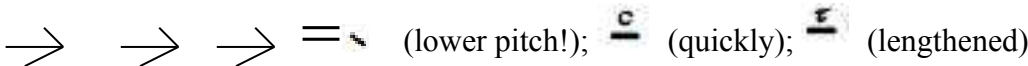


The alleluia refrain (after the asterisk) is repeated after the verse. The entire refrain is then repeated after the doxology. First, speak solemnly the Latin text and then sing it with the same careful inflection and force. Do the same for the English language setting of this formula.

## Re-tracing the St. Gall Virga and Tractulus

The St. Gall Virga is drawn by moving the hand upward in a diagonal direction from left to right:

 ( a TriVirga, used to produce a repeated vowel sound: <ah> <ah> <ah>.





The St. Gall Tractulus is drawn by moving the hand laterally from left to right:

 (lower pitch!);  (quickly);  (lengthened).

In the case of both the Virga and The Tractulus, there is a sense of forward motion produced by these gestures. They give the singer a feeling of an upbeat (i.e.: anacrusis) rather than that of a modern “down beat.” The St. Gall Virga is a direct descendant of the acute accent mark (/) used by speakers to call attention to a rising inflection. The St. Gall Tractulus is a direct descendant of the grave accent mark (\) used by speakers to call attention to a falling inflection of the voice. Since the medieval singer already knew the melody, the Virga and Tractulus were useful only as guides that pointed the singer in the general direction: go up (or, stay up!), or go down.

Where the St. Gall notation uses either a Punctum, a Virga or Tractulus, the Laon 239 notation uses a Punctum ( . ) or an Uncinus.

The Laon 239 Uncinus consists of two elements, a slanted Virga and a hook:

/+~ =  . The Uncinus comes in three basic sizes:   .

The different sizes indicate varying degrees of emphasis and/or intensity for the notes involved. The St. Gall notation gives only the same size Virga ( // ) or Tractulus ( \_ ) when it is used alone over a syllable, while the Laon 239 notation can indicate at least four different levels of syllabic value for an individual syllable. It does this by using the Punctum ( . ) for the smallest value and the three sizes of the Uncinus (from small to medium to large) for the others. For this reason, the Laon 239 notation is very useful in determining the relative value of the notes in a syllabic style setting of a chant. Examples of this are to be found in the Communion antiphons *Videns Dominus* (Graduale Triplex, p. 124) and *Oportet te* (Graduale Triplex, p. 95). The act of re-tracing these four neume designs of Laon 239 gives one a very clear idea of the rhythmic movement of a particular piece of chant.

## Practice in re-tracing repeated notes

Sing a separate “AH” for each repeated note as you re-trace it:

Laon 239 notation: . . . (or when used as Tristropha: ..~ ..~ ..~)

~ ~ ~ (= singing “filii tui, filii tui”, etc.)

~ ~ ~ (= singing “Veni Domine, Veni Domine”, etc.)

~ ~ ~ (= singing “non confundentur”, etc.)

## Practice in re-tracing a Clivis neume

The Clivis is a two-note neume in which the second note is lower than the first note. It often functions at cadences like a Baroque appoggiatura with an emphasis on the first note and a falling away of intensity into the second note. For this reason, the Laon 239 notation almost always gives the first note with a larger Uncinus in the context of a cadence. Sing a repeated pattern of SOL-FA (G-F) on the single vowel “AH” while re-tracing the following neume designs:

7 7 7 in contrast to the slower: ~ ~ ~

St. Gall uses a smoother hand gesture for both the fast and the slow versions:

λλλ in contrast to the slower λ λ λ the added mark (i.e.: the episema) indicates greater tension and force in making the gesture).

## Practice in re-tracing a Pes neume

The Pes is a two-note neume in which the second note is higher than the first note. In the square notation, the notes are placed directly on top of each other. The bottom square is read as the first note. Sing a repeated pattern of FA-SOL (F-G) on the single vowel “AH” while re-tracing the following neume designs.

The basic Laon 239 designs:

∫ ∫ ∫ in contrast to the slower: √ √ √

The basic St. Gall designs:


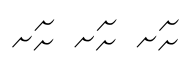
√ √ √ in contrast to the slower: √ √ √

Again, St. Gall uses a smoother hand gesture for both the fast and the slow versions.

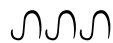

## Practice in re-tracing a Torculus neume

The Torculus is a three-note neume in which the second note is higher than either the first or the third note of the group. Sing a repeated pattern of FA-SOL-FA (F-G-F) on the single vowel “AH” while re-tracing the following neume designs.

The two basic Laon 239 designs:

 in contrast to the slower: 

The two basic St. Gall designs:

 in contrast to the slower: 

Again, St. Gall uses a smoother hand gesture for both the fast and the slow versions of the three-note Torculus neume.

## Neumes and the Rules of Rhetoric

By its nature, a Gregorian melody lives by the verbal rhythm; moreover, it assumes from that text, in exact correspondence, the same rhythmic qualities. A “neume” is **all** the notes over a **single** syllable. In order to avoid confusion, it is preferable to use the term “value of notes” rather than “duration of notes.”

A neume derives its “note value” from the syllable, considered in its verbal context:

- 1) The Bivirga on a pre-tonic syllable as an **enlargement** of the sound (GT.264/2):



IN. VII  
RBCKS  
A  
D-o- rá-te De- um \*

- 2) the Clivis on a non-tonic (atonal) syllable as a **light** and **rapid** movement (cf. “fi-li-us” and “ho-di-e” in the IN. *Dominus dixit*, GT. 41/3):

The image shows a musical score for the beginning of the Mass. It features a large initial 'D' on the left. The text is written in Latin: 'Domi-nus dixit ad me: Filius meus es tu, ego hodie genui te. Ps. Quare fremuerunt gentes: et populi meditati sunt inania? Ant.' The score is written on four staves with square neumes. A box in the upper right corner contains the numbers 'L 18' and 'E 24'. The text is aligned with the notes on the staves.

3) on a final syllable, when it is the arrival point of a melodic movement, the single note neume is always found to be the **augmented** form (cf. IN. *Dominus dixit* above and the single notes used for the last syllable at the end of each phrase),

## Rhythmic characteristics of the basic neume forms

The two notes of the **Clivis** ( $\nearrow$ ) should be produced with a perfect legato, avoiding the error of producing an impulse on each one of the notes. The syllabic articulation occurs naturally on the second note. Therefore, one should avoid putting any emphasis on the first note. Indeed, the first note, without losing its proper syllabic value, should move rhythmically toward the second note, where the verbal-melodic articulation is produced. The same remarks given for the Clivis hold also for the **Podatus**, or **Pes** ( $\swarrow$ ).

The very manner of writing the **Porrectus** ( $\hat{\vee}$ ) shows that the three notes should be sung in a legato manner and without intermediate impulses and much less at the attack of the first note. One should give an arsic movement to the neume that leads to the third note, where the syllabic articulation occurs.

Like the porrectus, the **Torculus** ( $\frown$ ) should be sung very legato with an arsic movement toward the third note. Even when the augmented form is used, the motion is still toward the third note.

The **Bivirga** ( $\nearrow\swarrow$ ) and the **Trivirga** are not begun with full sonority or with a static force. Each note is repercussed. They should be sung with a progressively increasing sonority that gives a sense of forward melodic motion.

The **Stropha** (bi- or tri-) ( $\bullet\bullet 2$ ) are sung with separate repercussions that are light and give a sense of forward motion. These repeated notes (virga, or stropha) usually occur on one of the two strong pitches of the pentatonic scale: either C or F. In a resonant space (e.g.:

a medieval church), these rapidly repeated notes take on the role of amplifying a sound by resonant reverberation. Modern electronic music uses a “reverb box” to overcome the “dry” acoustics of modern buildings to accomplish the same effect!

The **Oriscus** (↗) is a grammatical sign for a contraction. Used melodically, it signifies that a note is to be “pulled” or attracted to the note that immediately follows it (either higher or lower). That following note is usually at the distance of a semitone. The

**Pressus** (major and minor) (↘) and the **Virga Strata** (↘) are examples of melodic movement being “pulled” to a lower pitch that follows.

The **Salicus** (↗) is an ascending group of three or more notes that uses the Oriscus for the penultimate note. The top note is the most important note, to which the Oriscus is “pulled.” The last (top) note of the Salicus marks, among other things: 1) a textual or melodic accent; 2) an important structural note or 3) the preparation of a verbal/melodic

accent. The **Pes Quassus** (↘) has the same meaning as the Salicus – its last (top) note is the most important one – the one toward which the melodic motion is tending.

The **Quilisma** (actually, a question mark!) (w) is a light, quick note of passage between two notes (usually at the interval of a minor third). Its note value is that of a diminished syllable (e.g.: filii tui). It too, “leans toward” the top note.

All these neumatic elements can be combined to form a single neume group. Remember, **a neume is all the notes over a single syllable**, and that: **The last note before a change of syllable always regains its full syllabic value**.

## Psalmody with an Antiphon

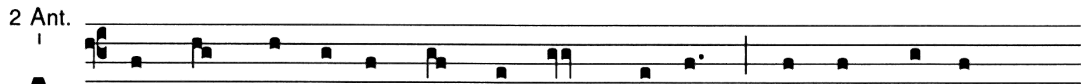
Ant.  
10

**G** E-nu-it pu-ér-pe-ra Ré-gem, cu-i nó-men ae-tér-num, et gáu-di-um

má-tris há-bens cum vir-gi-ni-tá-tis pu-dó-re: nec pri-mam sí-mi-lem


ví-sa est, nec ha-bé-re se-quén-tem, al-le-lú-ia.

An English language setting of this antiphon:

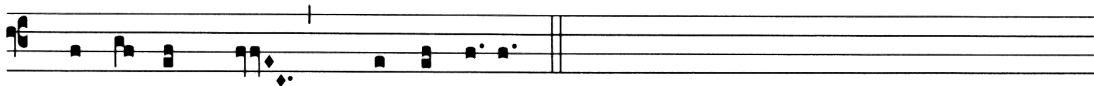
2 Ant. 

**A**

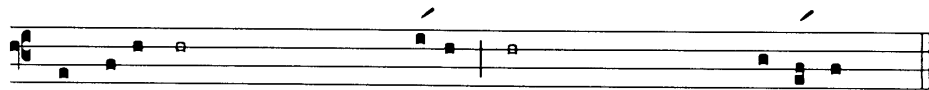
new wonder appears on earth to-day: \* to the Virgin's



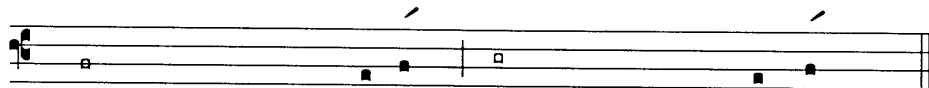
honor is added a mother's joy as she bears the



e-ter-nal Word. Al- le- lu- ia.



2. Laudate Dominum in sancto ejus; omne quod spirat, laudet e- um.



2. Praise the Lord in his holy place; all that breathe, praise the Lord.

The antiphon is repeated after the singing of the psalm verses.

*(Recorded on 'Lauds & Vespers for Christmas at Saint Meinrad,' track 5, Saint Meinrad-4)*

First, speak expressively the Latin text, emphasizing the important words and their accents. Then sing the antiphon and its verse in the same way. Do the same with the English language setting of this antiphon and its verse.

# Letters and abbreviations used in St. Gall and Laon 239

## A. WITH A MELODIC MEANING

Letters used in St. Gall:

r	: sursum	= high, higher
ȶ	: altius	= higher
l	: levare	= lift up
nl	: ne leves	= do not go higher
e	: equaliter	= same pitch
ι	: iusum vel inferius	= lower
ꝑ ꝑ ꝑ	: parvum	= a little, a small interval
Ꝣ	: deprimatur	= placed low

Letters used in Laon 239:

r	: sursum	= high, higher
h	: humiliter	= lower, downward
nl	: ne leves	= do not raise
e	: equaliter	= same pitch
ꝑ	: supra	= higher, raise up
✓	: subijce	= lower

## B. INDICATING EXPRESSIVE VALUES

In St. Gall:

c	: celeriter	= quickly, speeding up
τ	: tenère	= slow down, broaden
x	: exspècta	= wait
f	: frangor, fastigium	= melodic climax, ring out!

In Laon 239:

c	: celeriter	= quickly, speeding up
τ	: tenère	= slow down, broaden
ȶ	: augère	= broaden, enlarge ( between two notes)
n	: nectum	= tightly connected
nτ	: non tenère	= do not hold!
f	: frangor, fastigium	= melodic climax, ring out!

Letters and adverbs added to the preceding signs to nuance the meaning:

m	: mediocriter	= moderately
v	: valde	= greatly
β	: bene	= to do well or fully



### C. SIGNS HAVING BOTH MELODIC AND EXPRESSIVE MEANING IN LAON

√c	: subjice celeriter	= descend quickly
√cη	: multum, quam mox	= descend as quickly as possible
ηcη	: supra celeriter quam mox	= ascend as quickly as possible

### D. ABBREVIATIONS IN SAINT GALL

†	: strictim, statim	= immediately, strictly united
cō	: coniungatur	= close relation between two notes
vmt	: simul	= same (pitch), at the unison
l̄en	: leniter	= quietly
vot	: volubiliter	= energetically
moll	: molliter	= smoothly
par̄	: paratim	= perfectly, completely
pēc	: perfecte	
ḡ	: gutture	= with the throat, throatily
k	: clangor	= with a strong voice
fid	: fideliter	= with security, assuredly

## Part 4: Two- & Three-Note Designs

### The Rhythmic interpretation of Two-note Neume Designs

CLIVIS

St. Gall notation

Laon 239 notation



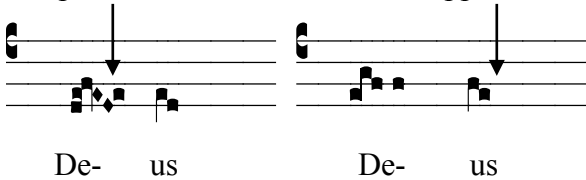
The Clivis neume design can either be a **structural** Clivis or an **ornamental** Clivis.

When used as a **structural** Clivis, the first note has the function of an *appoggiatura*. In the case of a structural Clivis, the preceding melodic context needs to be taken into consideration:

When the preceding note is:

resupinus

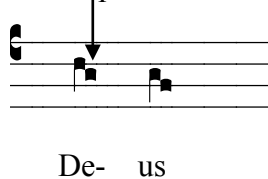
in apposition



In these two cases, the “appoggiatura function” has moved back to the resupinus note in the first example and to the note in apposition in the second example. In both cases, the rhythmic energy occurs on the preceding resupinus note, or note in apposition, and then moves smoothly through the first note of the Clivis into its final note.

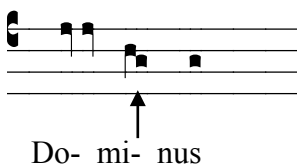
When a **structural** Clivis is not preceded by a resupinus note or a note in apposition, the first note of the Clivis preserves its function as an appoggiatura and has full syllabic value.

Simple melodic anticipation is an example:



In this case, the first note of the Clivis over the accented syllable of *Dé-us* has the function of an energetic appoggiatura, while the first note of the Clivis over the final syllable (*Dé-us*), indeed functions as an appoggiatura, but now its role is to help dissipate the rhythmic energy and lead the remainder of that energy to the last note of this Clivis.

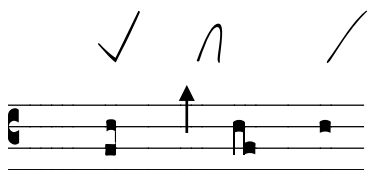
An **ornamental** Clivis can function as a melodic anticipation:



Here, the first note of the Clivis has modal value, while the second note melodically anticipates the note for the final post-tonic syllable.

An ornamental Clivis can have either a full structural syllabic value or a lesser one:

a lesser value:



Mun- da me (GT 113.)

a full syllabic value:



li- be- ra (GT 133.2)

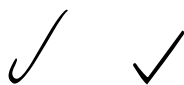
Whether the Clivis is **structural** or **ornamental**, the rhythmic energy moves smoothly – without any new impulse – from the first to the second note.

**PES or PODATUS**



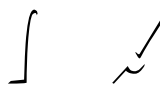
Syllabic value:

St. Gall notation



less more

Laon 239 notation



less more

Gregorian composition often uses the Pes as a neume of **accentuation**. In contrast, the Clivis can be considered the preferred cadence neume. The Pes of accentuation generally coincides with the tonic accent of a word. Sometimes, however, one can find a Pes of accentuation on the final post-tonic syllable of a word. Examples are:

In. *Dominus dixit* (GT 41.4) “me-us” (my son!)

In. *Clamaverunt* (GT 450.2) “exaudivit” (the Lord heard them).

In each of these cases, the added syllabic value of the Pes of accentuation is used to give emphasis to these key words by producing a rhetorical delay at the end of each of these words. The melodic pitches of a Pes of accentuation are modally structural pitches in the composition.

The Pes is also used as a neume of **ornamentation**:

- Of a recitation passage. The first note of the Pes is found on the recitation pitch (cf. All. *Dies sanctificatus* [GT 49.4] “*sanctificatus illuxit.*” The Pes falls on the tonic accent of the two words.
  
- Of a quasi-recitation passage in the midst of a composition or in a cadential formula. The second note of the Pes is found on the quasi-recitation pitch (cf. *Esto mihi* [GT 275.1] “*esto*”). The rhythmic energy moves quickly and smoothly from the first note to the second note of the Pes. In this context, the Pes is often found on the intermediate post-tonic and the final syllable of a word. The first note of such a Pes can be found even on a weak degree of the modal scale (cf. *Dominus firmamentum* [GT 290/8] “*Dominus.*” The intermediate post-tonic syllable and the anacrusic pretonic syllables are often ornamented with this type of Pes.
  
- Of a syllable that anticipates the word accent:

In. *In excelso throno* (GT 257.1 and 2) “*excélso*” and “*adórat.*”

A Pes that either ornaments or anticipates a word accent is interpreted as having only an ornamental syllabic value:

IN. *Ad te levavi* (GT 15.1)

Laon 239 notation

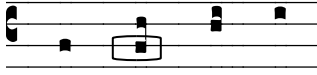
St. Gall notation

ornamentation                      anticipation

Sometimes, in certain manuscripts, the Pes of ornamentation loses its first note, especially when it has been anticipated at the same pitch, by the preceding neume:

GR. *Tollite portas* (GT 25.5) Verse: “*Quis a-scéndit*”

~ ∫ ∫ ~ L 12



The note in brackets is not found in the Vat. Edition.

Quis a- scén- dit C 28

Like the Clivis, the first note of the Pes rhythmically tends toward the second note in a smooth legato, whether it be a structural Pes or only an ornamental one.

## The Rhythmic interpretation of Three-note Neume Designs

**PORRECTUS** St. Gall Laon239 St. Gall Laon 239



̇N

̇N/

̇z

/

Syllabic value = ornamental

structural

Whether ornamental or structural, the Porrectus design demands that it be sung in a smooth manner without any initial or intermediate impulses. The melodic flow must tend toward the third note where either a syllabic or a neumatic articulation will occur. The type of syllabic value (ornamental or structural) will depend upon the verbal context:

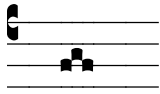
CO. *Quis dabit* (GT 101.5)



ex- sul- tá- bit Ja- cób,

The verbal context (tonic syllable, intermediate post-tonic syllable, final syllable) and the modal context will determine the interpretative nuances to be used in singing the melodic line indicated by the Porrectus design.

**TORCULUS**    St. Gall    Laon 239                      St. Gall    Laon 239



Syllabic value =            ornamental

structural

The Torculus of **ornamentation** is used in the following verbal contexts:

— that of a tonic accent syllable moving toward the articulation of the final post-tonic syllable:



Audivit Do- mi- nus, (GT 68.1)

— that of an intermediate post-tonic syllable (cf. Dó-mi-ne):



IN. Exaudi nos Dó- mi- ne (GT 69.1)

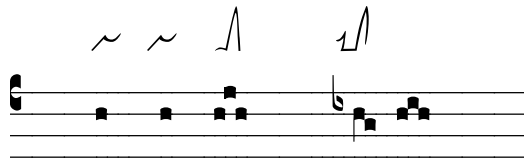
— that of a final post-tonic syllable as a neume that anticipates an accent:  
cf. the neume over the word *nos* in the previous example.

— that of a formula of intonation or re-intonation:



IN. Dé- us, in nomine tuo (GT 116.5)

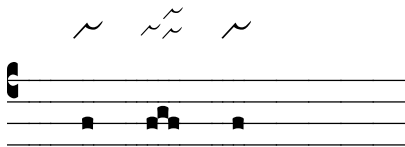
— as the ornamentation of a reciting pitch:



IN. Meditatio cor- dis mé- i (GT 103.3)

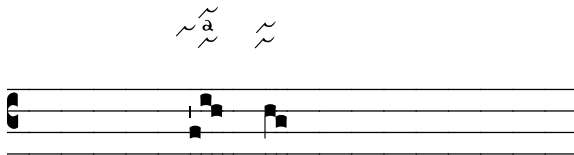
The Torculus of **structural** syllabic value is found in the following contexts:

— in that of a cadential formula:



∖ S ∖

— in a formula that uses structural syllabic values:



Dominus Dé- us no- ster (GT 271.6-7)

There are three special contexts in which a Torculus design is found:

- 1) in an intonation or re-intonation;
- 2) on the final post-tonic syllable;
- 3) as an ornamented passage toward a verbal-melodic accent.

For these three contexts, the manuscripts make use of a common element in their designs: the first note is given a design that indicates an ornament, while the second and the third note are given a “special” design to indicate a structural value for these notes.

1) Torculus of intonation or re-intonation.

It has the following characteristics:

– there is an interval of a third or a fourth between the first and the second note;

- the second note is usually a C or an F;
- the third note descends by a half-step (there are rare cases that use a whole-step) as an ornamental note of the strong pitch (C or F);
- after the Torculus, the melody moves toward the pitch that is higher than the second note of the Torculus (e.g.: C to D, or F to G).

~ Ω ~ Λ ~ ~ L 79/10



IN. Ex- spe- cta Do- mi- num E 169/11  
(GT 126.4)

In the *Liber Hymnarius*, the Torculus of intonation is called the “Torculus initio debilis.” For this reason, many codices leave out the first note (cf. the St. Gall notation above). The Vatican edition vacillates between using a Torculus and using a Clivis.

Having a diminished value, the first note should be sung lightly and lean toward the second note. Taken together, the second and third note produce an ornamentation of the structure pitch (C or F).

### 3) The Torculus of articulation on the final syllable of a word.

For the most part, it concludes a small melodic-verbal entity. It is usually found on the melodic step immediately below a descending melody. As in the case of the Torculus of intonation, some manuscripts of the West do not give the first note, while those of the East do so. In the following example, taken from the IN. *Gaudete*, the Vatican edition omits the first note in both cases:

Λ ≈ Λ ∫<sup>a</sup> L 11/6  
Ω Ω̄ Ω Ω̄ E 7/8



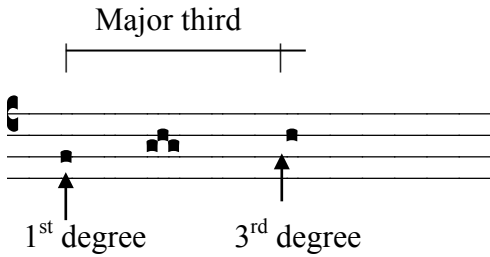
Pe- ti- ti- ó- nes ve- strae GT 31.7

In the interpretation of this passage, one has to remember that one is in the presence of a cadential Clivis that is preceded by a weak sound. That weak sound has the function of smoothing the attack of the first note. The Torculus design then functions as a kind of “prepared appoggiatura” at the end of the word and/or the phrase.



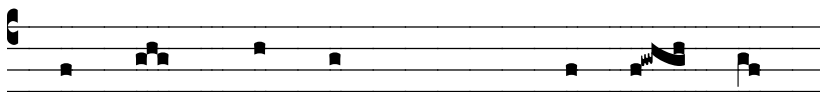
4) The ornamental Torculus leading to a melodic-verbal accent.

This type of Torculus bridges the gap between the interval of a major third in the melody.



The following example shows the formula used for the word *Misereris* and then elided for the word *nihil* in the same piece:

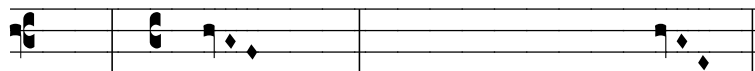
~	Ω	~	~	ρ	~	N	≈	L 37/5
~	∞	/	/	/	↑	u/N	∧	E 93/4-6



Mi- se- ré- ris [ . . . . . ] et ni- hil (GT 62.1)

The interpretation calls for conducting the rhythmic flow forward toward the accent of the neume that follows the Torculus. The first note is weak and has only an ornamental value, while the second note has a certain amount of importance as a structure pitch. However, it must lead the rhythmic flow onward toward the real goal: the word accent that follows. The entire movement is elided over the accented syllable of the word *nihil*. The use of the Quilisma note for the first note of the Torculus design shows that it is a very weak note.

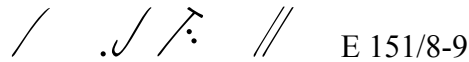
## CLIMACUS



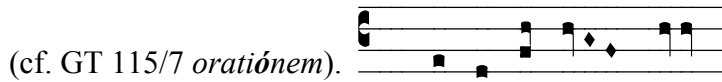
in St. Gall:				melodic
/:	/:	/-	/=	/\
In Laon 239:				
∴	∴	∴	≈	∴

As isolated over a single syllable, the Climacus exists in the Gregorian repertory almost exclusively as a three-note Neume. In the more ancient repertory of the chants for the Mass, the Climacus is found to be a neume of ornamentation that spans the interval of a minor third. Occasionally it involves a disjunctive interval between the second and the third note as seen above in the second example given in square notation.

As seen in the St. Gall and Laon 239 notation given above, the neume can vary from entirely ornamental to entirely structural values for the three descending notes. When the first note is structural (cf. the second example of the St. Gall & Laon notation), it coincides with the verbal-melodic accent of a word or phrase.

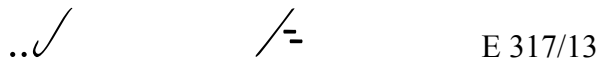


E 151/8-9

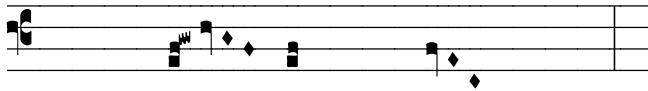


... o- ra- ti- ó- nem GT 115/7

When all three notes are structural (cf. the fourth example of the St. Gall & Laon notation), it usually occurs in the context of the final post-tonic syllable and functions as a cadence (cf. GT 294/7 *Christi sui est*).



E 317/13



Christi su- i est GT 294/7

When the Climacus design is used in composition with other neume designs, it can have any of the five different combinations of ornamental and structural values shown above. These will be found to correspond to the verbal-melodic context of the piece.

## SCANDICUS



	1.	2.	3.	4.	5.	6.
St. Gall:	: /	_ ✓	= /	~ /	- w	: / : /
Laon 239:	: /	~ ]	~ /	. /	~ /	: / : /

1. An ornamental Scandicus made up of three quickly moving notes.
2. a Scandicus in which the first note is a structure pitch.
3. A Scandicus in which all three notes are structural pitches.
4. A Salicus neume in which the second note is an Oriscus design that leans toward the note that follows.
5. A Quilisma-Scandicus in which the second note moves very lightly and quickly to the final note and is frequently found to be missing in some German manuscripts. Originally, the design was used as a question mark.
6. A Scandicus-Resupinus-Flexus in which only the third note is structural, the remaining notes being entirely ornamental in nature.

It should be evident that for the most part, the square notation is unable to adequately indicate which notes are structural (e.g.: number 3) and which are only ornamental (e.g.: number 1) and which notes are being drawn to the structural pitch that follows (e.g.: numbers 4, 5 and 6), or that flow from a structural pitch (e.g.: number 2 and 6). Hucbald of St. Amand (+930) bears witness to this fact when he states:

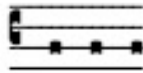
Yet the customary notes [such as the St. Gall and Laon 239 notation] are not wholly unnecessary, since they are deemed quite serviceable in showing the slowness or speed of the melody, and where the sound demands a tremulous [a 'soft'?] voice, or how the sounds are grouped together or separated from each other, also where a cadence is made upon them, lower or higher, according to the sense of certain letters – things of which these more scientific signs [letters denoting pitch] can show nothing whatsoever.

**Therefore if these little letters which we accept as a musical notation are placed above or near the customary notes [neumes], sound by sound, there will clearly be on view a full and flawless record of the truth, the one set of signs indicating how much higher or lower each tone is placed, the other informing one about the afore-mentioned varieties of performance, *without which valid melody is not created.*<sup>20</sup>**

## Part 5: Melodic Embellishments in Chant (their modern equivalents)

“The first step in any serious study of the chant consists of distinguishing the important structural notes from the secondary ones. Only then can one respect their hierarchy or order of importance.”<sup>21</sup>

Three examples of ornamenting the same word:

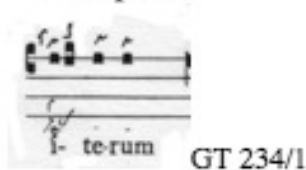


The structure pitches: i- te- rum (spoken as: i- te- rum)

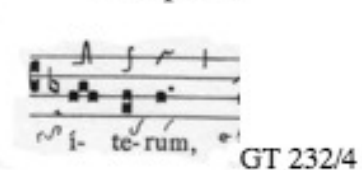
**Example 1:**



**Example 2:**



**Example 3:**



**Example 1:** The tonic accent of the word (i-) should receive ample sound according to the Virga with an episema in the St. Gall notation. Both Laon 239 and the St. Gall notation indicate that the intermediate syllable (-te-) should be sung lightly and quickly. Laon 239 uses the small dot to show this. The St. Gall notation adds a *c* (celeriter = quickly) to the Tractulus. The final syllable (-rum) must now dissipate all the energy that still remains from the tonic accent. The Bivirga in St. Gall has added episemas and the two notes in Laon 239 have an “*a*” (= augete, enlarge) between them. These two notes must be prolonged enough to absorb all the remaining energy that was generated by the strong tonic accent on the first syllable of the word. The repetition of the last pitch functions like a short version of a *tremolo* (not to be confused with a *vibrato*!), or those repeated notes in a Baroque concerto. The effect is that of repeating the last syllable of the word, like a fading echo. The rhythmic motion is toward the final note over the last syllable of the word.

**Example 2:** Here the tonic accent has three notes. The first note in the St. Gall notation is a Virga with an episema that indicates it should be sung with more than normal energy. The *e* that follows it indicates that the flowing form of the Pes that follows it will begin on the same pitch. The first note of the Pes should be sung very lightly and quickly, while the second note regains full syllabic value as the last note over that syllable. The effect is like that of an athlete straining forward and gaining momentum before quickly throwing the javelin to the target. In this case, that target will be the last syllable of the word. One can get a feel of this by energetically drawing that first St. Gall Virga and then quickly drawing the beginning of the Pes shape and releasing that energy as you lift the pen. Try directing yourself with those motions as you sing the word.

**Example 3:** In this example, the first two notes are sung lightly and quickly. The second note acts as an upper embroidery of the main reciting pitch, while the first note functions as a light *portamento* into that second note. The two notes function as ornaments leading to the third note. Since this last note is the final note before the change of syllable, it regains full syllabic value and becomes the goal of the melodic motion. The second syllable (-ter-) now has two notes instead of just a single note as in the two previous examples. However, they are notated by the flowing form of the Pes in both Laon 239 and in the St. Gall notation. The first note will be sung very lightly and quickly, while the second note will regain full syllabic value as the last note before the change of syllable. The effect will be that of a *portamento* style of singing, the first note being a light glide into the second note as the really important note. Once again, the final note of the final syllable will absorb all the remaining energy that was developed on the first syllable that functioned as the tonic accent.

According to Guido of Arezzo two repercussed notes that are above a whole step in the Gregorian correspond to three notes in the Roman, in which the second is an upper embroidery of the other two notes: AA (Gregorian), AB<sup>b</sup>A (Roman). Example 3 from the Graduale Triplex, page 232, line 4 is an illustration of this. Guido says: "... we frequently produce these [intermediate] notes with a less strong impulsion, to such an extent that it [the pitch] seems rise or fall when in fact it is the same note that is repercussed."<sup>22</sup> On the other hand, when two repercussed notes are above a semitone in the Gregorian they correspond in the Roman to three notes in which the second is a lower embroidery of the other two notes: FF (Gregorian), FEF (Roman).

It seems that the Gallican cantors failed to hear those light, intermediate notes and reduced these ornaments to a Bivirga, as seen in the first example above (GT 28/8). John the Deacon tells us that the Frankish cantors sang like "... bellowing bulls that had the voices of drunkards who were incapable of the sweet modulation required by the inflections of the chant."<sup>23</sup> On the other hand, Notker of St. Gall insisted that the Roman cantors were constantly changing the melodies of the chants! Most likely, the Roman cantors improvised these as embellishments that could be added or not, as the occasion suggested. Among these embellishments were the frequent oscillations around the subsemitonal degree, as seen in the following examples:

4. In. *Sacerdotes tui* GT 485.1

7. In. *Omnis terra* GT 260.5

VAT  
a- do- ret te

DEN  
a- do- ret te

13. Co. *Qui manducat* GT 383.4

VAT  
et e- go

DEN  
et e- go

14. In. *Terribilis est* GT 397.2

VAT  
ce- li

DEN  
ce- li

The Saint Denis (Old Roman) tradition oscillates around the subsemitonal degree, while the Germanic tradition clearly uses the graphic designs that are characteristic of a unison melody. Notice how the descent from the structure pitch A to the Final D in both *Sacerdotes tui* GT 485.1 and in *Omnis terra* GT 260.5 is filled in with the subsemitonal degree E around the structure pitch F in the Saint Denis tradition, while the VAT uses repeated notes.

Besides the ornamental amplification of lengthened notes, the Roman tradition also presents the habit of filling in disjoint intervals, especially descending ones, of gliding a lengthened note downwards, often to the interval of a fourth. The last example (*Terribilis est*, GT 397.2) shows this tendency to “fill in” from the F to the C over the final syllable of the word *celi*. It also shows that the third note is so lightly sung that it could be heard as either an F (in the VAT) or an E (in the DEN manuscript of the Roman version).

This ornamental amplification also concerns lengthened notes. Indeed the medieval authors spoke of the fact that a lengthened note often becomes the place of a vibration or even of a repercussion.

REGES Tharsis  
58,5

Example A: *The kings of Tharsis*

Ti-bi di-xit cor me- um,  
88,2

Example B: *To you has my heart spoken*

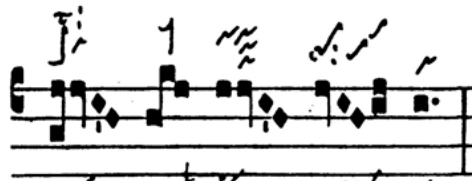
The repetition of the first four notes over the word *Tharsis* (Thár-si-i-i-s; í--i-i-i--s) will sound as if it creates an echo from a distant land. This would produce a kind of “word painting” of the great distance between Bethlehem and the land of Tharsis (at the western end of the Mediterranean sea). The repetition of the first four notes over the word *dixit* in the second example will sound like the regular rhythmic pulsing of a human heart: dí--xi-

i-i--; í-i-i--it. Laon 239 indicates the lengthening of the fourth and the final note by the addition of a *t* (*tenere* = hold) to those notes. The St. Gall notation adds an episema to those notes for the same purpose.

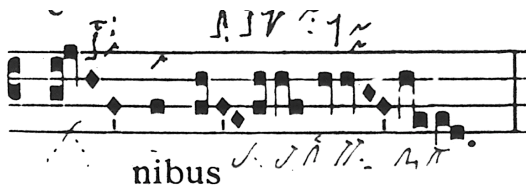
Gregorian chant makes use of a number of techniques for embellishing a chant that grow out of the types of inflections used in good public speaking. Among these are the following:



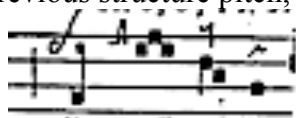
**Portamento:** V. A *summo* cae- GT 30.5. The first note over the accented syllable (*sum-*) of the word *summo* is missing in both the Vatican square notation and in the St. Gall notation (*Cantatorium*, page 30). It is present as the first note of the quickly flowing Pes given in the Laon 239 (p. 45) notation. The note was sung so lightly and quickly that some cantors and notators did not think they heard a note at that point in the melody. Today, it is a standard, respected technique of good *bel canto* singing and of expressive violin playing (cf. Joshua Bell!).



**Escape Tone:** mu- li- é- ri- bus, GT 37.1. In the square note notation, the second note over the syllable *li* functions as an escape tone. The Laon 239 notator gives only a two-note, quickly flowing Clivis for that syllable. Thus the first note will be sung very lightly and quickly, a forerunner of the modern escape tone. The final note will regain full syllabic value and be the goal of the melodic motion. In the St. Gall notation it is prepared by a *portamento* that produces a three-note neume, the Torculus.



GT 25.8. Here the escape tone is found near the end of a punctuating melisma as the final C before the descent to the doubled G. It functions as a delay in the melodic descent from A to G in the melodic line by a quick return to the previous structure pitch, the note C.




**Passing tone:** et fi- li- us GT 47.6. The second note of the Clivis over the syllable *li* of the word *filius* functions as a passing tone that creates a smoothly descending melodic line from the Torculus (an ornament of the structure pitch D) over the first syllable of the word to the note A of the final syllable.

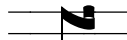
The following example shows the use of an ascending passing tone as the first note of the Torculus over the second syllable of the word *Misereris*. When the formula is elided, the passing tone becomes the weak Quilisma note on the first syllable of the word *nihil* in the same piece:

Mi- se- ré- ris [ . . . . . ] et ni- hil (GT 62.1)

**Trill:** ad-o-rá-re GT 59.2 CO. *Vidimus stellam*. The notes over the final syllable of the word *adorare* produce a kind of trill, or turn, that creates a rhetorical delay for the passage to the word *Dóminum* (adore – the Lord!). It is given an even added emphasis by the delay on the accented syllable, indicated by the *x* (= expectare, wait!) between the accented syllable and the final syllable.

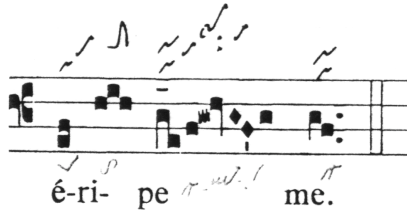
**Tremolo:** Cf. GT 58.5. *Reges Tharsis* in Example B as given above. The repetitions over the word *Tharsis* produce a pulsing sound that resembles the sound produced by the tremolo stop on a pipe organ. It adds vibrancy to a sustained pitch. The repetition of the pattern in this example produces an echo effect, a kind of “word painting.”

**Upper Neighbor:** The Torculus neume  is often used to produce an upper neighbor melodic embellishment.

**Lower Neighbor:** The Porrectus neume  often functions as a lower neighbor melodic embellishment.

**Double Neighbor:** GT 47.6 *Puer natus est*. Here it is used to highlight an important word accent.





**Appoggiatura:**

GT 88.1 *CO. Domine, Deus meus.*

The two-note Clivis over the word *me* functions as an appoggiatura. In both notations the final two notes are lengthened for the final cadence. Laon 239 shows the first note as having greater volume/intensity than the final note, since in the context of the cadence, the smaller size of the final Uncinus would not indicate shorter length but less volume.

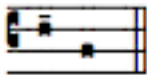
The Introit *Puer natus est nobis* (GT 47-48) provides some examples of embellishing a basic structure pitch, the Dominant and reciting tone of the 7th mode.



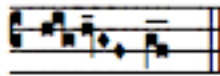
(Pu-er na- tus est) no- bis      no- bis      no- bis      no- bis

The accented syllable of the word *nobis* has the structure pitch E. To this is added a melodic anticipation (the Clivis), a portamento (the Torculus) and finally the double neighbor ornament (the two Clivis neumes).

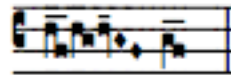
The accented syllable of the word *eius* has the structure pitch C. (nómen) *éius* uses a double neighbor turn as a “wind-up” to the accent and adds two notes to fill in to the final syllable, which now is given an appoggiatura embellishment. (húmerum) *éius* uses a lengthened Clivis to add power and a second Clivis to add speed to the accent. It finishes with the same embellishments as the previous example. The added ornamentation is appropriate for the phrase: “... whose rule [imperium] is on **his** (little) shoulders!”



é- ius



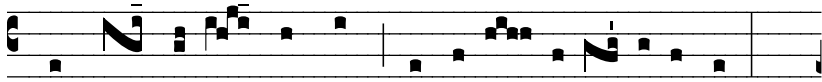
(nómen) é- ius



(húmerum) é- ius

(Recorded on ‘Gregorian Chant for Advent & Christmas in Latin and English,’ track 22, Mei-1-3k)

An English language setting of the *Puer natus est* antiphon with the elaborate embellishment for the word “shoulder:”



7. A child is born for us, and a son is giv-en to us;



his scep-ter of pow-er rests u-pon his should- er,

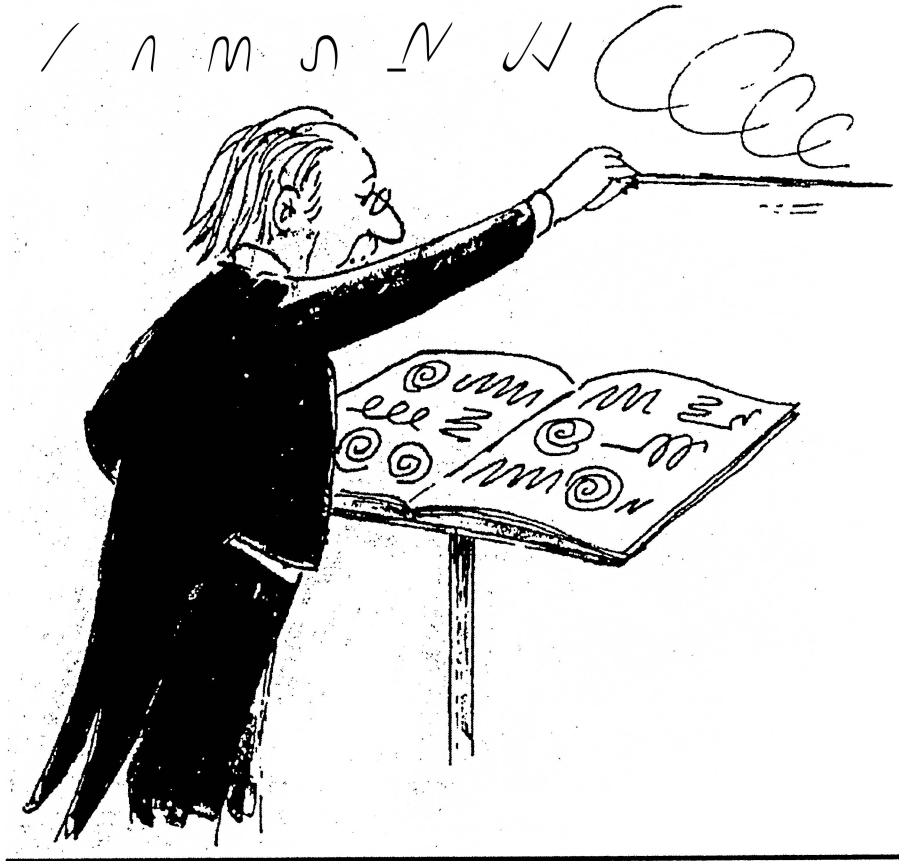


and his name will be called Mess-en-ger of great coun-sel.

Now sing the original Latin antiphon on page 47 of the Graduale Triplex.

## Part 6: How to Practice a Chant

### The neume as a form of hand sign (chironomic) notation



(Reprinted by permission)

### Conductor's signs for conducting and singing Gregorian Chant

“Other than the obvious obligation of paying attention to the meaning of the words, the singer need only follow the neumes step by step. **They will guide [the singer] along as if ‘by the hand’ [the voice following the gesture of the choirmaster’s hand, or the copyist’s tracing of the neumes onto the parchment.]** *The early notations have been called ‘chironomic,’ [Greek for ‘hand sign’] and the term is fully justified.* ... The margin left to the singers for interpreting the chant is really quite large. However, there can be no authentic expression of the chant if the objective indications provided in the manuscripts are contradicted.

... The meaning of the words and the character of the musical composition, its length and range, with the vocal demands it makes on the singers, as well as many other factors, must all be taken into consideration when choosing the most suitable pitch, tempo and expression for any given piece.”<sup>24</sup>

John Stevens tells us that: “the function of the notation was principally to guide the singers in adapting language to melody, and in giving the right sounds to the melodic turns. The earliest notation . . . is directly related to sentence punctuation, the function of which was to help the reader bring out the sense of a text as he read it aloud. Notation was similar to punctuation: it did its work by marking off the sense units of the text.”<sup>25</sup>

Leo Treitler concludes his article on the origins of music writing by saying: “All Western notations in the beginning represented speech inflection. Either the notational symbols are the written syllables of speech themselves (as in the *Musica enchiridis*, c. 900 AD) or they are written in the closest coordination with syllables. . . . the earliest specimens are notations closely tied to syllables in syllabic or neumatic settings.”<sup>26</sup>

I would only add a summary sentence: in the beginning was the WORD (spoken, or sung); and the WORD was made visible — by the nod of the head, the gesture of the hand, and the flow of the pen.

## Two Examples of How to Practice a Chant

The first task of the singer/conductor is to commit to memory the melody of the piece of chant in question. The earliest notation shows us in great detail how to perform the chant, but it does not show us the exact pitches of the melody. At best, these notations merely give us a hint as to the general direction of the melody. It was presupposed that the singer knew the melody by heart. To compensate for what we moderns consider a deficiency, the following transcription in modern notation is given for the Communion Antiphon *Oportet te*:



O- por- tet te fi- li gau- de- re,  
*It is fitting for you, son to rejoice,*



qui- a fra- ter tu- us mor- tu- us fu- e- rat,  
*because brother (of) yours dead was,*

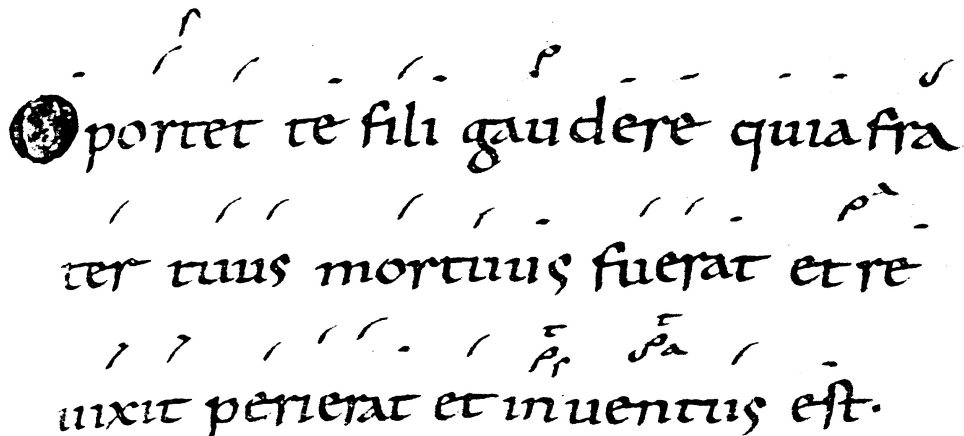


et re- vi- xit;  
*and has come back to life;*



per i- e- rat, et in- ven- tus est.  
*he was lost, and has been found.*

A late tenth century cantor at the abbey of Einsiedeln would have used the following notation as a reminder of how the piece went. Some letters and added signs (liquescents and episemas) have been added by the notator to warn the singer of certain potential problems:



The letter “s” (sursum = higher) warns the singer that the second pitch is higher than one might have normally expected (the interval of a perfect fourth, (G to C). The loop at the end of the Virga over the first syllable of the word “gaudere” allows the singer time to add the “u” of the diphthong before proceeding on to the next syllable. The loop at the end of the Virga over the word “et” has the letter “a” (altius = high) added to it. It warns the singer to stay on the same pitch as the singer adds the “t” sound to the end of the word before going on the next word. The notator has added an episema to the Virga over both of the final syllables of the word “revixit.” The added time gives emphasis to the word “revixit” (= he has come back to life!).

Using the three notations as found in the *Graduale Triplex*, p. 95 for the Communion antiphon *Oportet te*, try your hand at choosing which of the two early notations (Laon 239 or Einsiedeln 121) you wish to use at any given point, in interpreting the piece in the most meaningful and musical manner.

CO. VIII  
BCKS

Lc. 15, 32

L 60  
E 131

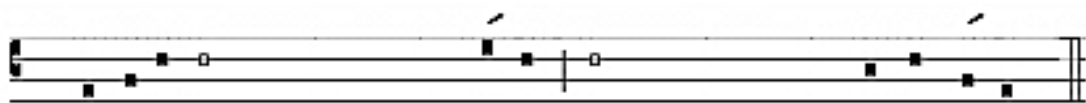
O - pòrtet te \* fi- li gaudé- re, qui- a frater tu- us mór-  
tu- us fú- e- rat, et rē- vi- xit; per- i- e- rat, et invéntus est.

As an aid in getting you started, the following are some observations derived from a comparison of the two early notations. The Laon 239 notation is written above the notes on the staff, while the St. Gall family notation (Einsiedeln 121) is written above the text and below the staff.

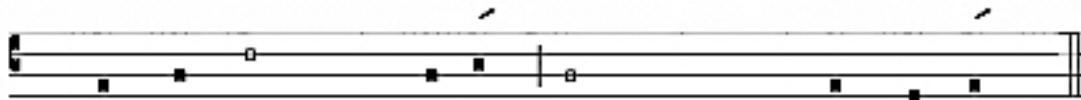
- The Laon 239 notation gives carefully nuanced values to each of the syllables for the phrase “Oportet te.” The accented syllable receives the largest form of the Uncinus while the final word “te” receives the smallest one. The accented syllable of the word “fili” also receives the largest form of the Uncinus, while the final syllable receives the smallest one. In this manner, the two key words “Oportet” (It is fitting) and “fili” (son) are brought into relief by the rhythmic and intensity nuances given them, while the word “Oportet” is shown to be the most important of the two words by its melodic position. The entire opening phrase ends with the verb “gaudere” (to rejoice). Both notations use a liquescent neume for the diphthong “gau-“ that begins the word. Laon 239, however, uses a two-note Pes (FA-LA) instead of the single-note liquescent Virga (LA) used by Einsiedeln 121. The added note of Laon 239 produces a kind of smooth “portamento” between the two words “fili” and “gaudere.” The Einsiedeln 121 version seems a bit more abrupt at this point.
- The phrase “quia frater ... fuerat,” is set to the traditional Mode 8 psalm tone formula. As a psalm tone pattern, it should be sung lightly and quickly.

- The phrase “et revixit” is set to a simple variation of a Mode 8 cadence. However, by the use of a liquescent neume for the word “et,” Einsiedeln 121 asks that the “and” be carefully enunciated and the continuation to the word “revixit” be given a rhetorical delay. This same notation also adds an episema to the last two syllables of the word “revixit” (he has been brought back to life!) for added emphasis.
- The setting for the phrase “perierat, et inventus est” is a melodic echo of the preceding phrase “mortuus fuerat, et revixit.” Laon 239 uses its large version of the Uncinus for the word “et.” This lengthening of the word “et” produces a very dramatic rhetorical delay before announcing the good news that the son who was lost — has been found.
- As in the case of the word “revixit,” the Einsiedeln 121 notation has given added emphasis to the word “inventus est” (and he has been found!) by the use of liquescent neumes and the added letter “t” (hold out) for the first two syllables (*in-* and *ven-*).
- The Laon 239 liquescent design over the syllable “in” of the word “inventus” makes an excellent director’s gesture for getting the singers to add the “n” to that syllable before moving on to the accented syllable “ven.”
- It should be noted, however, that the first note of the Pes over the syllable “ven” is a light, quickly moving note in both notations. It provides for a smooth “portamento” movement from the pitch F at the end of the syllable “in” through the G to the actual word accent on the pitch A for the syllable “ven.”
- Laon 239 uses the very small version of its Uncinus for the last word (“est”) of the piece. In this context it is clear that the small size of the Uncinus indicates that the last word is to be sung softly, even though it will receive a great deal of lengthening in order to signal the end of the entire piece.

This Communion antiphon was alternated with the 8th psalm tone:



8. Laudate Dominum in sancto ejus; omne quod spirat, laudet eum.



8. Praise the Lord in his holy place; all that breathe, praise the Lord.

## An English Language setting

Lk 15:32

T was fitting my son, to make merry and be glad,  
for this your brother was dead, and is a-live; he was lost,  
and now he is found.

## The *Comedite* Communion Antiphon

An introduction to the role of modality in the performance  
of Gregorian chant

The Communion antiphon *Comedite pinguis*, provides an excellent summary of the four basic modes: Dorian, Phrygian, Lydian and Mixolydian. By dividing each of these into an authentic and a plagal mode, one arrives at the Carolingian Octoechos. This antiphon also shows the crucial role played by each of the four types of cadential thirds.



The Comedite Antiphon as found in Einsiedeln 121

Cō Comedite pingua et bibite mī-  
 sum et mittite partes eis qui  
 non preparauerunt sibi sanctus  
 enim dies domini est nolite contri-  
 stari gaudium et enim domini est  
 fortitudo nostrā

L457  
E330

CO. VIII  
B.A.K.S.

2 Esdr. 8, 10

**C** Omē-di-te pīngui-a, \* et bī-bi-te mul-sum,  
 et mītti-te partes e-is qui non praepā-ravē-runt si-bi:  
 sanctus e-nim di-es Dómi-ni est, nō-lí-tē contri-stá-ri:  
 gáudi-um ét-e-nim Dómi-ni est forti-tú-do no-strā.

Communion Antiphon for the 3rd Sunday, Cycle C  
 GT 268/2; Gregorian Missal, p.441

## Four modes in one

This is an excellent example of the use of modality for setting a specific “mood” for each phrase of the text:

- 1st phrase: the Hypolydian mode (Mode VI) = **quiet compassion.**
- 2nd phrase: the Hypophrygian mode (Mode IV) = **inner longing.**
- 3rd phrase: the Dorian mode (Mode I) = **solemn reassurance.**
- 4th phrase: the Hypomixolydian mode (Mode VIII) = **confidence and strength.**

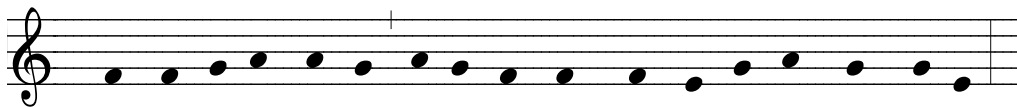
- 1st phrase: “Go, eat rich meat, and drink sweet wine, (6th mode)
- 2nd phrase: and send portions to those  
who have prepared nothing for themselves; (4<sup>th</sup> mode)
- 3rd phrase: this is a holy day in honor of the Lord; do not be sad; (1st mode)
- 4th phrase: for the joy of the Lord is our strength.” (8th mode)

## The Structural Pitches of the Comedite Antiphon

The structure pitches of the antiphon:



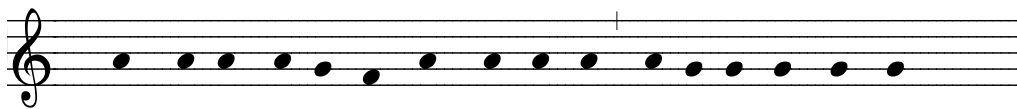
Co-me-di-te pin-gui-a, et bi-bi-te mul-sum, (6<sup>th</sup> mode)



et mit-ti-te par-tes e-is qui non prae-pa-ra-ve-runt si-bi: (4<sup>th</sup> mode)



sanc-tus e-nim di-es Do-mi-ni est, no-li-te con-tri-sta-ri: (1<sup>st</sup> mode)



gau-di-um et e-nim Do-mi-ni est for-ti-tu-do no-stra. (8<sup>th</sup> mode)

The cadential third at the end of each line establishes the mode for that phrase:

**First line:** A to F (múl-sum) establishes the Lydian mode. The use of the B flat establishes it as the Hypolydian mode (mode VI).

**Second line:** G to E (sí-bi) establishes the Phrygian mode. The use of A and G as dominant notes establishes it as the Hypophrygian mode (mode IV).

**Third line:** F to D (con-tri-stá-ri) establishes the Dorian mode. The use of A as the dominant pitch establishes it as the authentic Dorian mode (mode I).

**Fourth line:** B to G (forti-tú-do) establishes the Mixolydian mode. The use of the B natural as an ornamental note over the accent syllable establishes it as the Hypomixolydian mode (mode VIII).

As a practice technique, memorize the melody in the following manner:

1) Memorize the melody for each word and/or sense unit (e.g.: “Comedite” – “pinguia” – “et bibite” – “mulsum”) and conduct yourself singing each unit by retracing the designs over that word, or word unit, as found in the Einsiedeln 121 manuscript.

2) Combine these memorized words into the four basic units of this piece:

(1) Comedite pinguia et bibite mulsum

(2) Et mittite partes eis qui non preparaverunt sibi

(3) Sanctus enim dies domini est nolite contristari

(4) Gaudium et enim domini est fortitudo nostra.

3) Practice each of the four sections alone until you have a good feel for the mood of that section. Continue conducting yourself with the Einsiedeln notational designs.

4) Finally, combine the four sections into a single piece while conducting yourself with the Einsiedeln notational designs.

## Part 7: Graphic Separation

### Larger Neume groupings

In larger groupings of neume elements, the rhythmically and structurally important notes are indicated by three basic kinds of graphic separation:

1) **Initial** separation has the characteristic of being the point of departure for the melodic movement. It acts like a springboard (cf. GT.20/8):



2) **Median** separation pinpoints the expressive notes contained in a complex series of pitches over a single syllable. These notes can be either “pivot” notes or “articulation” notes that distinguish the secondary phrases of the total neume group (cf. GT.36/7, the “Ave Maria”):



There are three rhythmically significant separations:

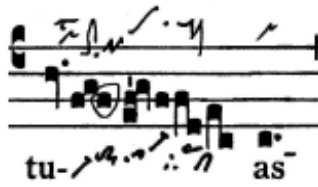
1) in the midst of a melodic ascent (cf. GT.48/6):



2) at the peak of the melodic curve (cf. GT.148/5):



3) in the midst of a melodic descent (GT.16/5):



A graphic separation at the **base** of the melodic curve is neutral.

(Following is the complete Christus factus est Gradual from which the previous example is taken.)

Post lectionem II :

Phil. 2, 8. Ψ. 9

L 97 GR. V  
C 96 MRBCKS

**C** Hri-stūs \* factūs est pro no-bis ob-ē-  
di-ens us-que ad mor-tēm, mōr- tēm au-tem  
cru- cis. Propter quod [et] De- us exal-  
tā- vit il- lum, et  
dē- dit il- li no- men quōd est sūp̄er  
o- mne no- men.

A musical score for the Christus factus est Gradual. It consists of ten staves of music with Latin lyrics and English translations. The score includes various musical notations such as clefs, time signatures, and performance markings. The lyrics are: "Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis. Propter quod [et] Deus exaltavit illum, et dedit illi nomen quod est super omne nomen." The English translation is: "Christ became obedient unto death, even death on the cross. Wherefore God has highly exalted him, and given him a name, Which is above every name."

Christ became obedient unto death, even death on the cross.  
Wherefore God has highly exalted him, and given him a name,  
Which is above every name.

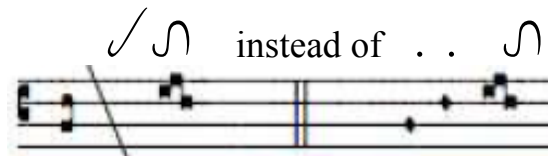
(Recorded on 'Gregorian Chant in Latin & English for Lent & Easter,' track 11, Mei-2-3k)

3) **Final** separation indicates the termination of a melodic movement within an extended neume group (cf. the “ven-tris tui” in GT.37/2):

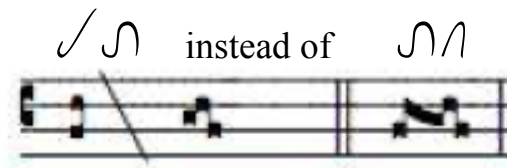


The importance that these graphic separations indicate for the note before the break, may be that of length or of volume, or both. The following examples show how the different groupings of the same set of pitches produce different rhythms. Use your hand to re-trace the neume designs as you sing the pitches.

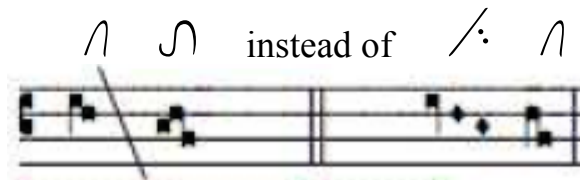
1) In the midst of a melodic ascent:



2) At the peak of the melodic curve:

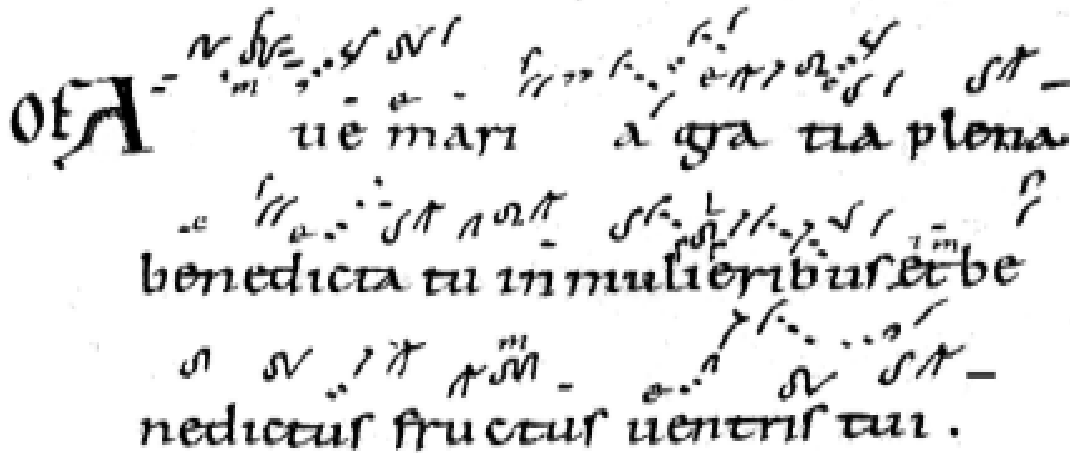


3) In the midst of a melodic descent:



The following pages present: 1) the original notation, 2) the square notation of the *Graduale Triplex*, and 3) a Schenker style analysis of the Intonation of the Offertory *Ave Maria* (GT 36.7) that shows how these different types of graphic separation bring to light the basic structure pitches of this elaborate melodic line. The famous *Archangelica* trope is included in order to show how a medieval chant teacher taught the structure pitches of this melody to his students.

**The Offertory *Ave Maria* as found In Einsiedeln 121:**



Find the structure pitches of the melody (cf. the structural analysis of the word *Ave* that is given below). Then memorize the melody for each sense unit (i.e.: *Ave maria* – *gratia plena* – *benedicta tu* – *in mulieribus* – *et benedictus* – *fructus* – *ventris tui*). Then sing each unit as you trace the Einsiedeln 121 neumes above the words. Finally, sing the entire piece while directing yourself as you trace the neume designs.


**The square notation of the *Graduale Triplex***

OP. VIII  
 Ave Maria  
 Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus, et benedictus fructus ventris tui.


Hail Mary, full of grace,  
 the Lord is with you:  
 blessed are you among women,  
 and blessed is the fruit of your womb.

# A structural analysis of the intonation of the Offertory "Ave Maria" (GT 36/7)


OF. VII

**A**  = The "Umlinie" (using only the modal final)

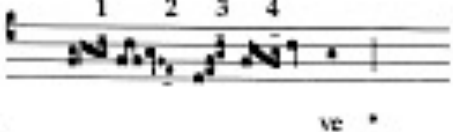
OF. VII

**A**  = The basic melodic structure (using "A" as the tonal accent)

OF. VII

**A**  = A structural prolongation (using "A" as the tonal accent)

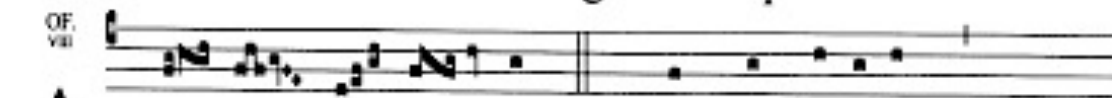
OF. VII

**A**  = The full prolongation

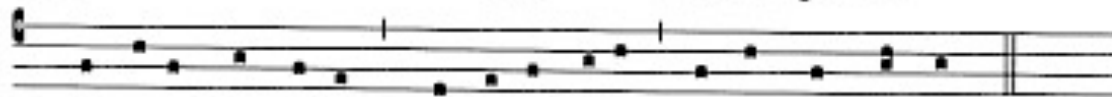
- 1 and 3 = graphic separation at the peak of the melodic curve
- 2 = graphic separation in the midst of a melodic descent
- 4 = graphic separation in the midst of a melodic ascent

## The Archangelica Trope

OF. VII

**A** 

ve, Arch- an- ge- li- ca



Ma- ri- am fa- mi- na sa- lu- tan- ti- a sic fan- tur: A- ve



## Melismatic Chants

### 1) Single-group neumes:

The notion of grouping consists of one or other notes of greater rhythmic value that have collected other notes around themselves as a group. Such a greater rhythmic value can draw attention to a rhythmic articulation. It often deals with a slight agogic extension or an amplification. The following are examples of such groupings. They have been taken from the *Graduale Triplex*.

The image displays ten examples of single-group neumes, numbered 1 through 10, arranged in two rows. Each example consists of a neume on a four-line staff with a rhythmic marking above it and a corresponding syllable of text below it. The rhythmic markings include various note values and stems, some with flags or beams. The lyrics are: 1. qui- 260,1; 2. e- 251,7; 3. um 48,5; 4. ec-ce 26,2; 5. of- 58,6; 6. qui se-des 27,2; 7. tu- 24,5; 8. is 346,7; 9. non e- um 71,6; 10. tri- bu- it 278,7. The letters 'L' and 'SG' are placed to the right of the first and second rows respectively.

All of these cases are examples of a single-group neume. In 2, the division of the grouping is brought about by the non-flowing note within the neume, in 3 and 8, by the two nonflowing notes at the beginning of the neume, in 1, 4, 5 and 9, through the non-flowing beginning of the neume in 6 and 7. In the case of amplification (10), as a general rule, it is not just the increased sound coming out of the initial note, which indeed is of greater value, but the entire increased sound itself, a sound that includes the other notes as a group.

### 2) Multiple-group neumes:

Within a multiple-group neume, the notion of neume grouping gives evidence of the chaining of two or more single-group neumes, which in this connection are called subgroups, or subordinate units. For the musical understanding and realization of this sort of neume grouping, it is necessary to recognize the places where concatenation occurs, that is to say, where the final note of a subgroup leads on into another group.

Normally, a rhythmic articulation is connected to such a place of concatenation, even though the connection usually occurs at the base of the melodic curve. In this latter case, the articulation often possesses the function of a rhythmic distinction. Nevertheless, it is a question of determining if it is a true graphic separation at the base of a curve, and therefore a musically autonomous subgroup comes to an end, or whether the following notes are still part of this same subgroup. A distinction can be present only in the first

case. This will be illustrated by a concrete example:



In this example, the subgroups indicated by arcs within the two melismas, give the meaning of musically more or less autonomous units within the whole. As a consequence, there is no articulation connected with notes 1, 4 and 8. On the contrary, it is a question in all three places of a rather insignificant agogic at the end of the two Clivis notes.

The last two subgroups 10 and 11 show slightly different rhythmic patterns in L and SG. Nevertheless, the context of the two versions suggests an extended final articulation for the last two notes.

The final notes 2, 3, 5, 7 and 9 are rhythmically important. While the Resupinus note 2 carries the normal syllabic articulation, note 3 at the bottom of the Pressus major is the carrier of a distinction articulation. Note 5 and the Resupinus note 7 seem to be at least a distinction if not also a pivot point. The same seems to be true for note 9 in the SG version, while this same note in L, because of the Virga (10) that follows it, would have more the meaning of a preparation for note 10 as the center of a rhythmic pivot. This Virga in L would then have the meaning of a Resupinus note, according to the notational practice of Laon. As an ornament and without any articulation, the quickly flowing Clivis notes (6) move quickly into the following quickly moving Trigon.

### 3) Single notes as part of neume groups or Melismas:

An isolated note as part of a neume group or a melisma does not have either a graphic or a musical autonomy. On the contrary it is always classified as part of a group of notes, whether it be preceding, or following them. Thus in these classifications it takes on a special position with a relatively large musical importance:



1: Single group neume with separate non-flowing single note at the beginning of the neume. This note is not autonomous either graphically or musically. It belongs to the group of following notes. It stands out from them and that doubtless also in the sense of a rhythmic predominance.

2: Here also the single note graphically stands out from the following three notes forms and all the more does it also form a musical unity.

3. The Virga, as the single note resupinus element, is classified as belonging to the preceding Climacus. If the preceding note is flowing, then the Resupinus note\* is normally also flowing, unless it is in composition with other neume elements that follow it. Then the function of being a rhythmically relevant pivot point is confided to it.

4. This part of what seems to be a large Melisma, is made up of two subgroups, the first of which ends with a rhythmically important *sol*. The following isolated note in front of the second subgroup is classified as belonging to it. It is clearly a Virga placed in the middle of a melodic descent. If this note were to be classified as part of the first subgroup and therefore its rhythmic conclusion, the notator of SG would have indicated that note, not by a Virga, but by a Tractulus. Under its rhythmic aspect, the entire passage represents a rather complex situation, insofar as at first glance there seems to be two points of articulation that follow one another. In reality, a phenomenon comparable to rhythmic amplification would seem to be present here without the repetition of the sound. An important modal degree *sol* has been reached and then followed by another important structural degree, the *fa*.

5. The first of the three notes marked with a star in the melisma, is classified as an initial articulation followed by a double Clivis at the beginning of the first subgroup. This first subgroup ends with a lengthened final note. Consequently the following single note should not be indicated as resupinus, but be classified as the new articulated beginning and the point of departure of a torculus resupinus as one entity. This interpretation is supported by the clear spatial distance between the preceding Clivis and the Virga in E. This second graphic subgroup ends with the non-flowing Resupinus note of the Torculus Resupinus which is the link to the third graphic subgroup and which receives the function of the center of an intensifying rhythmic pivot. The example ends with a single stropa that is classified as being in apposition at the unison with the preceding quickly flowing Torculus. a somewhat greater agogic tension toward the final note. In L, this type of agogic rhythm can be presented by a single graphic entity, while SG needs two graphic units for this.

By the same logic, it follows that an interruption of the writing in the middle of or at the end of a neume - except in the case of a graphic necessity - indicates a non-flowing note. Moreover, this should also be applied at the beginning of a neume: if it is seen that immediately after the first note, the notator interrupts the continuance of the line, as in the cases 1, 2 and 5 of example 956, then the first note is to be considered a non-flowing note.

## **An example of a melismatic chant**

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\* There is no contradiction in the fact that a Resupinus note in the case of a single group neume always functions as a rhythmic target. Moreover, it also appears at a syllabic articulation.

The gradual *Haec dies* for the feast of Easter is given below as an example of the 2<sup>nd</sup> mode graduals, sometimes known as the *Justus ut palma* formula melodies. The formula is used for the graduals of the days just before Christmas, for Christmas Midnight Mass and other major solemnities. These graduals were composed for a schola, and the verses for a well-trained soloist.

Study this gradual for its use of:

- 1) multiple group neumes;
- 2) special neume designs;
- 3) rhythmic nuances indicated by episemas and letters;
- 4) how the melody and its nuanced rhythm highlight certain words.

L463 GR. II Ps. 117, 24 et 1  
 C167 MRBCKS

**H**

Aec̄ n̄. n̄. di- es, \* quam fe- cit

Dó- mi- nus : exsulté- mus,

et lae- té- mur in e- a.

¶. Confi- té- ni Dó- mi- nō,

quó- ni- am bo- nus :

quó- ni- am in sae- cū- lum

mī- se- ri- cōr- dī- a e- ius.

(Recorded on 'Gregorian Chant in Latin & English for Lent & Easter,' track 16, Mei-2-3k)

- 1) Speak the text as if proclaiming it in a solemn assembly on Easter Sunday.
- 2) Study how the formula treats important word accents.
- 3) Study how different modally important pitches are used to punctuate the text.

# The Gradual *Haec dies*

An English language setting

THIS day is the day that the Lord has made.  
 let us all sing and re-joice in this  
 day. O give thanks to the  
 Lord, for the Lord  
 is good: and the love of the Lord  
 shall en-dure for e-ver.

Direct this chant with your hand at the same time as you sing it.

Imitate the designs given above the staff.

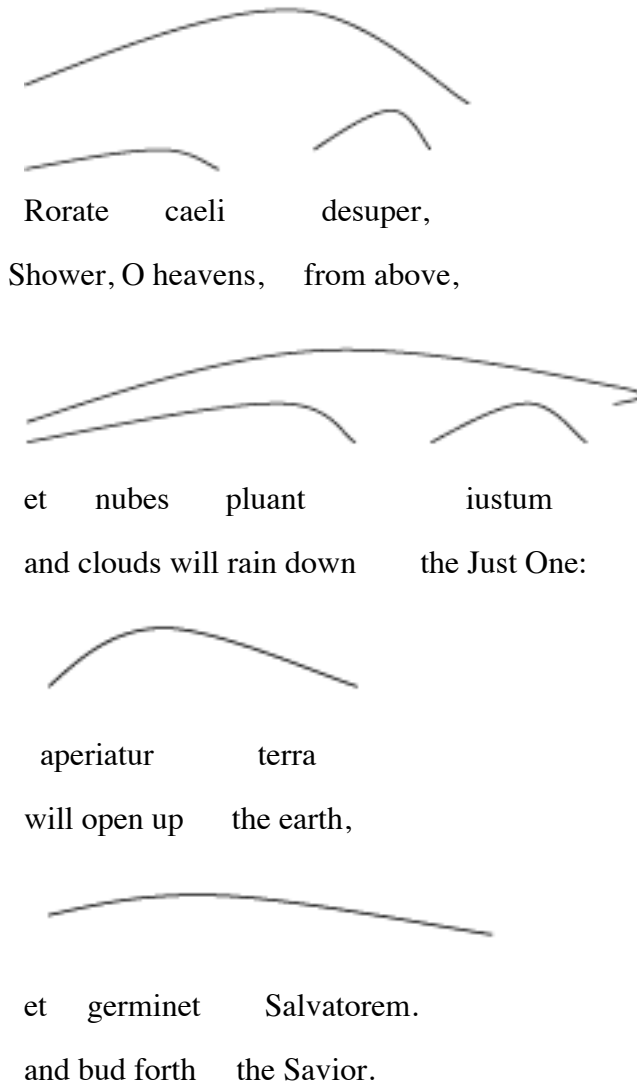
How do the neumes help to interpret the English text?

(Refer to Part 9 for a complete analysis of the *Haec dies* Gradual.)

## Part 8: Examples of the 8 Modes

### Finding the Rhetorical Elements In Each of the Eight Carolingian Modes

#### A text setting in Mode I:



Rorate caeli desuper,  
Shower, O heavens, from above,

et nubes pluant iustum  
and clouds will rain down the Just One:

aperiatur terra  
will open up the earth,

et germinet Salvatorem.  
and bud forth the Savior.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Ro- rá- te caé- li de- sú- per et nú- bes plú- ant iú- stum:



a- pe- re- á- tur tér- ra, et gér- mi- net Sal- va- tó- rem.

In this example, each of the four lines of the text has its own:

- 1) intonation,
- 2) climax point, and
- 3) concluding cadence.

Each accent is placed on a pitch that is higher than the final syllable of that word. The accent is also usually higher than the syllable (or syllables) that precede it. In each case, a “roman arch” effect is produced for the individual word, as well as for each sense unit of the text. In all eight of these “gregorian” chant settings, the role of rhetoric has established its rule over the music and finds itself elevated as the *custos recte loquendi* (the guardian of good proclamation). This can be seen in the following structural analysis:



In the first line, the intonation is the frequently used leap of a Perfect Fifth from D (the Final of the mode) to A (the Dominant of the mode). The climax point is reached over the word *super* (above) on the octave pitch above the modal Final. In the second line, the climax comes over the word *pluant* (shower, or rain down) on the “super accent” pitch C. In the third line, the climax again comes on the pitch C. In the fourth line, the melody descends through the cadential third intervals F, and E to the D, the Final of the mode.

This basic rhetorical structure is gracefully ornamented in the actual composition:



IN. 1

**R** O-rá-te \* cae-li de-sú-per, et nú-bes plú-ant

ii- stum: a-pe-ri-á-tur ter-ra, et gé-r-mi-net Sal-va-tó-rem.

As seen below, the addition of the Laon 239 notation helps to clarify certain rhythmic nuances in this piece. It adds a “t” for the second note over the accented syllable of the word “Rorate” that confirms the rhythmic importance of the graphic separation given by both notations. The addition of a “t” by Laon 239 for the first note over the accented syllable of the word “pluant” clarifies its function as a “springboard” note. The two notes that follow are shown to be very quick notes in both notations. The first note of the three-note Torculus over “et germinet” is to be sung very quickly and lightly. In fact, it is omitted in the Laon 239 notation. The very large Uncinus in Laon 239 for the second note of the Torculus over the accented syllable of the word “Salvatorem” indicates that it is the more important of the three notes.

L 12  
E 9

IN. 1  
RBCKS

**R** O-rá-te \* cae-li de-sú-per, et nú-bes plu-




ant ii- stum: a-pe-ri-á-tur ter-ra, et gé-r-mi-net

Sal-va-tó-rem.

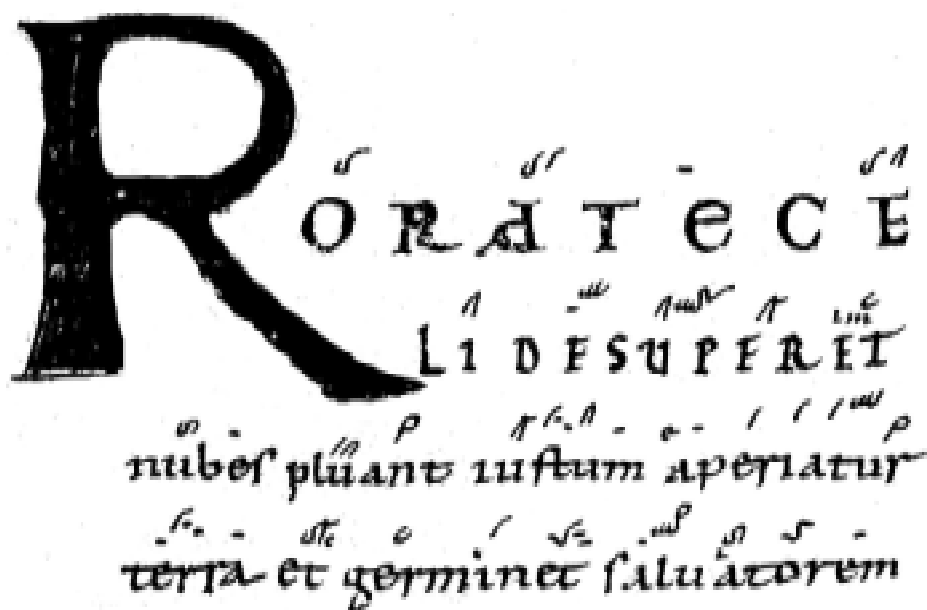
The following is a version of this piece in modern notation:

RO-ra-te cae-li de-su-per,  
 et nu-bes plu-ant iu-stum;  
 a-pe-ri-a-tur ter-ra,  
 et ger-mi-net Sal-va-to-rem.

The new note symbols used for this modern notation system are designed to represent the three basic differences in notes values that are indicated by the ancient manuscripts. They are the following:

	= augmented syllabic value (e.g. non confundentur)
	= average syllabic value (e.g. veni Domine)
	= diminished syllabic value (e.g. filii tui)

These three stemless notes are used to replace the exclusive use of the eighth note, or the black dot, used in most modern notation editions of chant. The actual amount of augmentation or diminution of syllabic value will depend primarily upon the verbal context in which the notes occur. Even the black dot of average syllabic value can have its value slightly augmented – or even diminished! Such augmentation is usually indicated by the use of an added horizontal episema over the note, or notes, in question. Before performing this piece at a liturgical service, a cantor at the abbey of Einsiedeln in the latter part of the tenth century would have studied this piece from the small “pocket size” Codex Einsiedeln 121, with the following musical notation:



The notation presupposes that the singer already knows the melody and only needs reminders about the various kinds of rhythmic flow involved in the piece. It is basically a *chironomic* (hand sign) notation. The singer need only follow the flow of the pen to find the rhythmic flow of the piece that was originally indicated by the flow of the director's hand. When the hand stops at the end of a graphic design (e.g. the Podatus over the accented syllable of the word (*Rorate*) and then begins again with a new design (e.g. the Virga over that same syllable), the singers who are following the movement of that hand, will naturally tend to add some time and emphasis to the second note of that series: D-A-Bb. The use of the letter "t" in the Laon 239 notation functions as a confirmation of the rhythmic meaning for that hand gesture. It also adds emphasis to the arrival at the reciting tone and Dominant (A) of mode I.

**A text setting in Mode II:**



**Terribilis est locus iste:**

How awesome is place this



**Hic domus Dei est, et porta caeli:**

This house of God is and gate of heaven



**Et vocabitur aula Dei.**

And will be called (the) dwelling place of God.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Ter- rí- bi- lis est ló- cus í- ste: hic dó- mus Dé- i est,



et pór- ta caé- li: et vo- cá- bi- tur aú- la Dé- i.

The following example shows the underlying structure of the composition:

Er-ri-bi-lis est lo-cus i-ste: hic do-mus De-i est,  
 et por-ta cae-li: et vo-ca-bi-tur au-la De-i.

The climax of the piece occurs over the accent of the word *caeli* (heaven) on the “super accent” pitch G. The melody touches that pitch once again, but very lightly and quickly for the accent of the word *vocabitur* (will be called). It then moves back to the Final of the mode, the pitch D.

The following example shows the full melodic elaboration of the piece:

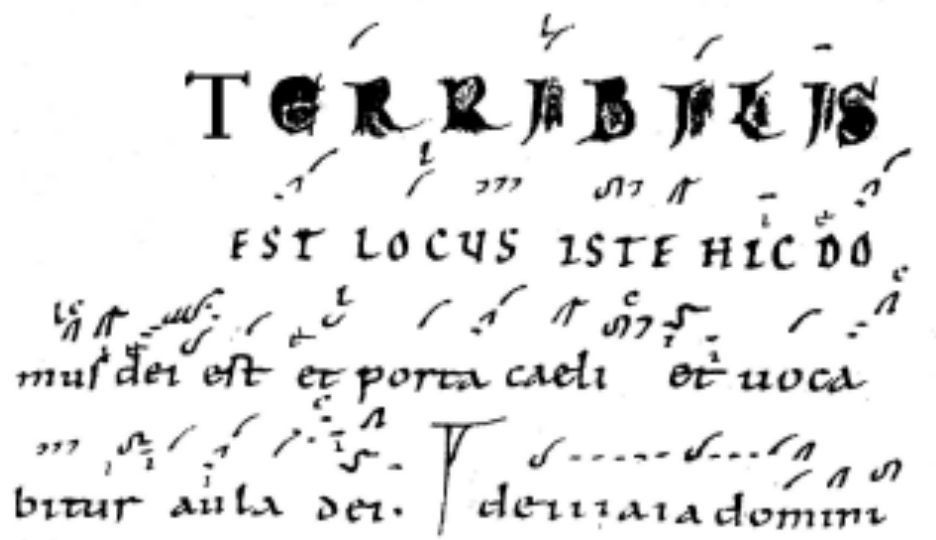
Er-ri-bi-lis est lo-cus i-ste: hic do-mus  
 De-i est, et por-ta cae-li: et vo-ca-bi-tur  
 au-la De-i.

The piece appears in the Graduale Triplex, p. 397 as follows:

Laon 239 adds its normal clarification of added length for the final note of the Tristropha over the word *locus* and the word *vocabitur*. It also shows a rhythmic variation for the last three notes of the final syllable of the word *caeli*. Laon 239 gives a quickly moving Torculus, while Einsiedeln 121 gives an entirely non-quickly moving Torculus. The small Puncta of Laon 239 for the first two syllables of the next phrase warns the singers to begin this last phrase (“*et vocabitur*”) in a quickly moving manner.

The following is a version of this piece in modern notation:

The following is the St. Gall notation for this piece as given in the manuscript Einsiedeln 121, folio 246. Use your directing hand to re-trace the movements of the notator's hand when he drew the original notation:



A text setting in Mode III:

Qui meditabitur in lege Domini die ac nocte,  
Whoever will meditate on the law of the Lord day and night,

Dabit fructum suum in tempore suo,  
Will bear his fruit in due time.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Qui me- di- tá- bi- tur in lé- ge Dó- mi- ni



dí- e ac nó- cte, dá- bit frú- ctum sú- um.



in tém- po- re sú- o.

The following example shows the underlying structure of the composition:

CO. III

QUI me-di-ta-bi-tur in le-ge Do-mi-ni

di-e ac no-cte, da-bit fru-ctum su-um in tem-po-re su-o.

The highest melodic accents occur on the key words *meditabitur*, *lege* and *fructum*. The entire piece forms a well balanced roman arch that rises from the E (the Final of the mode) through the A (the modern Dominant for Mode IV) on to the climax pitches on C (the modern Dominant of Mode III) and then back through the A to the Final on E.



The following example shows the full melodic elaboration of the piece:

The piece appears in the Graduale Triplex as follows:

The use of the Oriscus in both notations for the syllable immediately following the accent syllable in the word *meditabitur* indicates that the melody descends at this point to the ancient Dominant of mode III, the pitch B. The first note of the Torculus over the last syllable of the word *fructum* is clearly given in both Laon 239 and Einsiedeln 121. It must have been sung so quickly and lightly that it was not heard by later notators. Following the later notational tradition, the Vatican edition has omitted the note. That note (an F) has been added at this place in the following modern notation version.

The following is a version of this piece in modern notation:

QUI me- di- ta- bi- tur in le- ge Do- mi- ni  
 di- e ac no- cte, da- bit fru- ctum  
 su- um in tem- po- re su- o.

The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 95. Use your directing hand to re-trace the movements of the notator's hand when he drew the original notation as you sing this piece:

Qui meditabitur in lege domini  
 die ac nocte dabit fructum su-  
 um in tempore suo.

In using the St. Gall notation, practice the piece by breaking it into its basic sense units and repeating that unit until you are comfortable with it.

Here is a suggested practice sequence:

- 1) Memorize the pitches, one sense unit at a time, as given in the modern notation version.
- 2) Conduct your singing with your hand by re-tracing the St. Gall neumes as seen above in the Einsiedeln manuscript, but for that sense unit only.

3) Break the piece into the following sense units:

Qui meditabitur / in lege Domini / die ac nocte /  
Dabit fructum suum / in tempore suo.


4) Practice conducting and singing each one separately.

5) Combine these sense units into larger units:

Qui meditabitur in lege Domini die ac nocte /  
Dabit fructum suum in tempore suo.


6) Finally, conduct and sing the entire piece while giving each sense unit an appropriate emphasis and tempo according to the meaning of the text as you understand it and the added signs (e.g.: “t”, “c” and episemas) indicate.

**A text setting in Mode IV:**




Sicut oculi servorum in manibus dominorum suorum

Just as the eyes of servants (are) on the hands of their masters:



Ita oculi nostri ad Dominum Deum nostrum,  
So our eyes are on the Lord our God,



Donec misereatur nobis: miserere nobis Domine, miserere nobis.  
Until he has mercy on us: have mercy on us, O Lord, have mercy on us.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Sic- ut ó- cu- li ser- vór- um in mán- i- bus do- mi- nó- rum



su- ó- rum: i- ta ó- cu- li no- stri ad Dó- mi- num De- um



no- strum do- nec mi- se- re- á- tur no- bis: mi- se- ré- re



no- bis Dó- mi- ne, mi- se- ré- re no- bis

The following example gives the structural pitches of the musical setting:

IN. IV

S IC- ut o- cu- li ser- vo- rum in ma- ni- bus do- mi- no- rum

su- o- rum: i- ta o- cu- li no- stri ad Do- mi- um De- um no- strum

do- nec mi- se- re- a- tur no- bis: mi- se- re- re no- bis Do- mi- ne,

mi- se- re- re no- bis.

The piece begins on the pitch E (the Final of the mode), but uses the structure pitch F for the first word accent (Sicut). It then ascends to the ancient Dominant of the mode (G) and continues to ascend to a climax on the pitch C for the word manibus (hands). Musically, the piece uses the same initial intonation formula for the next phrase “ita oculi nostri ...” to highlight the “Just as ... so also ...” comparison in the text. The psalm tone recitation formula continues for the phrase “donec misereatur nobis” (until he show us mercy) with a second use of the climax pitch C for the word “nobis.” The first plea for mercy ends below the Final of mode IV on the note D. In fact, it produces a mode I cadence on the word “Domine.” The entire phrase seems to be a form of word painting in which the singer has “bowed over” to make a plea for mercy. The final phrase repeats the plea for mercy, but now returns to a normal cadence for mode IV on E.

The following example shows how the piece has made use of typical mode IV ornamental figures:

Ps. 122, 2. 3 et 1

IN. IV  
RBCCKS

L 43  
E 104

**S** ic ut ó-cu-li ser-vó-rum \* in má-ni-bús do-  
mi-nó-rum su-ó-rum : l-tá ó-cu-li nostri ad  
Dó-minum De-um no-strum, do-nec mi-se-ré-ã-tur no-  
bis : mi-se-ré-re no-bis Dó-mi-ne, mi-se-ré-re  
no-bis. T. P. Alle-lú-ia, alle-lú-ia.

These ornamental figures are either elaborations of the structure pitches, or as ornamentations of the cadences using the G-F-E minor third that is used to mark off all but two of the sense units. The elaborate cadence on the modern Dominant A over the final syllable of the word “servorum,” produces a tension-filled rhetorical delay. It is a delay that gives us the feel of servants keeping their eyes fastened on the hands of their masters for a signal to do something. The other tension-filled cadence also ends on A and closes the phrase: *donec misereatur nobis*. Like the previous cadence on A, it expresses the feeling that the singer will continue to look toward the Lord until he shows us mercy. The use of a mode I cadence for the first plea for mercy (*miserere nobis Domine*) seems to give the word *Domine* an expression of deep reverence. Starting from that pitch (the D), the final plea for mercy returns to the ancient Dominant G and a typical mode IV concluding cadence.

The conflicting pull between the ancient (G) and the modern (A) Dominant for mode IV can be seen in the two different rhythmic notations given for the Scandicus neumes used over the accent syllable of the words *oculi* and *donec*. The St. Gall family notation uses a Quilisma Scandicus neume that gives rhythmic importance to the ancient Dominant G. On the other hand, the Laon 239 notation uses all quickly moving puncta until the final lengthened Virga that gives the rhythmic importance to the modern Dominant on the pitch A. Both notations agree that the recitation pitch for the remaining syllables is G.

The following is a version of this piece in modern notation. Again, break the piece into its sense units in order to practice it. It is often helpful to break the piece down into its individual words for the sake of greater confidence. The Einsiedeln manuscript version that follows this modern notation version can then be of great help in finding the many rhythmic and interpretative nuances intended by the early notator.

Sic- ut o- cu- li ser- vo- rum in ma- ni- bus

do- mi- no- rum su- o- rum: i- ta

o- cu- li no- stri ad Do- mi- num De- um

no- strum, do- nec mi- se- re- a tur

no- bis: mi- se- re- re no- bis Do- mi- ne,

mi- si- re- re no- bis.

The Codex Einsiedeln 121, folio 104 gives the following notation for this piece:

SICUT OCULI  
 SERVORUM IN MANIBUS DOMINORUM  
 SUORUM ITA OCULI NOSTRI AD DOMINUM  
 DEUM NOSTRUM DONEC MISEREATUR NOBIS  
 MISERERE NOBIS DOMINE MISERERE NOBIS

In using the St. Gall notation, practice the piece by breaking it into its basic sense units and repeating each unit until you are comfortable with it. Here is a suggested practice sequence:

- 1) Memorize the pitches, one sense unit at a time.
- 2) Conduct your singing with your hand by re-tracing the St. Gall neumes as seen above in the Einsiedeln manuscript, one sense unit at a time.
- 3) Combine these sense units into larger units.
- 4) Finally, conduct and sing the entire piece while giving each sense unit an appropriate emphasis and tempo according to the meaning of the text as you understand it and according to the indications given by the added signs (e.g.: “t”, “c” and episemas).



**A text setting in Mode V:**



Domine refugium factus es nobis a generatione et progenie:

O Lord, you have been our refuge from one generation to the next:



A saeculo, et in saeculum tu es.

From age and unto age you are.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Dó- mi- ne re- fú- gi- um fá- ctus es nó- bis



a ge- ne- ra- ti- ó- ne et pro- gé- ni- e:



a saé- cu- lo, et in saé- cu- lum tu es.

This mode V Introit antiphon is a very clear example of the role of psalm tone structure in the creation and performance of a piece of Gregorian chant. Stripped of its ornaments, the basic psalm tone formula with its standard intonation formula and median cadence, stands out very clearly in the first line. The final line introduces the B-flat that avoids the use of the Tritone (B down to F) as the melody descends for its concluding cadence on the Final of the mode, the pitch F.

The following example shows the underlying structure of the composition:

IN.  
v

**D** O-mi-ne re-fu-gi-um fa-ctus es no-bis

a ge-ne-ra-ti-o-ne et pro-ge-ni-e: a sae-cu-lo,

et in sae-cu-lum tu es.

The piece begins with a typical quickly moving Mode V intonation with a median cadence formula at the end of the first line. The second line begins with a re-intonation and concludes with another median cadence at “et in saeculum.” The words “tu es” (you are) are set apart for the final cadence, with special emphasis reserved for the word “tu” (you). Two other words, “refugium” (refuge) and “progenie” (the next generation), are given special emphasis by having their accented syllables placed on the D above the Dominant /recitation pitch C for mode V. With the exception of the opening word, Dómine, and the word “tu,” all the other word accents occur on the Dominant, or reciting tone, of mode V. The Mode V psalm tone formula has determined the melodic shape of the opening word “Dómine.” The melodic shape of the concluding phrase “tú es,” was determined by the customary use of the 0 (A > G > F) for the final cadence.

The following example shows the full melodic elaboration of the piece:

IN V

**D** O-mi-ne re-fu-gi-um fa-ctus es no-bis  
 a ge-ne-ra-ti-o-ne et progé-ni-e: a sae-cu-lo,  
 et in sae-cu-lum tu es.

The score shows a single melodic line with square neumes on a four-line staff. Above the staff, there are various rhythmic and phrasing markings, including slanted lines, dots, and arrows. The text is written below the staff, with some words underlined or grouped by brackets. The piece concludes with a double bar line.

The piece appears in the Graduale Triplex as follows:

IN. V  
 RBCKS

**D** Omi-ne \* re-fú-gi-um fa-ctus es no-bis a ge-  
 ne-ra-ti-ó-ne et progé-ni-e: a sae-cu-lo, et in  
 sae-cu-lum tu es. Ps.

Ps. 89, 1. 2

L 44  
 E 106

The score is similar to the first example but includes a second melodic line below the first. It features more extensive rhythmic and phrasing markings, including slanted lines, dots, and arrows. The text is written below the staff, with some words underlined or grouped by brackets. The piece concludes with a double bar line.

The use of the Puncta in the Laon 239 notation clearly indicates the quickness with which the intonation is to be sung. The change from B natural to B flat for the final phrase moves the piece from an authentic Lydian mode to a plagal Lydian mode that uses a typical Mode VI concluding cadence:

The following is a version of this piece in modern notation:

Modern musical notation for the Latin text. The music is written on three staves in G-clef, 8-measure units. The lyrics are: Do- mi- ne re- fu- gi- um fa- ctus es no- bis a ge- ne- ra- ti- o- ne et pro- ge- ni e: a sae- cu- lum tu es.

The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 106:

St. Gall notation for the Latin text. The text is written in a large, bold, blackletter font with various neumes and ligatures above it. The text is: DOMINE refugium factus es nobis a generatione et progenie a saeculo et in saeculum tuum prius quam montes.

In re-tracing the St. Gall notation, one should take note of the following things:

The augmentative liquescent Pes over the accent of the word “refugium” indicates that the “g” should be used to close off the accented syllable. Thus it would be pronounced as: re- fūg- i- um.

The word “factus” receives great emphasis by having the first note of the accented syllable set apart from what follows in order to intensify it. The next two notes (a Clivis with a “c”) are sung very quickly. Then the final two notes (a Clivis with a “tb” (tenete bene = hold well!)) produce a vocal crescendo for the accent of the word.

**A text setting in Mode VI:**



Posuisti Domine in capite eius coronam de lapide pretioso,  
 You placed, O Lord, on his head a crown of precious stone.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:

Po- su- í- sti Dó- mi- ne in cá- pi- te e- ius  
 co- ró- nam de lá- pi- de pre- ti- ó- so.

The following example shows the underlying structure of the composition:

**CO.**  
**VI**

**P** O- su- i- sti Do- mi- ne in ca- pi- te e- ius  
 co- ro- nam de la- pi- de pre- ti- o- so.

The piece begins by centering around the pitch F, as a transposed Source Mode C. By placing the highest melodic accent on the word “eius” the composer has interpreted the text to read: “You placed, O Lord, on his head a crown of precious stone.” As a commentary on the text during the distribution of Communion on the feast of a martyr, it tells us that the glory of martyrdom is a special gift from the Lord.

The following example shows the full melodic elaboration of the piece:

CO. VI

**P** O su i sti Do mi ne in ca pi te e ius

co ro nam de la pi de pre ti o so.

The image shows a musical score for voice (CO. VI) with Latin text. The notation includes a staff with a treble clef and a key signature of one flat (B-flat). The text is: "O su i sti Do mi ne in ca pi te e ius co ro nam de la pi de pre ti o so." Above the staff, there are various St. Gall notation symbols, including a "c" (celeriter) and a "P" (Virga) over the first two syllables of "Posuisti".

The piece appears in the Graduale Triplex as follows:

VI BCKS

**P** Ōsu- í- sti Dómi- ne \* in cá- pi- te e- ius co-

ro- nam de lá- pi- de pre- ti- o- so.

Ps. 20, 4

E 56

The image shows a musical score for VI BCKS with Latin text. The notation includes a staff with a treble clef and a key signature of one flat (B-flat). The text is: "Ōsu- í- sti Dómi- ne \* in cá- pi- te e- ius co- ro- nam de lá- pi- de pre- ti- o- so." Above the staff, there are various St. Gall notation symbols, including a "c" (celeriter) and a "P" (Virga) over the first two syllables of "Posuisti". The score is identified as "Ps. 20, 4" and "E 56".

The St. Gall notation places a “c” (celeriter = quickly) between the Tractulus and the Virga over the first two syllables of the word “Posuisti” in order to insure a quick ascending movement to the Bivirga used for the accent of this word. The momentum built up by the Bivirga used for this accent is then dissipated by a five-note ornament over the final syllable of the word that produces a rhetorical delay before the word *Domine*. In English it would be similar to saying: “You have placed — Lord, on his head.” On the other hand, the quickly moving five-note ornament over the pretonic syllable just before the accent of the word “pre*ti*oso” helps to build up tension for the accent of this important modifying word (precious).

The following is a version of this piece in modern notation:

Modern musical notation for the Latin text. The piece is written on three staves in G-clef with a common time signature (C). The lyrics are: Po- su- i- sti Do- mi- ne in ca- pi- te e- ius co- ro- nam de la- pi- de pre- ti- o- so.

The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 56:

St. Gall notation for the Latin text. The notation consists of square neumes on a four-line red staff. The lyrics are: **C**o P osuisti domine in capite eius coronam de lapide pretioso.

Practice the piece by breaking it into the following sense units:

Posuisti Domine / in capite eius / coronam / de lapide / pretioso.

- Learn the melody for each of these units.
- Re-trace the St. Gall notation as you conduct and sing each unit.
- Combine the units to form a musical whole.



**A text setting in Mode VII:**



Viri Galilaei, quid admiramini aspicientes in caelum? Alleluia.

Men of Galilee, why are you staring, looking up in to heaven? Alleluia!



Quemadmodum vidisti eum ascendentem in caelum, ita veniet,

Just as you have seen him ascending into heaven, so also will he come,



Alleluia, alleluia, alleluia.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:



Vi- ri Ga- li- laé- i, quid ad- mi- rá- mi- ni



a- spi- ci- én- tes in cae- lum? al- le- lú- ia:



quem- ád- mo- dum vi- dí- stis e- um a- scen- dén- tem



in caé- lum, i- ta vé- ni- et, al- le- lú- ia,



al- le- lú- ia, al- le- lú- ia.

The following example shows the underlying structure of the composition:

IN.  
vii

V

I- RI Ga- li- lae- i, quid ad- mi- ra- mi- ni as- spi- ci- en- tes

in cae- lum? al- le- lu- ia: quem- ad- mo- dum vi- di- stis e- um

as- scen- den- tem in cae- lum, i- ta ve- ni- et, al- le- lu- ia,

al- le- lu- ia, al- le- lu- ia.

The piece is a good example of the use of standard psalm tone formulas, in this case, those of mode VII. As is typical for mode VII compositions, the structure pitch C has an important role to play as an alternate recitation pitch. The piece forms a classic Roman arch. It begins and ends on G, the Final of the mode. Most of the word accents occur on D, the Dominant and psalm tone reciting pitch of mode VII. Even the melodic accent for the word “Galilaei” only touches lightly and quickly the E above the D, which is the Dominant of the mode. On the other hand, the melodic accent for the first of the three final alleluias is given a strong, ringing sound by the use of the F, a minor third above the Dominant of the mode. Both the ascent to the Dominant at the beginning of the piece and the descent from the Dominant to the Final of the mode at the end of the text (... ita veniet, ...) is done by moving strongly through the structure pitch C.

The following example shows the full melodic elaboration of the piece:

IN. VII

V

I-RI Ga-li-lae-i, quid ad-mi-ra-mi-ni

as-spi-ci-en-tes in cae-lum? al-le-lu-ia: quem-ad-mo-dum

vi-di-stis e-um a-scen-den-tem in cae-lum, i-ta ve-ni-et,

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

The piece appears in the Graduale Triplex as follows:

Act. 1, 11; Ps. 46

L 129  
E 248

VIRI GALILAEI, QUID  
ADMIRAMINI ASPICIENTES  
IN CAELUM? ALLELUIA: QUEMADMODUM  
VIDISTIS EUM ASCENDENTEM  
IN CAELUM, ITA VENIET,  
ALLELUIA, ALLELUIA.

Laon 239 shows the use of the special intonation Torculus with weak first note for the first syllable of the word *Galilaei*. The entire melodic setting for the words *Viri Galilaei* is a typical mode VII intonation formula with a rhythmically weak initial note for the intonation Torculus. Most of the cases of melodic ornamentation are to be found over the accent syllables of important words, such as: *Galilaei*, *admiramini*, *caelum*, *alleluia*, *quemadmodum* and *veniet*. Another use of melodic ornamentation is to be found over the pretonic syllable just before a word accent in order to build up tension for the accent. Examples of this are the two settings for the word *alleluia* at the end of the piece.

The following is a version of this piece in modern notation:

VI- RI Ga- li- lae- i, quid ad- mi- ra- mi- ni  
a- spi- ci- en- tes in cae- lum? al- le- lu- ia:  
quem- ad- mo- dum vi- di- stis e- um a- scen- den- tem  
in cae- lum, i- ta ve- ni- et, al- le- lu- ia,  
al- le- lu- ia, al- le- lu- ia.

The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 248:

- - *st* / *st* - - - *st* *st* -  
**VIRI Galilaei, quid admiramini**

- - *st* / *st* *st* *st* *st* *st*  
**ASPICIENTES IN CAELUM**

*st* *st* *st* *st* *st* - - - *st*  
**alleluia quem admodum vidistis**

*st* - - *st* *st* *st* *st* - / *st* *st* *st* *st*  
**eum ascendentem in caelum ita veniet**

*st* *st* *st* *st* *st* *st* -  
**alleluia alleluia alleluia.**

In using the St. Gall notation, practice the piece by breaking it into its basic sense units and repeating that unit until you are comfortable with it. Here is a suggested practice sequence:

- 1) Memorize the pitches, one sense unit at a time, as given above in the modern notation version.
- 2) Conduct your singing with your hand by re-tracing the St. Gall neumes as seen above in the Einsiedeln manuscript, but for that sense unit only.
- 3) Break the piece into the following sense units:

Viri Galilaei /

quid admiramini /

aspicientes in caelum? /

Alleluia : /

quemadmodum vidistis eum /

Ascendentem in caelum, /

ita veniet, /

alleluia, / alleluia, / alleluia.

- 4) Practice conducting and singing each one separately.
- 5) Combine these sense units into larger units.
- 6) Finally, conduct and sing the entire piece while giving each sense unit an appropriate emphasis and tempo according to the meaning of the text as you understand it and the added signs (e.g.: “t”, “c” and episemas) indicate.

**A text setting Mode VIII:**



Invocabit me, et ego exaudiam eum: eripiam eum, et glorificabo eum:

He will call upon me and I will hear him I will rescue him and glorify him:



Longitudine dierum adimplebo eum.

With length of days I will fill him.

The following is a version of this piece in modern notation in which all of the ornaments found in the original have been stripped away:

Almost every sense unit begins with an adaptation of the intonation formula (G to C) proper to mode VIII. Each unit also ends with a version of either the final or the median cadence of the standard mode VIII psalm tone.





In- vo- cá- bit me, et e- go ex- áu- di- am e- um:

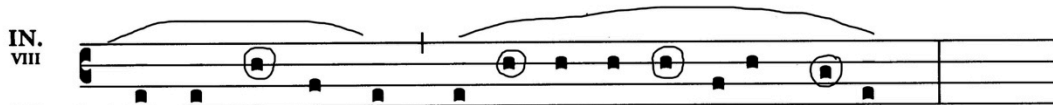


e- rí- pi- am e- um, et glo- ri- fi- cá- bo e- um:

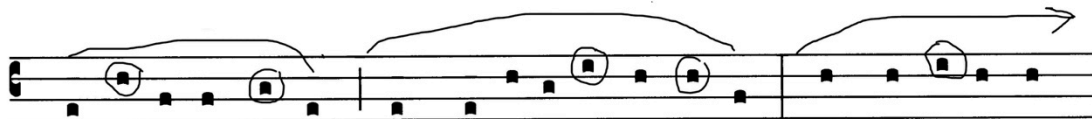


lon- gi- tú- di- ne di- é- rum a- dim- plé- bo e- um.

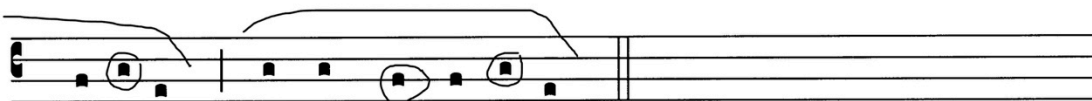
The following example shows the underlying structure of the composition:



**I** N vo- ca- bit me, et e- go ex- au- di- am e- um:



e- ri- pi- am e- um, et glo- ri- fi- ca- bo e- um: lon- gi- tu- di- ne



di- e- rum a- dim- ple- bo e- um.

The major sections of the text are marked off by re-intonation formulas that are elaborations of the standard mode VIII psalm tone formula: G (the Final of the mode) to C (the Dominant and recitation note of the mode). The final phrase *longitudine dierum adimplebo eum* begins the descent from the Dominant and leads twice to the Final with a standard mode VIII cadence that outlines the cadential third (B-A-G) to conclude the piece.

This piece is a good illustration of the use of melodic elaboration to provide a musically artistic preparation for the structure pitches found on certain word accents. Examples of this are the words: invocabit, ego, exaudiam, eum and eripiam. The notes for these accented syllables are circled in the following example of the piece. The melodic elaborations used for these words give the voice time to build toward the word accent and to do so in a graceful manner. In order to feel the artistic effect they produce, one need only sing each word or phrase, first in the simplified versions given above, using only one note for each syllable, and then to sing the elaborated version that follows below.

The following example shows the full melodic elaboration of the piece:

IN. VIII

N vo- ca- bit me, et e- go ex- au- di- am

e- um: e- ri- pi- am e- um, et glo- ri- fi- ca- bo

e- um: lon- gi- tu- di- ne di- e- rum

a- dim- ple- bo e- um.

The final note (circled in this example) over the accented syllable of the word “Invocabit” has been prepared by a combination of compositional techniques. The first note of the Torculus resupinus figure (G-C-B-C) over the accent of the word “Invocabit” continues the sound of the G used for the preceding syllable and acts as a kind of portamento for the voice. The first C acts as a melodic anticipation of the final note C. However, this first C is then followed by the note B, making a graceful melodic turn that helps the voice to literally “swing” into the final note C as the goal of the entire melodic movement. These “swinging” movements are seen over the accents of the words “e-um” (beginning of the second line, middle of the line and at the end of the piece). In each case, the final syllable has been prepared by a melodic anticipation.

The piece appears in the Graduale Triplex as follows:

*Ps. 90, 15. 16 et 1*

**IN. VIII**  
RBCKS

Nvo-cá-bit mē, \* et e-go ē-xáu-di-ām e-  
ūm : e-ri-pi-am e-um, et glo-ri-fi-cá-bo  
e-ūm : longi-tú-di-ne di-é-rum a-dimplé-bo

e-um.

The use of liquescent neumes by both notations calls attention to an important role played by them in this style of chant. That role is to be a guardian of good public speaking (*custos bene loquendi*). The first syllable of *Invocabit* is given a two-note liquescent in both notations in order to sound out the letter “n.” Laon 239 adds an “a” (*augete* = augment, enlarge) in order to give the voice extra time for this complex syllable. The final syllable of that same word is also given a two-note liquescent neume with its final note lower than the pitch used for the word “me” that follows it. If this phrase had ended in a true proparoxyton (e.g.: *invocatio*) the two notes over the penultimate syllable of a word like “*invocatio*,” would have been a quickly moving Clivis A-G, producing the usual melodic anticipation, rather than the pitches A-F. The reason for this is a rhetorical one. The phrase needs to be heard as consisting of two words, *Invocabit me*, not just a single word. To experience this difference, try singing the word “*Invocatio*” with the ordinary Clivis A-G for the syllable “*ti*” as suggested above, and then the phrase “*Invocabit me*” as given above with the liquescent neume A-F for the syllable before the word “*me*.”

The following is a version of this piece in modern notation:

IN vo- ca- bit me, et e- go ex- ua- di- am  
e- um: e- ri- pi- am e- um,  
et glo- ri- fi- ca- bo e- um:  
lon- gi- tu- di- ne di- e- um  
a- dim- ple- bo e- um

The image shows a musical score for voice in modern notation, consisting of five staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the notes. The first staff starts with a fermata over the first measure. The second staff has a fermata over the final measure. The third staff has a fermata over the final measure. The fourth staff has a fermata over the final measure. The fifth staff ends with a double bar line.

The following is the St. Gall notation for this piece as given in Einsiedeln 121, folio 99:

IN UO CA  
 UIT ME ET EGO EX  
 audiam eum eripiam eum  
 et glorificabo eum longitudi  
 ne dierum adimplebo eum.

- 1) Memorize the pitches, one sense unit at a time, as given above in the modern notation version.
- 2) Conduct your singing with your hand by re-tracing the St. Gall neumes as seen above in the Einsiedeln manuscript, but for that sense unit only.
- 3) Break the piece into the sense units as shown on page 98.
- 4) Practice conducting and singing each one separately.
- 5) Combine these sense units into larger units:
- 6) Finally, conduct and sing the entire piece while giving each sense unit an appropriate emphasis and tempo according to the meaning of the text as you understand it and the added signs (e.g.: “t”, “c” and episemas) indicate.

## Part 9: The *Haec dies* Gradual

The formulas and the structure pitches

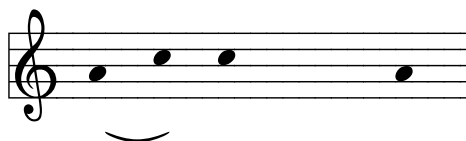
The primary structure pitches for recitation and accentuation are **A** (the Final of the mode) and **C** (the Dominant and a universal structure pitch). Punctuation occurs: 1) on **A** (the Final); 2) on **C** (the Dominant and universal structure pitch); 3) on **F** (the other universal structure pitch) and 4) on **D** (as a suspended cadence on the fourth above the Final).

The first phrase (unique to this gradual):

### Formula 1a.6 (1)

GT 196/8	L103	
		
	C107	

The structure pitches:



Haec      di-                  es,

The initial structure pitch **A** is given a great deal of emphasis, both by the large *Uncinus* in Laon 239 and by the *t* (*tenete* = lengthen, hold) in the Cantatorium of St. Gall. It is followed by a rapidly moving ornament that circles the **A** much like the motion of a softball pitcher, in order to add momentum and intensity to the final **A** before ascending to **C**. The ornament ends with an *Oriscus* on the final **A** that builds the intensity even further until it reaches the **C**, the climax of the entire melodic line over the word *Haec*. The tension continues over the accented syllable of the word *di-es* by means of the rapid, triple pulsation of the **C**, the Dominant of the piece. The melody then descends to **A** (the Final of the piece) and becomes a rapid alternation between **A** and **G** that swings forcefully to the last **A** on that syllable. The **A** is repeated for the final syllable of the word to produce a simple redundant cadence. The effect of this melodic setting is to give great emphasis to the word *Haec* and to produce the meaning of the phrase as: **This** (is the) day! First, sing the text with only the structure pitches and then sing it with the added ornaments.

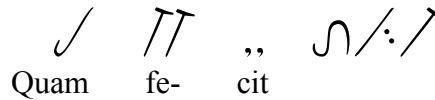
The second phrase:

L103

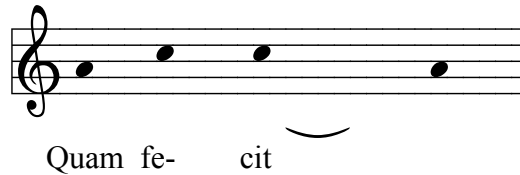
This formula is found only in this gradual.



C103



The structure pitches:

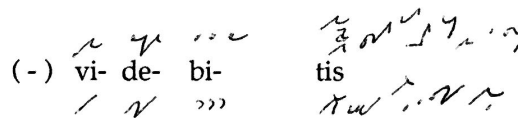
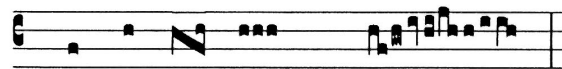


The first note (G) of the Pes leads quickly to the second note (A) as a type of *portamento*. Both notations indicate a strongly pulsed C for the accent of the word and rapid, light pulsations for the C over the final syllable. The C over the final syllable is decorated by an ornament (D-E) that returns to a repeated C that then descends by a rapid swinging movement through A-G to the final A that then absorbs the remaining energy of the melodic movement. Again, first sing the structure pitches with the words and then sing the ornamented version.

Third phrase:

Formula 3c.2 (3)

GT 39/1 L17  
C36



Do- mi- nus:

The structure pitches:



The accent syllable (Do-) uses a Porrectus neume that swings rapidly from the first two notes (C-A) to the last note C as the goal of the motion. The rhythmic momentum is sustained through the three pulsed notes of the middle syllable and comes to a temporary rest on the first note, C, of the final syllable. The melody then becomes a punctuating melisma with an emphasis on the note D before finally returning to the C (the Dominant of the piece).

Sing the structure pitch versions of these first three phrases as a single phrase.

Haec di- es quam fe- cit Do- mi- nus

All the word accents occur on C, the recitation pitch and the Dominant of the piece. It has the feel of a simple cantillation and the first half of a psalm tone.

Then sing the three ornamented versions as a combined unit.

Fourth phrase:

Formula 4.3 (1)

L103  
GT 197/1  
C107

ex- sul- te- mus,

The structure pitches:

Ex- sul- te- mus,

The melody uses a typical psalm tone intonation (A – C) for the two pre-tonic syllables. Laon 239 gives extra weight to the first syllable *ex-* since it involves a complex pronunciation and needs some extra time to accomplish this. Laon 239 also uses a portamento (A-C) for the second syllable *sul-*. This allows the sounding of the *s* on the lower A before ascending to the C for the full vowel sound. Laon also adds a liquescent loop to allow for the sounding of the *l* before moving on to the accented syllable *té-*. This is the only case in which Laon uses an Uncinus with a *t* for the first note instead of using the usual quickly flowing Clivis neume, just as the Cantatorium does for all the cases of this formula. Perhaps the notator of Laon wanted to warn the singers to give extra time and emphasis to the beginning of this syllable in order to bring out the meaning of the word: “let us **exult!**” Here, the accented syllable is decorated by an elaborate melisma around the recitation pitch C. The final syllable is again given an elaborate punctuating melisma. The final cadence leads the melody into the Final of mode 5 and gives the feeling of a phrase held in suspense.



Fifth phrase (end of refrain):

Formula 5.5 (1)

L103  
GT 197/2  
C107

et lae-te-mur in e-a.

The structure pitches:

Et lae-te-mur in e-a.

The first word *et* (= and) is given a lengthened Pes design in both notations. The pitches are F and A. This gives a rhetorical delay to the first word that ties it to the preceding phrase: “let us **exult**, AND — be glad in it. The final word (*ea*) of the refrain concludes with a punctuating melisma. The accent syllable and the final syllable are centered on D, a “super accent” above the Dominant C. The melisma then outlines the triad E-C-A in descending order and returns to the C before a final descent to the Final of the mode (A). This final interval A – C established the classic cadential third ending used in Gregorian chant to establish the mode of the piece.

Begin by singing only the structure pitches of the sub-phrase *Et laetetur*. Then sing it with all the ornaments. Do the same for the sub-phrase *in ea*. Finally, sing the entire text with all of the structure pitches and conclude by singing the ornamented version. Use your hand to direct yourself as you sing, using first the Laon and then the St. Gall notation.

Sixth phrase (first of the verse):

Formula 6.3 (3)

L12  
GT 25/5 V.  
C28  
Quis a-scen-det in montem Do- mi- ni?

L103  
GT 197/3 V.  
C107  
Con- fi- te- mi-ni Do- mi- no,

L106  
GT 203/3 V.  
C108  
Di- cant nunc, qui redempti sunt a Do- mi- no:

The structure pitches:

Con- fi- te- mi- ni Do- mi- no,

In all three cases, the first syllable is given a certain importance. In the first case, the word *Quis* needs careful pronunciation. In the case of the *Haec dies* verse, the syllable *Con-* needs some time for its enunciation. In the third case, the first syllable is also the accent of the verb *dī-cant*. For the *Haec dies* verse, both Laon and the Cantatorium place the second syllable at the same pitch as the first syllable and then allow the melody to rise toward its reciting pitch D. The direct leap of a third to the accent gives the word an extra emphasis: “confess to the Lord!” The first note of the Pes is sung lightly and quickly in the manner of a *portamento*. The emphasis, therefore, is on the D. In a resonate room, one will tend to hear only a crescendo to the D by an interval of a perfect fourth, a very strong melodic interval. The D is then ornamented by a structurally important E and a cascading F-E-D repeated as an echo effect, to conclude the phrase.

Seventh phrase:

Formula 7.5 (2)

L103  
GT 197/4 V.  
C107  
quo- ni- am bo- nus:

The structure pitches:

Quo- ni- am bo- nus:

The answering phrase *quoniam bonus* begins with a double ornament on C that then rises from G to D by deliberate forceful steps. It then leaps to two quickly repeated, ringing (*f* = *frangor*) notes on G and then descends to D to complete the word *quoniam* (= because). The word *bonus* (= he is good) receives one of the strongest rhythmic/melodic settings of the entire chant repertory. It is really a highly charged ornament around the D that finally descends by a melodic anticipation (the last note over the first syllable of *bó-nus*) to cadence on the Final of the piece.

Thus, the entire phrase unit *confitemini Domino quoniam bonus* is fundamentally modeled on 1) a psalm tone intonation, 2) recitation, 3) median cadence, 4) re-intonation and recitation and 5) a final cadence. First, sing the entire phrase unit with only the structure pitches. Then sing the entire phrase unit with the elaborate ornamentation.

Eighth phrase:

Formula 4.4 (3)

GT 42/7 L18 an- te lu- (-) ci- fe- rum  
 C38  
 GT 197/5 = quoniam in sae- cu- lum

The structure pitches:

The formula is borrowed from the formulas used for the refrain. Its cadence on F produces a suspended cadence that demands a resolution in the next formula. The neume over the first syllable of *quo-ni-am* is a single group neume with a separate non-flowing single note at the beginning of the neume that needs to be sung with a certain intensity. It will serve to launch the re-intonation of the recitation pitch C used for the rest of the phrase. A melisma is used to ornament the accent of the word *sae-cu-lum*. A punctuating melisma that revolves around the C is used for the final syllable of the word.

Sing the phrase with only the structure pitches. Then sing it with the full ornamentation.

Ninth phrase (cadential formula):

Formula 9.1 (10)

L12  
GT 25/8 V.  
C28

et (-) (-) mundo cor- de.

GT 197/6 = mi- se- ri- cor- di- am e- ius.

The structure pitches:

mi- se- ri- cor- di- a e- ius.

This concluding formula picks up from the F of the preceding formula and leads back to the Final of the piece (A) for a reciting pitch. The pitches G – A, used for the last two syllables of the word *miseri-cor-di-a*, lead to the Dominant (C) and on to the super-accent D for the accent of the last word of the piece. After a properly lengthened note D on the last syllable that absorbs the rhythmic momentum arriving from the accent syllable, the formula adds an ornamental flourish around that D. It then proceeds to decorate the Dominant of the mode (C) and finishes with the classic cadential third C – A to end the piece.

Sing each phrase with only the structure pitches and then sing them with the added ornamentation. Sing the complete phrase *quoniam in saeculum misericordia eius* with only the structure pitches. Then sing the entire phrase with the added ornamentation while directing your singing with the Laon and then the St. Gall notation. As you increase the tempo of your singing to the desired speed, reduce your hand movements to only those necessary to maintain the forward momentum from one structurally important pitch to another.

Do this for the entire piece in both the original Latin and then in the English version.

8 2. HAEC di- es, quam fe- cit Do-mi- nus:

8 ex- sul- te- mus, et lae-te-mur in e- a.

8 Con- fi- te- mi- ni Do-mi- no, quo- ni- am bo- nus:

8 quo- ni- am in sae- cu- lum mi- se- ri- cor- di- a e- rit.

8 Mode II: Final Dominant The Modal Hexachord Scale

Handwritten musical notation above the staff:  $\text{F} \text{ } \text{c} \text{ } \text{A} \text{ } \text{w} \text{ } \text{..} \text{ } \text{f} \text{ } \text{N} \text{ } \text{-} \text{ } \text{f} \text{ } \text{f} \text{ } \text{N} \text{ } \text{f} \text{ } \text{f}$

2.. THIS day is the day

Handwritten musical notation above the staff:  $\text{f} \text{ } \text{-} \text{ } \text{f} \text{ } \text{w} \text{ } \text{f} \text{ } \text{..} \text{ } \text{f} \text{ } \text{f} \text{ } \text{-} \text{ } \text{f}$

that the Lord has made. Let us

Handwritten musical notation above the staff:  $\text{f} \text{ } \text{..} \text{ } \text{f} \text{ } \text{..} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f}$

all sing

Handwritten musical notation above the staff:  $\text{f} \text{ } \text{N} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f}$

and re-joice in this

Handwritten musical notation above the staff:  $\text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f} \text{ } \text{f}$

day.

*- / ✓ / / / A .: /:- S / - . A π / - / -*

3 O give thanks to the Lord,

*S. - - - S. - - - w / .: = π*

3 for the Lord

*✓ / ✓ 2 / = / = π / ✓ - A .: /: ∴*

3 is good: and the love

*π /: - - ✓ . ✓ A TT: A π*

3 of the Lord

*/ - - /: /*

3 shall en- dure

*✓ A w / /: w / ✓ . - - - w / π -*

3 for e- ver.

## Part 10: The Role of Rhetoric for Chant in English

As a graduate student of Dom Eugène Cardine at Rome and the abbey of Solesmes from 1956 to 1964, I came to appreciate more and more how intimate was the union between the melody of a Gregorian Chant and the text that it clothed. Again and again, we students heard him assert that “to respect the verbal rhythm is an absolute necessity of Gregorian Chant” and that, “This holds true even in the pieces written in melismatic style.” For him, the “melody and its notation [were] shown in the ancient manuscripts as being dependent upon the text – ‘informed’ by it and modeled by it.” The conclusion was clear: a “Gregorian melody is exceedingly co-natural to the Latin text and to its rhythm. Therefore, one cannot normally adapt texts of another language which ‘animated’ it in the strict sense. One does violence to that melody and one contradicts the laws which are at the base of the composition of that melody.”<sup>27</sup>

When I returned to St. Meinrad Archabbey in 1964, the work of liturgical reform inaugurated by the Second Vatican Council was just getting underway. English texts were being selected and edited for use at the daily Conventual Mass and later, for the antiphons and responsories to be used at the Liturgy of the Hours. In the light of these facts, my role as choirmaster for the community was clear: I was to continue the tradition of plainsong for the community’s prayer life, but now in the English language.

The anonymous composers of Gregorian Chant had faced the same challenge. They were faced with the task of clothing the Word of God, no longer in the biblical languages of Hebrew and Greek, but in the vernacular of their people, the Latin language. St. Jerome’s Vulgate translation became the stable foundation upon which they built their melodic settings for the Word of God. For the Roman Rite of the Catholic Church, the Vulgate translation of St. Jerome remained the common source of inspiration for all liturgical music composition until after the Second Vatican Council. Under the guidance of Dom Cardine, we learned first hand that Gregorian chant is basically sung speech. We learned that even in the most elaborately embellished pieces, in the final analysis, it was always the text which inspired the melody<sup>28</sup>. For instance, the Communion antiphon for Christmas Midnight Mass uses melodically and rhythmically weak pitches for the quick syllables both before and after the accent in the word “splen-do-ri-bus.”<sup>29</sup>

Regardless of how well one may have absorbed the many and subtle ways in which the composers of Gregorian chant had successfully clothed the Latin Vulgate of St. Jerome, a serious challenge remains for the contemporary composer of an English chant. Modern English, especially as spoken in the United States, is significantly different from the speech forms of ecclesiastical Latin! Latin used only five pure vowel sounds.

On the other hand, English uses many more vowel sounds (at least twenty-six, plus regional variants), some of which are not able to support a melodic embellishment. One of the most common of these is the word “the.” (See Part 1 *supra*.) Moreover, Latin psalmodic patterns presuppose that there will always be either one or two weak syllables for the ending of a phrase or a sentence.

In English, however, two out of three phrases or sentences end with a strong accent! Moreover, there are frequent cases in which two strong accents are used back-to-back in a sentence (e.g., “Lord God”)!



As Dr. Mary Berry has noted, “The chant has not always been sung in Latin.”<sup>30</sup> In fact, the Gregorian chant repertory itself contains examples of how to handle just such cases. The Offertory “Precatus est Moyses” shows us how to cloth the proper Hebrew names “Abr[ah]ám,” “Is[a]ác” and “Jacób” with wonderful melodic and rhythmic flourishes on the accented final syllable. Something that is not done when these words are treated as Latin words with weak final syllables!<sup>31</sup>

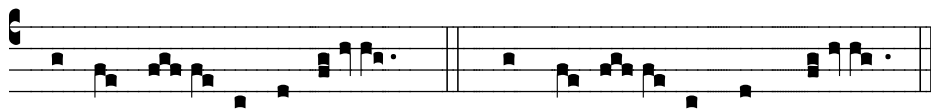
The Gregorian composers have even shown us a solution for the case when two accented syllables occur back-to-back. Dom Cardine’s example was taken from the penultimate verse of Psalm 13 in which one finds the phrase: “Quoniam Dominus spes e-ius est.”<sup>32</sup>



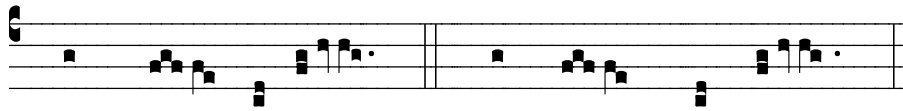
In an address given in Rome in 2004, the abbot of Solesmes made the following statement:

“Today, we measure the thirst of our communities for a liturgical music deserving of its name. Why not ask Gregorian chant to reveal its secret in the languages and in the cultures of our time? That which was the fruit of one of the biggest cultural turnovers in the history of the Church could it not help us to face the challenges of our time? And to lead finally all peoples to sing the wonderful works of God in our own tongues?” (Act.2,11)<sup>33</sup>

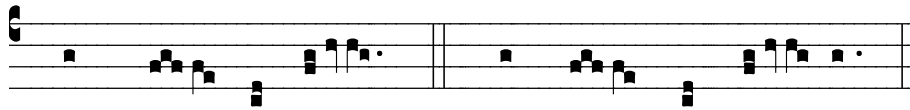
There were times when the medieval copyist has also shown us what not to do! A case in point is the adaptation of the Greek *Trisagion* to Latin for use in the Good Friday liturgy. Here, the copyist has left the original melody unchanged while exchanging the Latin translation for the original Greek. As a result, the proper Latin accentuation is destroyed by being transferred to the weak final syllables. Something that is never done in Latin! On the other hand, since strong accents frequently occur at the end of phrases in English, the original Greek melodic accentuation patterns fit an English text very well:



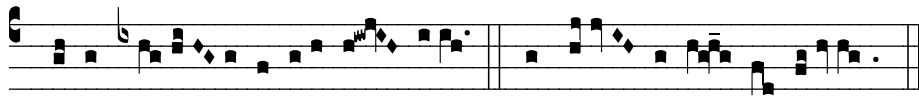
A- gi- ós O The- ós. A- gi- ós is- chy- rós.



Sánc- tus Dé- us. Sánc- tus fó- tis.



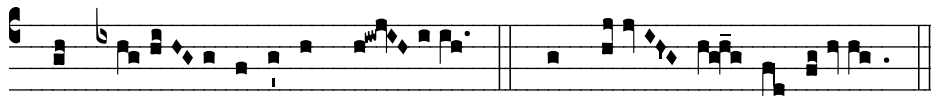
O hó- ly Gód. O hó- ly strong one.



A- gi- ós a- tha- na- tós, e- lé- i- son i- más.



Sánc- tus immor- tá- lis, mi- se- ré- re nó- bis.



O hó- ly immórtal óne, have mér- cy on ús.

The composers of the core Gregorian repertory used notes that served as “melodic anticipations” to the first pitch of an accented syllable or of the final syllable of a word. These “preparatory” notes often led to what today we would call a type of “appoggiatura” for the final syllable of a word at an important cadence. What today we call “passing tones” and “double neighbors” were common elements of an Introit or Communion antiphon. With few exceptions, the last note before a change of syllable regained a full syllabic value, even when preceded by a rapidly moving melismatic passage. In a later age, that rule of rhetoric was carefully observed by such Renaissance composers as Palestrina. All these stylistic techniques of Gregorian chant helped guarantee its intelligibility for the listener. The core Gregorian repertory was indeed the “guardian of good speech” (*custos bene loquendi*).

Armed with this knowledge, I began the task of continuing the plainsong tradition, but now with the Word of God sounding through the English language as the flowing font that would inform these new melodic settings. To date, some six volumes of antiphons and refrains have been produced for the Entrance and Communion Antiphons of the Liturgical Year: Advent, Christmas-tide, Lent, Easter, Per Annum, Solemnities and Feast Days. These volumes are now available from OCP (Oregon Catholic Press). <http://www.ocp.org/st-meinrad>

Chant settings in English for the Mass are available for free download on the web site [http://www.saintmeinrad.edu/monastery\\_liturgicalmusic.aspx](http://www.saintmeinrad.edu/monastery_liturgicalmusic.aspx).

Many religious communities and churches have selected and obtained permission to use items from these collections for their worship needs. The goal has been the same as that of my medieval ancestors, only the language has changed: “in the beginning was the sounding WORD, and that WORD, made visible – by the nod of the head, the gesture of the hand – is to be preserved for others, in the flow of the pen.”<sup>34</sup>

REV. COLUMBA KELLY, O.S.B.

Version 1.0

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*GRADUALE TRIPLEX*. Solesmes: Abbaye Saint-Pierre-de-Solesmes, 1979. ISBN 2-95274-094-X.

*Above the square notes of the Roman Gradual are given the neumes of Laon 239 (in black) and below are given the neumes of the St. Gall family (in red). A thorough knowledge and a correct interpretation of the neumes found in these oldest manuscripts remain the basis for an adequate performance of the Gregorian melodies. An indispensable tool for choir directors and cantors.*

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# Appendices

## APPENDIX 1: UN NOUVEL ANTIPHONAIRE MONASTIQUE

La publication d'un nouveau livre de chant grégorien attendu depuis plusieurs décennies mérite bien quelques explications.

### Origine du projet

Le projet a débuté en novembre 1998, lorsque le Père Abbé de Solesmes confia à l'Atelier de paléographie l'obédience de mettre en chantier un Antiphonaire monastique conforme à la tradition bénédictine et aux exigences de la réforme liturgique de Vatican II.

Le projet ne naissait cependant pas *e nihilo*. La préparation de ce nouveau livre devait en effet profiter d'une partie des recherches réalisées entre 1975 et 1996 en vue de l'*Antiphonale romanum*<sup>1</sup>, dont l'approbation est aujourd'hui, malheureusement, toujours en attente.

Une équipe fut mise en place, une méthode de travail arrêtée, de précieuses collaborations acquises; elles seront rappelées à la fin de cet article.

Les orientations du projet ont été fixées par une commission présidée par le Père Abbé de Solesmes et réunissant trois abbés de la Congrégation et trois moines de Solesmes<sup>2</sup>. Les travaux ont consisté d'une part à préparer un *Ordo cantus Officii* cohérent avec la tradition bénédictine et avec *Liturgia horarum*; et d'autre part à restituer les mélodies correspondantes. L'*Ordo cantus Officii* bénédictin a été approuvé par l'Abbé Primat en 2001 pour les offices de jour et en 2002 pour les vigiles.

Depuis que cette approbation a été confirmée par la Congrégation du Culte divin, le 6 février 2004, la préparation du livre est entrée dans sa phase finale d'édition.

### Présentation de l'ouvrage

Présenté sous le titre *Antiphonale monasticum*, l'ouvrage s'intitule en réalité *Liturgia horarum in cantu gregoriano ad usum Ordinis sancti Benedicti*.

Il est édité en deux parties:

- *pro diurnis Horis*,
- *pro vigiliis*

Les offices diurnes sont publiés en trois volumes.

Volume I : *Proprium de Tempore, Ordinarium, Toni communes*.

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<sup>1</sup> Travail dirigé par dom Jean Claire et qui a bénéficié de deux collaborations d'importance : celles de dom Raymond Leroux et de fr. Kees Pouderoijen (Vaals).

<sup>2</sup> D. Robert Le Gall, D. Jean-Pierre Longeat, D. Cuthbert Johnson, D. Daniel de Reynal, D. Michel Cagin et D. Patrick Hala.

Volume II : *Psalterium, Officium defunctorum*.  
Volume III : *Proprium de Sanctis, Communia*.

L'ouvrage contient ainsi les antiennes, les répons-brefs, les versets, les psaumes et les rubriques. Pour les lectures brèves et les oraisons, il renvoie à *Liturgia Horarum*, pour les lectures prolixes à *Liturgia Horarum* ou aux autres lectionnaires approuvés. Les répons prolixes des Vigiles ne seront disponibles que le jour où un responsorial sera publié, mais il est déjà possible de donner les répons prolixes des premières Vêpres des solennités. Les hymnes sont disponibles dans le *Liber hymnarius*, publié en 1983.

L'*Antiphonale monasticum* est un livre officiel, en ce sens qu'il est approuvé et confirmé au plus haut niveau. Il fait donc référence pour toutes les communautés bénédictines qui recourent intégralement ou partiellement au chant grégorien pour la célébration de l'*Opus Dei*.

Son contenu a été étudié de manière à permettre son adaptation à la grande diversité de modes de célébration de l'Office qui caractérise la Confédération bénédictine.

C'est la raison pour laquelle sa parution sous la forme traditionnelle d'un livre s'accompagne de la diffusion d'une édition informatique, dans laquelle les antiennes et les répons-brefs de chaque temps liturgique seront téléchargeables en ligne sur Internet<sup>3</sup>.

## **Principes et choix liturgiques**

### **Les principes**

Trois principes liturgiques ont guidé l'élaboration du livre, qui constitue essentiellement une inculturation de la Liturgie des Heures dans la tradition bénédictine et grégorienne de l'Office.

#### *Liturgia Horarum*

*Liturgia Horarum* fournit le cadre général et fait habituellement référence pour tout ce qui n'est pas spécifiquement bénédictin: avec toute l'Eglise, la tradition bénédictine reçoit la réforme liturgique promulguée par Vatican II et exprimée officiellement dans la Liturgie des Heures.

Par contre, les éléments de *Liturgia Horarum* relatifs à la nouvelle distribution du psautier sur quatre semaines ne sont pas pris en compte: ils concernent le bréviaire des clercs et des personnes engagées dans l'activité apostolique. La tradition monastique, elle, a toujours prolongé la psalmodie.

Conformément aux prescriptions liturgiques<sup>4</sup>, les psaumes et les cantiques reprennent le texte de la *Nova Vulgata*.

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<sup>3</sup> Ce service sera progressivement disponible au cours du printemps 2005. Les informations nécessaires se trouveront sur le site de l'abbaye de Solesmes ([www.solesmes.com](http://www.solesmes.com)) et sur la page web de l'Atelier de paléographie (<http://palmus.free.fr>).



## *La tradition bénédictine*

Le *Thesaurus Liturgiæ Horarum monasticæ* publié en 1976 apporte la contribution bénédictine. Ce document a été élaboré par la Confédération bénédictine pour encadrer la réforme liturgique de l'Office en milieu bénédictin. Rédigé un peu hâtivement au début des années 70, il ne connaît pas la 2<sup>e</sup> édition de *Liturgia Horarum*, et ignore les recherches récentes sur la tradition bénédictine.

Après 40 ans d'expériences liturgiques, le cursus psalmique de la *Règle des moines* se dégage comme l'un des plus remarquables éléments de l'héritage bénédictin.

## *La promotion du chant grégorien*

La tradition chantée des manuscrits médiévaux de l'Office est bien connue désormais grâce à la publication du *Corpus Antiphonarium Officii* de dom René-Jean Hesbert et aux nombreux fac-similés édités au cours des dernières décennies.

Une attention toute spéciale a été accordée aux mélodies, et la promotion du répertoire grégorien traditionnel de l'Office a été recherchée de manière systématique.

Plus précisément, cet ouvrage a été conçu comme un livre de chant, et non comme un bréviaire : il n'est donc pas adapté à la suppléance privée de l'Office.

## *Les choix*

### *Les Heures*

Elles suivent l'ordonnance de *Liturgia Horarum*.

Les deux Heures majeures sont les offices du matin et du soir, respectivement Laudes et Vêpres, qui sont désormais célébrées avec le même degré de solennité. Ainsi, les jours de solennité, le répons-bref est-il doté du ton festif, alors que jusqu'au Concile ce dernier était réservé aux Vêpres.

Le livre prévoit trois petites Heures : Tierce, Sexte et None, ainsi que les Complies. Par contre l'heure de Prime n'apparaît plus dans le cursus<sup>5</sup>.

Les Vigiles conservent le caractère monastique de longue veillée de louange psalmique que leur prévoit la Règle.

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<sup>4</sup> Constitution apostolique *Scripturarum thesaurus* du 25 avril 1979.

<sup>5</sup> Conformément au *Thesaurus*, une communauté bénédictine désirant continuer à célébrer Prime peut légitimement le faire. Pour cela, il est nécessaire de respecter la vérité des Heures, c'est-à-dire de ne pas unir Prime à une autre Heure et de garder la distribution des psaumes prévue par la Règle. Le contenu très simple de Prime permet d'en retrouver les éléments nécessaires – dispersés, il est vrai – dans les différents livres liturgiques officiels. Les jours de fête ou de solennité, on fait appel à la première antienne des Laudes. De cette manière, on parvient à concilier l'observance monastique traditionnelle de Prime avec une véritable rénovation de l'Office.

## Leur structure

La structure des petites Heures et des Vigiles est inchangée.

Les Laudes et les Vêpres sont présentées selon la structure qu'elles reçoivent dans la Liturgie des Heures, c'est-à-dire qu'elles s'ouvrent par l'hymne<sup>6</sup>. Entre le cantique évangélique et le *Pater*, il est loisible d'insérer une litanie, comme le prévoit *Liturgia Horarum*, selon une tradition que connaissait déjà la Règle<sup>7</sup>, tradition tombée en désuétude au long des siècles.

Le verset de Laudes et Vêpres, laissé de côté par *Liturgia Horarum*, reste présent dans l'office bénédictin. Constituant pratiquement la pièce la plus ancienne de l'Office, il retrouve sa fonction primitive de réponse à la lecture, au choix avec le répons-bref<sup>8</sup>.

Le *Pater* est chanté à Laudes et à Vêpres, de préférence par l'Abbé, comme le préconise la Règle<sup>9</sup>. Son absence aux petites Heures rappelle l'usage antique de l'Oraison dominicale solennisée trois fois par jour<sup>10</sup>. Quand on ne chante pas le *Pater*, l'oraison conclusive est précédée de l'invitation traditionnelle *Oremus*.

La conclusion des offices suit l'ordonnance de *Liturgia Horarum*, à l'exception du *Benedicamus Domino* qui remplit le rôle de renvoi chanté à Laudes, à Vêpres et aux Vigiles. Se trouve ainsi valorisée la riche collection de mélodies composées par le Moyen Age pour ce chant de conclusion.

Dans la mesure où de nombreuses communautés en ont adopté l'usage, le nouvel antiphonaire propose *ad libitum* le chant du répons-bref *In manus tuas* et du cantique *Nunc dimittis* à Complies.

## La distribution des psaumes

### Office ferial

Les schémas de distribution du psautier approuvés pour l'Ordre bénédictin sont aux nombre de 4 (A, B, C et D), mais laissent place à de nombreuses variantes, notamment pour la distribution des psaumes de Prime. La distribution des psaumes proposée dans le livre représentait donc un choix délicat.

Par ailleurs la tradition musicale est indissolublement liée au cursus bénédictin, et promouvoir le chant grégorien supposait de respecter autant que possible cette donnée.

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<sup>6</sup> Les communautés qui souhaitent conserver la place de l'hymne après le répons-bref peuvent continuer à le faire, comme le prévoient les normes du *Thesaurus*.

<sup>7</sup> *Regula monachorum* 12,4 ; 13,11 ; 17,8.

<sup>8</sup> Les communautés qui conservent l'hymne après le répons-bref chanteront le verset avant le cantique évangélique, selon les indications de la Règle.

<sup>9</sup> *Regula monachorum* 13, 12.

<sup>10</sup> Cf. *IGLH* 194-195. On sait que l'usage de réciter le *Pater* silencieusement aux petites Heures vient précisément de cette « impossibilité » antique de chanter le *Pater* plus de trois fois dans la liturgie quotidienne.

Le nouvel antiphonaire propose un psautier présenté en conséquence.

Les Laudes, les Vêpres et les Complies sont disposées selon le cursus bénédictin. Les Vigiles, aussi, avec une variante importante qui consiste à répartir les psaumes sur deux semaines.

Les anciens psaumes de Prime, le psaume 118 et les psaumes 119 à 127 sont réunis dans un cahier distinct, accompagnés d'antiennes psalmiques. Ainsi les différentes communautés pourront disposer cet ensemble de psaumes selon leur convenance. La commission chargée de préparer les grandes lignes de l'antiphonaire a étudié et tient à disposition un certain nombre de schémas de répartition.

### Office festif

La distribution des psaumes festifs a été revue, conformément aux directives du *Thesaurus* et aux orientations de *Liturgia Horarum*.

### *L'année liturgique*

#### Temporal

Dans leur grande majorité, les séries d'antiennes prévues aux Laudes des dimanches et des solennités par l'antiphonaire de 1934 sont traditionnelles depuis le IX<sup>e</sup> siècle. Ces séries se retrouvent bien sûr dans le nouvel antiphonaire, et ce d'autant qu'elles ont été largement reprises par *Liturgia horarum*.

Comme dans *Liturgia Horarum*, chaque temps privilégié (Avent<sup>11</sup>, jours entre l'octave de Noël et l'Epiphanie, jours entre l'Epiphanie et le Baptême du Seigneur, Carême, Semaine Sainte, Temps pascal), est caractérisé par une série d'antiennes répétées chaque jour aux petites Heures, et parfois aussi le dimanche<sup>12</sup>.

Les solennités comportent des antiennes spéciales pour les petites Heures.

Pendant l'Avent, il y a une série d'antiennes propres pour chaque dimanche, répétées aux 1<sup>es</sup> Vêpres, à Laudes et aux 2<sup>es</sup> Vêpres. Puis une série d'antiennes propres pour chaque jour du 17 au 24 décembre.

La solennité de Noël possède quatre séries d'antiennes propres: une pour les 1<sup>es</sup> Vêpres, une pour Laudes, une pour les petites Heures et une pour les 2<sup>es</sup> Vêpres. L'ensemble (sauf les 1<sup>es</sup> Vêpres) est répété pendant l'octave. Le 1<sup>er</sup> janvier possède ses antiennes propres répétées à Laudes et à Vêpres, avec un jeu d'antiennes *ad libitum* pour les petites Heures.

A l'Epiphanie, c'est la même série qui sert à Laudes et aux Vêpres et il y a une série d'antiennes pour les petites Heures.

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<sup>11</sup> Du 17 au 24 décembre, cependant, le nouvel antiphonaire conserve l'usage de reprendre les antiennes de Laudes aux petites Heures.

<sup>12</sup> Ce dernier dispose souvent d'antiennes propres, au moins *ad libitum* comme en Carême.

Le Baptême du Seigneur possède aussi des antiennes propres, d'une musicalité assez inhabituelle, qui s'explique par leur origine<sup>13</sup>.

Outre leurs antiennes psalmiques propres de Laudes, les dimanches de Carême reçoivent *ad libitum* aux petites Heures des antiennes liées à l'évangile du jour.

Pendant le *Triduum sacrum*, les archaïsmes propres à ces jours ont été maintenus: omission des rites initiaux et du renvoi, chant du *Christus factus est* à la place du répons-bref. Loin d'être une dramatisation artificielle et tardive, ces archaïsmes constituent un élément traditionnel qui rappelle de façon très concrète le caractère unique de la Pâque, un peu à la manière dont les rites spéciaux du repas pascal juif provoquent la question des convives et la catéchèse appropriée<sup>14</sup>. Les petites Heures reçoivent des antiennes propres: la tradition de chanter les psaumes avec antiennes en ces jours-là est en effet rétablie.

La série « de l'Ange » a été conservée aux Laudes du jour de Pâques, mais ce jour possède une deuxième série d'antiennes pour les Vêpres et des antiennes propres aux petites Heures. L'ensemble est répété pendant toute l'octave.

Les séries alléluïatiques du Temps pascal sont enrichies par rapport à l'antiphonaire de 1934: trois cycles sont disponibles pour les petites Heures: un pour les dimanches et deux pour la semaine (paire/impair). Des jeux d'antiennes pascales propres sont proposées *ad libitum* pour la psalmodie de Laudes et Vêpres de chaque dimanche: elles peuvent être mises en œuvre à la place des antiennes alléluïatiques traditionnelles.

Les dimanches du Temps *per annum* reçoivent des antiennes à *Benedictus* et *Magnificat* en cohérence avec l'évangile du jour, avec un cycle pour chacune des trois années. Aux 1<sup>es</sup> Vêpres, on utilise normalement l'antienne de *Benedictus* ou bien, selon une tradition monastique médiévale, une antienne biblique en lien avec la lecture des Vigiles (du dimanche ou de la semaine). Ces antiennes sont présentées selon le cycle de *Liturgia Horarum* (sur un an ou sur deux).

## Sanctoral

Des principes analogues gouvernent le Propre des Saints qui voit le nombre de ses antiennes propres notablement augmenté, de telle sorte qu'il y a très peu de répétitions au cours de l'année liturgique et que la physionomie de chaque saint est mise en valeur de façon plus spécifique.

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<sup>13</sup> La série des antiennes *Veterem hominem* aurait été élaborée à la demande expresse de Charlemagne. Ayant entendu une légation byzantine chanter l'office pendant l'octave de l'Épiphanie, Charlemagne aurait demandé qu'on traduise ces pièces et qu'on les intègre à la liturgie romaine. Depuis le X<sup>e</sup> s. tous les manuscrits de l'Office connaissent ces antiennes. J. LEMARIÉ, « Les antiennes "Veterem hominem" du jour octave de l'Épiphanie et les antiennes d'origine grecque de l'Épiphanie », *Ephemerides liturgicae* 72 (1958), 3-38. J. HANDSCHIN, « Sur quelques tropaires grecs traduits en latin ». *Annales musicologiques* 2 (1954), 27-60. J. POTHIER, « Sept antiennes pour l'Octave de l'Épiphanie », *Revue du Chant Grégorien* 10 (1902), 81-85.

<sup>14</sup> Cf. Ex 12, 25-26.

De nombreuses solennités du sanctoral disposent d'un jeu spécial d'antiennes aux 1<sup>es</sup> Vêpres.

Les Communs ont été révisés selon les orientations de *Liturgia Horarum*, avec en plus un commun des saints moines et moniales. A la fin de chaque commun est proposée une liste d'antiennes *ad libitum* pour le cantique évangélique.

### Psautier et office des Défunts

L'office ferial est enrichi de quatre semaines pour les cantiques vétéro-testamentaires de Laudes, en conformité avec *Liturgia Horarum* et selon l'intention de saint Benoît qui prévoit en cette matière de suivre l'usage de la liturgie romaine<sup>15</sup>.

L'office des Défunts est désormais structuré comme un office ordinaire, mais avec des psaumes propres. Son caractère pascal a été renforcé par l'introduction d'un jeu spécial d'antiennes pour le Temps pascal.

Le texte des psaumes et des cantiques est tiré de la *Nova Vulgata*. Dans quelques cas, la division en stiques de certains psaumes a été précisée (flexe et médiate) pour correspondre plus étroitement au rythme traditionnel des versets hébraïques<sup>16</sup>.

### Le degré des célébrations

#### Dispositions générales

Conformément au calendrier de la Confédération bénédictine et à *Liturgia Horarum*, il y a quatre degrés de célébration: férie du Temps, mémoire, fête et solennité. Certaines mémoires sont facultatives.

La vocation propre des communautés contemplatives, qui amène leurs membres à passer de longues heures de célébration au chœur, et la richesse du répertoire médiéval ont souvent invité à proposer des choix plus larges et un peu moins systématiques que ceux de la liturgie romaine.

Pour cette raison, les fêtes sont dotées, *ad libitum*, d'antiennes propres pour les petites Heures, à moins qu'on ne renvoie aux Communs<sup>17</sup>.

De même les mémoires qui ont un caractère spécifiquement bénédictin ou pour lesquelles la tradition musicale de l'Eglise s'est révélée particulièrement riche, se voient attribuer des antiennes propres à Laudes et à Vêpres, voire aux petites Heures selon les cas. Elles sont toujours proposées *ad libitum* et se chantent normalement avec les psaumes de la férie, à moins qu'on ne souhaite élever le degré de la célébration, auquel cas il est loisible de les utiliser avec des psaumes festifs. C'est le cas, par exemple, des mémoires de sainte

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<sup>15</sup> *Regula monachorum*, 13, 10.

<sup>16</sup> L'avantage de cette mesure est aussi de donner une meilleure correspondance avec les traductions du Psautier en langue vernaculaire.

<sup>17</sup> Dans *Liturgia Horarum*, les fêtes ont le plus souvent les antiennes de la férie aux petites Heures.

Agnès, des saints Abbés de Cluny, de sainte Marie-Madeleine, sainte Gertrude, sainte Cécile, etc.

Les jours de mémoire, s'il n'y a pas d'antienne propres, il est possible de reprendre les antennes du Commun aux petites Heures.

Pour les célébrations des saints inscrites au Calendrier Général depuis l'approbation du Calendrier de la Confédération (22 juin 1972), l'antiphonaire indique des choix et des pièces spécifiques, afin de permettre aux communautés qui le désirent de prendre en compte ces célébrations selon l'esprit de la liturgie romaine.

La célébration des fêtes

Dans *Liturgia Horarum*, la célébration des fêtes (*festum*) a été notablement modifiée en ce qui concerne l'Office des lectures (équivalent de l'ancien office nocturne). Cet office est en effet célébré comme celui d'une mémoire qui disposerait d'antienne propres et auquel on ajouterait le chant du *Te Deum*.

Dans la tradition bénédictine, fêtes (*festum*) et solennités sont célébrées selon le même rite, avec trois nocturnes<sup>18</sup>, ce qui représente une charge assez lourde en certaines occasions comme l'octave de Noël ou certaines semaines chargées du sanctoral, lorsqu'on prend en compte les calendriers propres<sup>19</sup>. Cette disposition empêche pratiquement la célébration chantée de la totalité de l'office, ce qui n'est conforme ni à l'intention de saint Benoît ni aux dispositions du renouveau liturgique voulu par Vatican II.

A l'époque où saint Benoît rédigeait le code liturgique de sa Règle, les circonstances étaient bien différentes: le nombre des célébrations festives était notablement moindre qu'aujourd'hui. En outre, la messe n'était pas célébrée tous les jours et ne possédait pas des riches pièces du répertoire de la *schola*. Le *pensum servitutis* était notablement moindre.

C'est pourquoi le nouvel antiphonaire propose des dispositions nouvelles pour la célébration des fêtes (*festum*) :

« Au 1<sup>er</sup> et au 2<sup>e</sup> Nocturnes, l'office est célébré comme les dimanches et jours de solennité. Après le dernier répons du 2<sup>e</sup> Nocturne, on ajoute l'hymne *Te Deum laudamus*, l'oraison conclusive et l'acclamation *Benedicamus Domino*.

« Aux fêtes du Seigneur inscrites au Calendrier Général et à certaines autres fêtes, selon le jugement de l'Abbé, les

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<sup>18</sup> *Regula monachorum*, 14.

<sup>19</sup> Ainsi, en Europe, une semaine comme celle du 15 août comporte au moins 4 célébrations à trois nocturnes : le dimanche, la fête de sainte Thérèse-Bénédicte de la Croix (9 août), la fête de saint Laurent (10 août) et la solennité de l'Assomption (15 août).

Vigiles sont prolongées, ce qui se fait comme le dimanche et les jours de solennité, par l'addition d'un 3<sup>e</sup> Nocturne. »<sup>20</sup>

Les fêtes sont désormais célébrées selon un rite à deux nocturnes avec additions du *Te Deum* en conclusion. La prolongation de la veillée, par l'addition d'un 3<sup>e</sup> nocturne et du chant de l'évangile, revient à équiper la fête à un dimanche ou à une solennité.

## Les genres musicaux

### *Les antiennes*

Lorsqu'on réunit les antiennes disponibles dans les différents livres disponibles avant le Concile (*AM* 1934, *AR* 1912 et divers Propres) on atteint un total d'environ 1000 antiennes disponibles.

L'ordonnance de *Liturgia Horarum* demandait le maintien de la plupart des antiennes disponibles en usage et la « production » d'environ 1000 antiennes supplémentaires, inédites.

Le travail supposait donc de rechercher dans les manuscrits médiévaux des mélodies d'antiennes correspondant aux textes de *Liturgia Horarum*.

Trois cas se sont présentés.

#### *1. Le texte de Liturgia Horarum a été chanté dans la tradition médiévale*

Et il se trouve dans les manuscrits avec une mélodie qui respecte les normes de la composition grégorienne.

Dans cette hypothèse, l'antienne a été acceptée purement et simplement. Ce cas s'est présenté de nombreuses fois, car les compilateurs de *Liturgia Horarum* connaissaient bien la tradition médiévale, principalement à travers la publication récente du *Corpus Antiphonarium Officii* de Dom R.-J. Hesbert<sup>21</sup>.

#### *2. Un texte équipollent a été chanté dans la tradition médiévale*

Le texte prévu par *Liturgia Horarum* n'a pas été chanté dans la tradition médiévale, ou bien la mélodie qui lui a été attribuée ne soutient pas la critique. Dans ce cas, on a cherché dans les manuscrits médiévaux une antienne dont le texte, bien que différent de celui de *Liturgia Horarum*, se rapprochait de celui-ci ou pouvait lui être substitué.

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<sup>20</sup> *Pro I et II Nocturnis, officium peragitur ut in dominicis et sollempnitatibus. Post ultimum responsorium II Nocturni, additur hymnum Te Deum laudamus, oratio conclusiva et acclamatio Benedicamus Domino.*

*In festis Domini in Calendario Generali inscriptis et in aliquibus festis, secundum iudicium abbatis, protrahendæ sunt Vigiliæ, quod fit ut supra, in dominicis et sollempnitatibus, cum III Nocturnis* (Ordinaire de l'office nocturne).

<sup>21</sup> R.-J. Hesbert, *Corpus Antiphonarium Officii III, Invitatoriae, antiphonæ*, Rome, 1968.

Parfois, il a été nécessaire de modifier légèrement le texte de l'antienne pour obtenir finalement une antienne adaptée à la circonstance liturgique et cohérente avec les principes de la composition grégorienne.

### 3. *Quelques compositions « néo-grégoriennes »*

Lorsque les deux recherches précédentes ont échoué, il est apparu nécessaire de « composer » une antienne, tirée du texte de *Liturgia Horarum* et reprenant des formules traditionnelles du répertoire grégorien.

Ce cas s'est présenté une cinquantaine de fois (sur un total d'environ 2000 antiennes), en particulier pour les évangiles des dimanches *per annum* de l'année B: l'évangile selon saint Marc n'a en effet pratiquement jamais été chanté dans la liturgie avant Vatican II.

Dans la mouvance des études grégoriennes de la seconde moitié du XX<sup>e</sup> siècle, la composition de pièces « néo-grégoriennes » est habituellement reçue comme peu critique et contraire aux principes d'authenticité historique. Il faut cependant reconnaître que depuis le VIII<sup>e</sup> siècle, ce genre de composition a été pratiqué dans toutes les régions et à toutes les époques.

Selon les centres (germaniques, français, aquitains ou italiens), ces adaptations ont été reçues avec un bonheur parfois discutable: il suffit d'étudier l'office et la messe de la Sainte Trinité pour constater que, très tôt, les lois les plus élémentaires de l'adaptation de la mélodie au texte liturgique ont été oubliées.

Les lois de la composition grégorienne étant aujourd'hui bien connues, il est possible de « composer » une mélodie qui permette au texte retenu de « sonner » comme une antienne traditionnelle et de s'intégrer dans l'ensemble du répertoire.

Ces adaptations – que le nouvel antiphonaire a tenu à réduire au strict minimum – témoignent paradoxalement de la vitalité de la mélodie grégorienne et de sa capacité à nourrir la prière liturgique de tous les temps.

### ***Les tons psalmodiques***

L'ensemble des tons psalmodiques avait commencé à faire l'objet d'une révision lors de la publication du *Psalterium monasticum* de 1981. Cette révision a été achevée.

Parmi les huit tons traditionnels, il faut noter le 3<sup>e</sup>, dont l'unique teneur est désormais fixée à *si*.

Et le 5<sup>e</sup>, qui reçoit dans certains cas une terminaison avec *si* bémol, selon la composition de l'antienne, conformément à la pratique de nombreux manuscrits médiévaux, et spécialement de la tradition germanique. Des transitions particulièrement disgracieuses, comme celle du *Magnificat* après l'antienne *O sacrum convivium* de la Fête-Dieu, seront ainsi désormais évitées.

Certaines communautés éprouveront peut-être une difficulté à mettre en œuvre ces deux terminaisons du 5<sup>e</sup> ton, dont la proximité mélodique peut paraître trop subtile. Si c'est le



cas, il sera possible de continuer à utiliser systématiquement la formule reçue par l'usage actuel (avec *si* bécarre).

Le 5<sup>e</sup> ton reçoit aussi un médiant solennelle mieux adaptée, distincte de celle du 2<sup>e</sup> et du 8<sup>e</sup> ton: on n'y entend plus le *si*.

Le ton II\* déjà proposé dans le *Psalterium monasticum* de 1981, recouvre désormais les antiennes du ton IVA de AM 1934.

Les tons archaïques C, D et E, ainsi que le ton IV\* voient leur application quasiment limitée à l'office ferial, conformément aux données des sources médiévales.

La terminaison du ton E (*tonus irregularis* de AM 1934) a été revue et calée sur une formule à deux accents. Dans la tradition médiévale, ce ton s'adaptait en effet aux dernières syllabes du verset d'une façon trop subtile pour la psalmodie chorale. L'adaptation systématique et atone aux quatre dernières syllabes, prévue par AM 1934, outre qu'elle ne reposait sur aucun fondement, suscitait de fréquentes confusions avec le 3<sup>e</sup> ton et faisait échapper cette mélodie aux lois de l'accentuation.

Le ton « pérégrin » est employé un peu plus souvent, en particulier dans le Sanctoral: la solennité de la Toussaint et la plupart des Communs font appel à une antienne du type *Sancti Domini* qui se chante à Laudes avec le cantique *Benedicite*. Proposé *ad libitum* pour deux antiennes des dimanches *per annum*, construites sur la seule quinte grave d'un 8<sup>e</sup> ton, il permettra aussi de chanter ces antiennes avec plus de confort.

Le ton appelé ton « pascal » dans AR 1912 est proposé *ad libitum* pour la psalmodie directe de Complies, au moins pour les octaves de Noël et de Pâques<sup>22</sup>.

### ***Les répons-brefs***

Les textes sont en très grande majorité ceux de *Liturgia Horarum*, sauf dans les cas où l'adaptation des mélodies s'est révélée difficile en raison de l'extrême brièveté ou de la longueur excessive de la réponse.

### ***Avent***

Il y a un ton unique, celui de l'AM de 1934. Sa mélodie a été revue. La teneur a été ramenée de *fa* à *mi*, et l'ornementation de la médiant légèrement modifiée. Toutefois, l'adaptation proposée par les plus anciens manuscrits étant particulièrement subtile, il a paru préférable, pour des raisons pratiques, d'unifier l'ornementation des quatre répons.

### ***Noël***

Le temps de Noël n'a pas de ton propre pour les répons-brefs. Selon les circonstances, on renvoie aux tons alléluïatiques (Noël et son octave), au ton du dimanche (Sainte Famille, Baptême) ou au ton simple du sanctoral (ferial avec versets à l'aigu).

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<sup>22</sup> Bien qu'absent d'AM 1934, ce n'est pas une nouveauté : de nombreuses communautés bénédictines l'ont adopté pour les Complies du dimanche.

## Carême

Il y a un ton principal, celui de l'AM de 1934. Sa mélodie a été légèrement revue: le *si* est bémol, conformément aux usages retenus dans l'ensemble de l'antiphonaire pour le 4<sup>e</sup> mode.

Le dimanche, aux 2<sup>e</sup> vêpres, un ton spécial est proposé, celui qui se trouvait dans l'AM 1934 pour le Sacré-Cœur: son texte est parfait pour la circonstance. La mélodie retrouve ainsi sa vraie place, puisqu'elle apparaît dans les manuscrits pour la Septuagésime, c'est-à-dire le début d'un temps de préparation à Pâques.

## Semaine Sainte

Les études récentes<sup>23</sup> ont montré que le ton proposé par AM 1934 était une reconstruction erronée. Une fois retranscrite exactement à partir des manuscrits bénéventains, sa mélodie apparaît beaucoup moins « intéressante ». Elle est cependant proposée *ad libitum* pour le dimanche, mais c'est le ton du Carême qui reste indiqué en premier lieu.

Selon l'usage de la liturgie romaine ancienne, que la tradition bénédictine a toujours suivi en ces jours, le répons-bref est remplacé par le *Christus factus est* à Laudes et à Vêpres des Jeudi, Vendredi et Samedi saints.

## Temps pascal

Pour ce temps, on a restauré la psalmodie alléluatique, qui respecte l'antique manière de chanter le psaume responsorial et la forme native du répons-bref.

Il y a deux tons, l'un festif, pour l'octave et les solennités, l'autre ferial, pour les autres jours. L'un et l'autre se trouvaient déjà dans AM 1934.

Bien que pendant l'octave, l'usage traditionnel soit de chanter le *Hæc dies* comme à la messe, on a proposé *ad libitum* un répons-bref alléluatique sur le même texte.

## Temps per annum

Il comporte trois tons.

Un pour le dimanche et un pour les solennités, qui se trouvaient déjà dans AM 1934.

Le répons-bref des fêtes se distingue de celui proposé dans AM 1934 par le fait qu'il reste en modalité archaïque, même pour le *Gloria Patri*.

## Sanctoral

Les mémoires et les fêtes reprennent le ton ordinaire de AM 1934, c'est-à-dire répons sur *fa* et versets sur *la*, avec ornementation simple.

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<sup>23</sup> D. SAULNIER, « La mélodie du répons-bref *De ore leonis* », *Etudes grégoriennes* 28 (2000), 167-170.

Pour les solennités, on propose le ton solennel déjà connu dans *AM* 1934, et commun avec le sanctoral<sup>24</sup>.

### *Office des Défunts*

L'office des Défunts étant désormais célébré comme un office ordinaire, il comporte des répons-brefs à Laudes et à Vêpres. La mélodie spéciale qui leur est appliquée est une adaptation de formules du mode archaïque de RE.

### **Les répons prolixes**

La tradition médiévale chantait un répons prolix à la place du répons-bref aux 1<sup>es</sup> Vêpres des solennités. Cet usage est étendu aux fêtes qui tombent un dimanche.

La plupart des répons prolixes édités dans *AM* 1934 sont conservés dans le nouvel antiphonaire, mais leur mélodie a été revue selon les exigences de la critique actuelle.

Les répons néo-grégoriens et les pièces tardives ou de musicalité contestable (Trinité, Fête-Dieu, Sacré-Cœur, S. Joseph, S. Benoît, Immaculée Conception) ont été remplacés par des compositions médiévales de qualité, dont le texte correspond bien au mystère célébré.

### **Les versets**

L'antiphonaire a tenu à maintenir l'usage du verset aux Heures majeures en raison de sa valeur musicale et de sa haute antiquité: il constitue dans la liturgie actuelle le plus ancien témoin du chant de réponse à la lecture. Le verset est donc proposé *ad libitum* au lieu du répons-bref après la lecture brève de Laudes et de Vêpres.

Il y a trois mélodies pour les versets.

Deux sont déjà connues de l'*AM* 1934: la mélodie simple des petites Heures et la mélodie mélismatique commune aux Laudes, aux Vêpres et aux Vigiles.

Une mélodie nouvelle est introduite, qui ne se trouve que dans un petit nombre de manuscrits. Son caractère archaïque a invité à la réserver à l'octave de Pâques et aux solennités du Temps pascal. Il est loisible de l'utiliser aussi pour la Fête-Dieu, où l'usage de la psalmodie alléluatique est traditionnel.

La mélodie proposée par les livres du XX<sup>e</sup> siècle pour la Semaine Sainte et l'office des Défunts, ainsi que le ton solennel contenu dans *AM* 1934 sont des adaptations tardives très étrangères à la tradition grégorienne. Elles n'ont pas été retenues.

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<sup>24</sup> Les tableaux de l'Atelier paléographique montrent qu'au Moyen Age, cette mélodie, artistiquement retouchée par dom Gajard, était réservée à la psalmodie pascalle.

## Principes de restitution musicale

### *Les difficultés*

L'édition d'un livre de chant liturgique fondé sur le répertoire grégorien amène à poser de nombreuses questions qu'ont dû affronter, plus ou moins consciemment, tous les éditeurs depuis le moyen âge<sup>25</sup>. Mais aujourd'hui, la connaissance que nous avons du répertoire, de son histoire et des lois de sa composition, tend à rendre ces questions plus aiguës.

La première difficulté qui s'est présentée venait de la confrontation entre les restitutions proposées par l'AM 1934 et près de 1000 antiennes nouvelles sorties directement des sources médiévales: celles de 1934 avaient été restituées selon les principes de l'époque, les nouvelles ne pouvaient ignorer la critique actuelle.

Il était donc nécessaire de reprendre l'ensemble des antiennes, les anciennes et les nouvelles, pour les soumettre à un processus homogène de restitution.

La deuxième difficulté venait de l'extrême variété entre les époques de composition de toutes ces antiennes.

Certaines se trouvent dans les premiers manuscrits médiévaux, y compris les manuscrits sans notation musicale qui remontent au IX<sup>e</sup> siècle. D'autres ont été composées au cours des siècles qui suivent immédiatement (X<sup>e</sup> et XI<sup>e</sup> s.). Ce sont des antiennes locales ou régionales qui ont parfois reçu une diffusion plus large. D'autres encore ont été composées au XII<sup>e</sup> siècle, dans un centre particulier. Ensuite, un petit nombre d'antiennes ont été composées plus tardivement: ce sont des compositions purement locales, qui constituent généralement le patrimoine d'un centre unique. Enfin, les Propres diocésains ou religieux élaborés dans le cadre de la revalorisation du chant grégorien dans la première moitié du XX<sup>e</sup> siècle, donc très marqués par la composition « néo-grégorienne », fournissent à notre projet un nombre notable d'antiennes. Un apport important qui assure d'ailleurs la connexion entre le nouveau livre et la tradition vivante.

Il est nécessaire d'ajouter que le monde des praticiens du chant grégorien se divise, quant à lui, assez spontanément selon deux orientations dominantes: ceux qui souhaitent une continuité matérielle avec ce qui se chantait avant le Concile, et ceux qui demandent une restitution et une édition de textes et de mélodies plus conformes aux exigences de la critique contemporaine. Les deux orientations sont légitimes: la première parce qu'elle répond à un souci pastoral lié à la mémorisation du répertoire par les communautés et les chorales, l'autre parce qu'elle s'appuie sur la demande explicite de Vatican II de proposer une édition plus critique des livres de chant grégorien publiés depuis la restauration de saint Pie X<sup>26</sup>.

### *Les choix de restitution*

Devant ces difficultés, l'Atelier de paléographie musicale a effectué les choix suivants.

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<sup>25</sup> On pourrait évoquer, par exemple, les compilateurs de l'office des Chartreux, la réforme de Guillaume de Volpiano, ou bien la préparation de l'antiphonier de Paris par l'abbé Lebeuf.

<sup>26</sup> *Sacrosanctum concilium*, n. 117.

### *Les antiennes qui se trouvent dans les plus anciens manuscrits*

Ici, la référence a été choisie dans le manuscrit dit « de Hartker », c'est-à-dire l'antiphonaire de l'office contenu dans le manuscrit 390-391 de la Stiftsbibliothek de Saint-Gall. Copié aux alentours de l'an 1000, il constitue pratiquement le plus ancien témoin neumé du répertoire de l'office.

A quelques rares incertitudes près, la comparaison avec plusieurs autres manuscrits a permis d'établir la mélodie consignée par les neumes de ce manuscrit, reconnu par l'ensemble de la critique pour sa richesse en compositions, sa cohérence dans le vocabulaire grégorien, sa régularité et sa précision dans l'édition.

D'autres choix auraient été possibles. Celui-ci s'inscrit dans la ligne des choix effectués depuis quarante ans par les amateurs comme par les spécialistes pour les chants du Propre de la messe.

Dans quelques cas très rares (moins de 1%), la version probable de ce manuscrit a été modifiée en raison de la difficulté d'intonation qu'une formule pouvait présenter pour une oreille contemporaine<sup>27</sup>.

### *Les antiennes de la tradition postérieure*

Ces antiennes se répartissent facilement en deux catégories.

Celles qui respectent spontanément l'esthétique traditionnelle de la composition grégorienne ont été introduites sans modification.

Les autres, qui présentent une irrégularité de composition surmontable, ont été corrigées selon les lois que « Hartker » applique aux formules de l'office.

### *Les antiennes tardives ou « néo-grégoriennes »*

Ces antiennes, qui souffrent de profondes irrégularités dans leur composition (essentiellement des incohérences entre texte et mélodie ou dans le vocabulaire modal), ou dans lesquelles se rencontrent des passages d'intonation difficile ou disgracieuse, ont été corrigées, voire partiellement recomposées, pour entrer, sinon dans le style exact des compositions de « Hartker », au moins dans le vocabulaire des antiennes de l'AM 1934, bien connu des chanteurs de la tradition vivante.

## **Les nouveautés musicales du projet**

### *La qualité du si.*

Lorsqu'on compare l'AR 1912 et l'AM 1934, on est frappé du nombre de *si* bémol qui ont été transformés en *si* bécarre. En étudiant les tableaux réalisés sous la direction de Dom

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<sup>27</sup> Ces quelques exceptions n'ont pas été arrêtées sur la base du goût des éditeurs, mais sur le conseil et l'expérience de chanteurs et de maîtres de chœur de monastères bénédictins. Voir, par exemple : *A/ Quid mihi et tibi*, *A/ Ultimo festivitatis die*, *A/ Vobis datum*.

Gajard, on peut se rendre compte que c'est lui qui, au dernier moment, c'est-à-dire sur les épreuves de l'*AM* 1934, a biffé de sa main de nombreux *si* bémol pour les « transformer » en *si* bécarre.

Pourquoi a-t-il fait cela?

Il y a plusieurs raisons.

La première consiste en une interprétation erronée des manuscrits italiens et surtout bénéventains. Ces manuscrits ne font pas de différence entre *si* bémol et *si* bécarre. Ne connaissant pas le signe du bémol, ils écrivent *si* sans autre précision et font confiance pour le reste à la mémoire des chanteurs. Comme par ailleurs ce sont des manuscrits très fiables pour les teneurs *si* et *mi* des 3<sup>e</sup> et 4<sup>e</sup> modes<sup>28</sup>, Dom Gajard a cru que l'absence du signe bémol était pour eux une manière de témoigner en faveur du *si* bécarre.

La deuxième semble correspondre à un goût de l'époque: pour affirmer le caractère original du chant médiéval, certains ont été tentés de lui donner une couleur exotique, inouïe.

Mais la comparaison des manuscrits médiévaux montre que c'est souvent l'édition Vaticane due à Dom Pothier (1912) qui avait raison sur ce point, en accord avec la tradition monastique (Saint-Denis, Saint-Maur des Fossés, Metz) et une partie de la tradition germanique (Saint-Georges de Willingen, Aix-la-Chapelle, Utrecht) et les antiphonaires de Solesmes, de Dom Guéranger jusqu'en 1934.

De nombreuses antiennes du nouvel antiphonaire retrouveront donc le *si* bémol traditionnel, surtout dans le 1<sup>er</sup> et le 4<sup>e</sup> modes, mais aussi, parfois de façon un peu plus inattendue, en 8<sup>e</sup> mode et même exceptionnellement dans quelques antiennes du 3<sup>e</sup> mode, où il contraste avec le *si* bécarre architectural.

### *Les deux terminaisons du 5<sup>e</sup> mode*

Dans la plupart des manuscrits germaniques, le 5<sup>e</sup> ton est donné avec un *si* bémol dans sa terminaison. Selon les antiennes de ce mode, c'est soit le *si* bécarre soit le *si* bémol qui domine dans la composition. Pour respecter cette donnée, la terminaison est indiquée soit avec le *si* bécarre (terminaison **a**) soit avec le *si* bémol (terminaison **a2**).

### *Une mélodie pascal pour les versets*

La mélodie reçue pour le verset de Vêpres ou de Laudes récite sur *fa* et se termine sur *ré*. Les études montrent qu'historiquement a existé pour ce verset une mélodie plus archaïque, dans laquelle la récitation était elle aussi sur *ré*. Cette mélodie archaïque a été restaurée et choisie pour les versets de l'octave de Pâques et des solennités du Temps pascal.

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<sup>28</sup> J. GAJARD, « Les récitations modales des 3<sup>e</sup> et 4<sup>e</sup> modes dans les manuscrits bénéventains et aquitains », *Etudes grégoriennes* 1 (1954), p. 9-46.

### *Le chant des répons-brefs*

L'enracinement du répons-bref, c'est la psalmodie responsoriale, presque totalement dissimulée par l'exécution donnée de nos jours au répons-bref. A l'origine du répons-bref, le soliste ne chantait pas la réponse, mais la suscitait directement de l'assemblée qui « répondait » ainsi à son chant. Il a paru opportun de restaurer cette exécution traditionnelle. Mais, vu le nombre important de répons-brefs chantés dans l'office actuel, était-il raisonnable de demander aux communautés de mémoriser toutes les réponses et de savoir les rendre spontanément à la première invitation du chantre? Par ailleurs, certains enchaînements imprévus entre le *Gloria Patri* et la réponse sont susceptibles de gêner les fidèles, par exemple:

*Gloria Patri et Filio et Spiritui Sancto R/ Quia peccavi tibi.*

*Gloria Patri et Filio et Spiritui Sancto R/ Iniquitas terræ*

Aussi a-t-on choisi un compromis: la manière native de chanter le répons-bref a été restaurée pour la psalmodie alléluïatique du Temps pascal, et la manière plus récente conservée le reste de l'année.

### *Une nouvelle forme musicale : le tropaire*

Le soir de Pâques, à Vêpres, et pendant toute l'octave, le nouvel antiphonaire propose une nouvelle forme musicale pour le psaume pascal 113A. Après l'antienne *Ite nuntiate*, du 4<sup>e</sup> mode, le psaume est chanté sur une psalmodie à 4 teneurs, avec réponse alléluïatique à chaque verset, et reprise de l'antienne à la fin. La mélodie de ce chant nous est transmise par les livres de l'Eglise de Rouen. La forme musicale du tropaire, traditionnel en Orient, a été choisie par *Liturgia Horarum* pour le cantique du Nouveau Testament de Vêpres.

### *La régularisation du ton irrégulier*

Cette nouveauté a été présentée plus haut, à propos des tons psalmodiques.

### *Quelques accentuations inédites*

Il arrive parfois que la mélodie grégorienne semble contredire l'accentuation du mot latin. Cela se produit lorsque l'accentuation « officielle » d'un mot a changé au cours de l'histoire.

C'est le cas, par exemple, du mot *mulieres* ou de ses dérivés, accentué par les grammairiens sur sa deuxième syllabe *li*. Lorsque le compositeur grégorien met ce mot en musique, il l'accentue clairement sur la 3<sup>e</sup> syllabe, comme dans les antiennes *Mulieres sedentes ad monumentum* (Samedi Saint), ou *Inter natos mulierum* (saint Jean Baptiste).

Selon un principe qui a déjà été mis en œuvre partiellement dans l'édition vaticane du chant de la Passion (1989), nous avons alors omis de préciser l'accent grammatical du

mot. Cet usage permet d'éviter une opposition entre texte et mélodie, toujours étrangère à l'esprit de la composition grégorienne.<sup>29</sup>

Voici les principaux cas où l'antiphonaire omet ainsi de préciser l'accent grammatical du mot: *De sub pede Agni... emanat, Dum steteritis, Eloi Eloi lama sabachtani, Exortum... tenebris, Inter natos mulierum, Intravi... cathedras, Ioseph ab Arimathaea, Mulieres sedentes, Nemini dixeritis, Nolite iudicare... iudicaveritis, Nuptiae quidem... inveneritis, Occidit autem Iacobum, Oculis ac manibus... intentus, Sacerdos Dei Martine<sup>30</sup>, Si manseritis in me, Vidi supra montem... emanat.*

## Edition et principes de lecture musicale

### *Le contexte*

Le xx<sup>e</sup> siècle marque un épanouissement du mouvement de renouveau du chant grégorien préparé par les recherches du xix<sup>e</sup> siècle. De fait, il a été dominé par les principes éditoriaux de Solesmes: une notation carrée sur quatre lignes, héritée des notations françaises des manuscrits du xiv<sup>e</sup> siècle, dessinée par dom Pothier, ornée par la suite de « signes rythmiques » liés à la théorie exposée par dom Mocquereau dans *Le nombre musical grégorien*, signes progressivement revus sous l'influence des recherches de dom Cardine.

Les dernières décennies du xx<sup>e</sup> siècle ont vu l'apparition et le succès d'éditions simplifiées: la notation carrée, dépourvue des « signes rythmiques », est surmontée d'une reproduction des neumes des manuscrits médiévaux les plus anciens<sup>31</sup>.

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<sup>29</sup> « Au sujet de l'accent à écrire sur les mots hébreux, on ne peut pas toujours l'imprimer sans risquer de mettre en opposition l'accent du texte littéraire et celui de la mélodie. Loin d'introduire une divergence gênante, notre manière de faire montre nettement le rapport des deux accentuations, qui doivent être respectées l'une et l'autre, suivant le génie d'une langue et le choix des compositeurs, transmis par les manuscrits. Trois cas sont à envisager.

Lorsque le mot hébreu passe à l'unisson, on ne met pas d'accent sur les disyllabes, selon l'usage courant. Le chantré averti sait néanmoins qu'il doit accentuer *Iesús* (et même *Iesúm*), comme il le fait pour *Ioséph* et *Cedrón*. Sur les trisyllabes et au delà, on écrit l'accent originel et authentique sur la dernière syllabe.

Si le mot hébreu se rencontre sur une formule mélodique de cadence, et si cette formule s'accommode de l'accentuation sur la dernière syllabe, on écrit l'accent sur la dernière syllabe.

Si la formule mélodique n'admet pas cette accentuation, on ne la déforme pas. La mélodie fait accentuer à la manière latine, et on n'écrit aucun accent sur le mot hébreu, quel qu'il soit.

Ainsi, il n'y a jamais de contradiction entre l'accentuation écrite et l'accentuation imposée par les formules mélodiques. » B. ANDRY, « Le chant liturgique de la Passion », *Etudes grégoriennes* 29 (2001), p. 123.

<sup>30</sup> Les antiennes de l'office de saint Martin comportent de nombreuses « erreurs » d'accentuation, phénomène rare dans les offices anciens.

<sup>31</sup> L'édition du *Graduale triplex* de 1979, universellement répandue, en fournit un exemple emblématique.



Comment positionner le nouvel antiphonaire face à cette dualité?

Nous avons choisi un parti qui demande quelques explications.

### ***Les choix éditoriaux de l'antiphonaire***

Le parti éditorial retenu a été celui d'une édition analogue à l'Édition vaticane de 1912 (notes carrées sur quatre lignes, avec quilisma, quart de barres, demi-barres et barres), mais enrichie des signes neumatiques introduits progressivement par dom Gajard et dom Claire dans les éditions de l'*AM* 1934 et de l'*LH* 1983, c'est-à-dire:

- l'oriscus et ses dérivés,
- la stropha,
- la bivirga et la trivirga,
- le trigon,
- les liquescences augmentative et diminutive,
- les graphies *initio debilis*.

L'usage de la virgule de phrasé (d'un calibre inférieur au quart de barre) a été notablement étendu. Le principe éditorial de la coupure neumatique a été conservé.

Les répons prolixes, les graduels *Christus factus est* et *Haec dies* sont surmontés d'une reproduction en fac-similé des neumes des premiers manuscrits de Saint-Gall (Stiftsbibliothek 390-391 et 359).

### ***Neumes et « signes rythmiques »<sup>32</sup>***

On a pris l'habitude d'appeler ainsi trois signes ajoutés par les éditions de Solesmes aux livres de chant du XX<sup>e</sup> siècle: le point *mora*, l'épisème vertical et l'épisème horizontal.

Ces trois signes ont été abandonnés dans notre édition pour les raisons suivantes.

Le point *mora* et l'épisème vertical ne correspondent à aucune donnée traditionnelle du chant grégorien. Ils n'apparaissent dans aucun manuscrit médiéval et n'ont été introduits dans les éditions de Solesmes que pour promouvoir une théorie rythmique du chant grégorien (basée sur les considérations du *Nombre musical grégorien*), dont le caractère obsolète a été depuis longtemps démontré. Bien plus, ils se sont révélés en contradiction avec les principes élémentaires de lecture des neumes médiévaux. Plus précisément, cette théorie rythmique, dans la mesure où elle inflige une distorsion rythmique aux mots et aux phrases chantées, apparaît en contradiction avec les principes élémentaires de composition de la musique liturgique, qui repose fondamentalement sur le service du texte sacré.

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<sup>32</sup> L'expression, attribuée aux épisèmes et au point-mora, est gravement ambiguë : elle semble signifier que ces signes indiqueraient le rythme. Or, ces signes ne le font pas. Le rythme fondamental du chant grégorien est donné par la déclamation du texte et la marche de la mélodie. Les signes ajoutés aux neumes médiévaux n'indiquent pas le rythme mais d'infimes nuances d'agogique, voire des ornements vocaux, accessibles seulement à des spécialistes chevronnés.

L'épisème horizontal n'apparaît que dans deux ou trois manuscrits médiévaux de l'office sur les quelques centaines de documents qui nous sont parvenus. Ce n'est pas un signe rythmique, mais un signe expressif. Il n'informe pas le chanteur sur le rythme élémentaire; il précise seulement – et encore de façon très ambiguë pour un chanteur du XX<sup>e</sup> siècle<sup>33</sup> – une nuance infime du rythme (ce que les musiciens appellent depuis un siècle l'agogique).

La plupart des chœurs amateurs sont dans l'incapacité de produire des nuances aussi subtiles, réservées à des solistes exercés; et l'interprétation exagérée qu'ils en donnent les amène finalement à une déformation du rythme fondamental de pièces grégoriennes aussi simples que les antiennes, basé sur la déclamation du texte et la marche de la mélodie.

C'est pour cette raison que nous avons choisi d'y renoncer, conformément au principe exposé à la fin de la préface du *Liber hymnarius*:

« Les principes exposés ici découlent de la parfaite adéquation du texte sacré et de la mélodie grégorienne. C'est pourquoi ceux qui chantent en s'efforçant de respecter la diction latine, possèdent par le fait même la plus grande partie de ce qui est requis pour bien exécuter le chant grégorien. »<sup>34</sup>

Avant d'arrêter ces choix, nombre de pièces ont été expérimentées auprès de diverses communautés et chorales, et au cours de sessions réunissant des maîtres et maîtresses de chœur de monastères. Cette démarche a permis de maintenir un contact constant entre les exigences de la pratique, les requêtes de la critique musicologique et celles de la pastorale liturgique.

Il apparaît immédiatement à tous ceux qui l'expérimentent que l'essentiel de ces petites antiennes se trouve, selon l'intuition de dom Gajard, dans « la ligne ».

« Une ligne très pure de sons syllabiques, juste ce qu'il faut pour que le texte soit prononcé... Une petite montée, suivie de sa détente, une toute petite protase, suivie de son

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<sup>33</sup> La logique des scribes médiévaux diffère profondément de celle des modernes éditeurs de partition. Le signe ajouté (épisème) par un copiste médiéval n'est pas destiné à être lu par le chanteur et encore moins interprété par lui. Attribuer aujourd'hui à un tel signe une valeur prescriptive, c'est entrer directement en contradiction avec l'intention des compositeurs et des scribes. Malheureusement, tout, dans l'éducation musicale classique nous y pousse...

<sup>34</sup> *Huius proemii dispositiones ex perfecta adaequatione textus sacri cum melodia gregoriana defluunt. Propterera qui cantando dictioni latinæ sedulam dat operam, ipso facto iam potitur requisitis plurimis ad cantilenam gregorianam recte exsequendam.* *Liber hymnarius*, Solesmes 1983, p. xvi. Il est savoureux de penser que c'est dom Cardine, le fondateur de la sémiologie grégorienne, qui a expressément demandé l'insertion de ce texte dans la préface !

apodose, et c'est tout; quelques notes ont suffi. Aucune fioriture, aucune recherche d'effet. Rien que de la ligne. »<sup>35</sup>

Ligne de la parole, d'abord, ligne de la musique ensuite. Il n'est pas plus besoin de signes rythmiques que de neumes paléographiques pour donner une juste interprétation de ces antiennes.

On ne pourrait raisonner ainsi dans les pièces ornées, comme les répons prolixes et les graduels de l'office<sup>36</sup>. Là, le style mélismatique et la complexité des développements mélodiques exigent des repères. A peu près partout dans le monde aujourd'hui, ceux qui pratiquent ce répertoire orné se réfèrent au *Graduale Triplex*, dans lequel l'écriture mélodique de la Vaticane est éclairée par les neumes des plus anciens manuscrits. C'est pourquoi les pièces les plus ornées de notre édition de l'antiphonaire (répons prolixes, *Christus factus est* et *Hæc dies pascal*) sont ornées de neumes médiévaux.

Ces neumes ne sont pas destinés à tous les chanteurs, dont beaucoup dans les monastères pratiquent le chant par mémorisation et par imitation. Par contre, ils seront utiles aux chefs de chœur et aux amateurs avertis en leur fournissant des indications objectives sur lesquelles fonder leur interprétation.

### **Adaptations et pédagogie**

Un livre de cette importance, destiné à de multiples et diverses adaptations, mériterait d'amples *prænotanda*. Nous n'avons pas voulu alourdir l'ouvrage, ni surtout en retarder la publication: ces mélodies étaient attendues depuis trente ans. Il importait de les mettre à la disposition et des communautés.

Aussi les « *Prænotanda* » se limitent-ils aux textes législatifs promulgués pour la Confédération bénédictine dans le cadre du *Thesaurus* de 1976. Ces textes se recommandent par une doctrine qui puise abondamment aux deux sources de la Sainte Règle et de *Liturgia Horarum*, même si leur latinité se ressent parfois du contexte un peu urgent dans lequel ils ont été publiés.

L'*AM* dont la publication commence en 2005 représente une innovation considérable à bien des points de vue:

- liturgiquement, par la rencontre entre *Liturgia Horarum* et la tradition bénédictine grégorienne,
- musicalement, par l'introduction de près de 1000 antiennes nouvelles et par un parti rénové de la restitution des mélodies,
- esthétiquement, par les modifications mélodique et l'allure plus spontanée du rythme.

Sa mise en œuvre supposera donc des adaptations, en fonction de chaque communauté, et une pédagogie progressive.

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<sup>35</sup> *Les plus belles mélodies grégoriennes commentées par Dom Gajard*, Solesmes, 1985, p. 25.

<sup>36</sup> Les hymnes constituent encore une autre catégorie. Certains signes sont nécessaire pour y traduire le rôle essentiel joué par la quantité.

## *Les adaptations*

Il s'agit essentiellement de choix. Dans de nombreuses circonstances, l'antiphonaire laisse une large initiative aux communautés:

- la distribution des psaumes de Prime,
- le choix entre répons-bref et verset,
- la place de l'hymne,
- les antiennes propres aux petites Heures des jours de fête (et même pour les mémoires),
- les antiennes évangéliques des dimanches de Carême,
- les antiennes propres des dimanches du Temps pascal,
- les antiennes bibliques des 1<sup>es</sup> Vêpres des dimanches *per annum*.

Autant de choix qui nécessiteront et stimuleront la réflexion des communautés, et pourront être à l'origine d'un véritable renouveau de la célébration chantée de l'*Opus Dei*.

## *La pédagogie*

L'adoption du nouvel antiphonaire gagnera aussi à être progressive. L'échelonnement de la publication en trois volumes sur deux ans et demi ira dans ce sens.

Ce ne sont pas tant les antiennes nouvelles qui feront difficulté, mais les minimales variantes mélodiques par rapport aux versions reçues depuis 70 ans. Un délai sera nécessaire pour les mémoriser et se les approprier.

Souvent, il sera prudent de n'adopter que progressivement les choix proposés.

Par exemple, on pourra retarder l'adoption des antiennes propres des petites Heures des solennités ou des dimanches de Carême, jusqu'au jour où les antiennes des Heures majeures seront bien connues.

Si nécessaire, on pourra aussi différer l'adoption des deux terminaisons du 5<sup>e</sup> mode: avec l'habitude des différences de sonorités, le besoin s'en fera sentir progressivement<sup>37</sup>.

Surtout, il sera nécessaire d'effectuer une catéchèse approfondie à partir des nouveaux textes introduits, en montrant leur connexion avec le temps liturgique et le mystère célébré. Autant de tâches qui reviennent aux maîtres et maîtresses de chœur, mais aussi à ceux qui, dans l'enseignement ou dans la prédication, ont reçu la charge de transmettre les valeurs de la liturgie.

Ce sera l'occasion de promouvoir une catéchèse renouvelée de la Liturgie des Heures et de l'année liturgique.

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<sup>37</sup> La nuance entre les deux terminaisons est tout le contraire d'un "luxe", car elle est fondée dans la composition de l'antienne. Il y aurait peut-être plus de risque à l'ignorer qu'à affronter résolument les difficultés de l'apprentissage.

## Remerciements

Il y aurait de nombreuses personnes à remercier au moment de livrer ce nouveau livre au chant et... à la critique.

Au premier rang, se trouve bien sûr le père abbé de Saint-Pierre de Solesmes dont l'engagement personnel, aux heures stratégiques, a été garant de l'issue finale du projet. La communauté a consenti pour ce travail un investissement qui ne se mesure pas seulement en termes de budget. Plusieurs moines de Solesmes ont apporté une contribution directe à l'une ou l'autre des phases du travail<sup>38</sup>.

Mais la plus élémentaire reconnaissance recommande de mentionner spécialement:

Le T.R.P. dom Notker Wolf, Abbé Primat, qui a apporté un soutien enthousiaste et décisif à l'entreprise.

Le R.P. Jean Evenou, pour ses conseils et sa relecture bienveillante et efficace.

Dom Claude Gay, dont la compétence garantit une révision de qualité pour plusieurs centaines d'antiennes tardives.

Le fr. André Payelle, pour la saisie informatique et le calibrage de près de 2000 pièces.

Dom Jacques de Préville, pour sa contribution à l'édition du psautier.

M. Sarunas Visockis<sup>39</sup>, pour sa collaboration quotidienne et compétente depuis 1998.

Le regretté Dom Rupert Fischer († 2001), le Professeur Heinrich Rumphorst, et M. Dominique Crochu pour leur aide concrète et leurs conseils musicologiques.

Le T.R.P. Jean Pierre Longeat (Ligugé), S. Mikael Ramonet (Kergonan), S. Isabelle de la Source (Dourgne), M. Giedrius Gapsys et Mme Asta Timukaite-Lemiesle, pour leurs relectures attentives.

Les personnes et les communautés qui ont accepté de « tester » les nouvelles versions mélodiques, et spécialement la Communauté Saint-Martin et M. l'abbé Thomas Diradourian.

Enfin, c'est grâce à l'ingéniosité de M. Gilles Couderc, de Normandie-Roto, que ce long travail a pu aboutir jusqu'aux plaques des rotatives.

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<sup>38</sup> Notamment les frères Dominique Croizé et Xavier Battlo, pour la confection de tableaux comparatifs ; le fr. Olivier Guillou, pour la copie manuscrite d'antiennes et de répons et le contrôle des timbres du « IVA » et du 8<sup>e</sup> mode ; dom Marcel Burlat, dom Jean Mallet, dom Paul Debout et le fr. Jean Meunier, pour diverses relectures.

<sup>39</sup> C'est à M. Sarunas Visockis qu'on doit notamment l'exceptionnelle qualité de reproduction des neumes de Saint-Gall dans les répons prolixes, la plus grande part de la mise en page, ainsi que les orientations fondamentales de l'édition informatique.

Que tous soient remerciés d'avoir contribué généreusement à la venue au jour d'un  
« chant nouveau pour le Seigneur »!

fr. Daniel Saulnier

Ces pages sont une partie d'un dossier sur l'antiphonaire, destiné à être publié dans les  
*Etudes grégoriennes* de 2005. Elles sont aussi disponibles sur la page web de l'Atelier de  
paléographie: <http://palmus.free.fr>

#### Abréviations

*AR: Antiphonale Sacrosanctæ Romanæ Ecclesiæ*, Rome, 1912.

*AM: Antiphonale monasticum pro diurnis Horis*, Tournai, 1934.

APPENDIX 2: Un nouvel antiphonaire monastique  
by  
Daniel Saulnier  
Études grégoriennes, Vol. XXXIII (2005), pp.153-180  
(Excerpt tr. by Columba Kelly)

[p. 174] The 20<sup>th</sup> century marked a flowering of the movement for the renewal of Gregorian chant prepared for by the research of the 19<sup>th</sup> century. In fact, it was dominated by the editorial principles of Solesmes: a square note notation on four lines, inherited from the French notations of the manuscripts of the 14<sup>th</sup> century, designed by Dom Pothier, then decorated by a number of “rhythmic signs” that were tied to the theory presented by Dom Mocquereau in *Le nombre musical grégorien*.

The last decades of the 20<sup>th</sup> century have seen the appearance and the success of simplified editions, always with square notes, lacking the “rhythmic signs” and supplemented by the reproduction of neumes from the most ancient manuscripts. [footnote 30: The edition of the *Graduale triplex* of 1979, universally recognized, is an example]

How does one position the new antiphonal in the face of this duality?  
We have chosen a position that demands some explanations.

### **The editorial choice for the antiphonal**

The editorial part that has been retained is that of an edition that is analogous to the Vatican edition of 1912 (square notes on four lines, with the Quilisma, quarter bars, half bars and full bars), but enriched with the neume designs introduced progressively by Dom Gajard and Dom Claire in the editions of the *Antiphonale monasticum*, 1934 and the *Liber hymnarius*, 1983, that is to say:

- the orsiscus and its derivatives,
- the stropha,
- the bivirga and the trivirga,
- the trigon,
- the augmentative and diminutive liquescentes,
- the graphics called *initio debilis*.

### **Neumes and “rhythmic signs”**

[footnote 31: the expression, attributed to episemas and the point-mora, is gravely ambivalent: it seems to signify that these signs indicate the rhythm. However, these signs do not do so. The fundamental rhythm of Gregorian chant is given by the declamation of the text the movement of the melody. The signs added to the medieval neumes do not indicate the rhythm, but the tiny agogic nuances. They are vocal ornaments, accessible only to the experienced professional singer.]

One has developed the habit of also calling “rhythmic signs” the three signs added by the Solesmes editions to the chant books of the 19<sup>th</sup> century: the point-*mora*, the vertical episema and the horizontal episema.

These three signs have been abandoned in our edition for the following reasons.

The point-*mora* and the vertical episema do not correspond to any traditional given of Gregorian chant. They do not appear in any medieval manuscript. They were only introduced in the Solesmes editions for the sake of promoting a rhythmic theory of Gregorian chant (that of the *Nombre musical grégorien*), whose obsolete character has been demonstrated for quite some time now. Moreover, it has been shown to be in contradiction to an elementary reading of the medieval neumes. More precisely, this rhythmic theory, in the measure that it inflicts a rhythmic distortion on the sung words [p.176] and phrases, shows itself to be in contradiction with the basic principles of composition for liturgical music. These principles rest fundamentally on their being at the service of the sacred text.

The horizontal episema only appears in two or three medieval manuscripts of the Divine Office of the several hundred that we have investigated. It is not a rhythmic sign, a sign that would inform the singer about the basic rhythm. It precisions only a tiny nuance of the rhythm, and even that it does in a very ambiguous manner for a singer of the 20<sup>th</sup> century. [footnote 32: The logic of medieval scribes differs profoundly from that of modern editors of a music score. The sign (episema) added by a medieval copyist was not destined to be read by the singer and even less interpreted by him. To attribute such a prescriptive value to such a thing today, is to enter directly into contradiction with the intention of the composers and of the scribes; mais toute notre formation musicale nous y pousse :...] It is a nuance that musicians today call agogic.

The majority of amateur choirs are incapable of producing these ever so subtle nuances, nuances reserved for experienced soloists. The exaggerated interpretation these groups give to the signs, in the end, leads to a deformation of the fundamental rhythm of Gregorian chant pieces that are quite simple, such as the Office antiphons that are based on the declamation of the text and the movement of the melody.

It is for this reason that we have chosen to renounce them, in conformity with the principle given by Dom Cardine at the end of the preface to the *Liber hymnarius*:

“The principles given here flow from the perfect correspondence of the sacred text with the Gregorian melody. It is for this reason that whoever sings by making oneself respect the Latin diction, by that very fact, possesses most of what is required to perform well a Gregorian chant.” [footnote 33: the Latin text taken from the *Liber hymnarius*, Solesmes 1983, p. xvi. It was the founder of Semiology himself who insisted on the insertion of this text in the preface!]

[p.177]: It will become immediately apparent to those [who sing these antiphons] that what is essential in these little antiphons is found, according to the intuition of Dom Gajard, in “the [melodic] line.”

“A very pure line of syllabic sounds, just what is necessary for pronouncing the text ... a little intensification [montée], followed by its relaxation, a little protasis, followed by its apodosis, and that is all; a few notes suffice. No embellishment, no searching for effect. Nothing but the line.” [footnote 34: *Le plus belle melodies grégoriennes commentées par Dom Gajard*, Solesmes, 1985, p.25]

[All that is necessary is] the line of the [spoken] word, first of all, followed by the line of the music. There is no longer a need for rhythmic signs, nor for the paleographic



neumes, in order to interpret these antiphons. One cannot also reason in the same way for the prolix responses and the graduals of the Divine Office. There, the melismatic style and the complexity of the melodic developments demand some reference marks. Today, in almost every place in the world, those who sing this ornate repertory refer to the *Graduale Triplex*, in which the melodic writing of the Vatican edition is clarified by the neumes from the ancient manuscripts. It is for this reason that the more ornate pieces of our edition of antiphonal (the prolix responses, the *Christus factus est* and the *Haec dies pascal*) are provided with the medieval neumes.

These neumes are not for the use of all the singers, since many in monasteries sing the chant from memory or by imitation. On the other hand, these will be useful for choirmasters and informed amateurs in furnishing them with objective indications on which to base their interpretation.

### APPENDIX 3: The Nature of Rhythm

Excerpts from Maurin, Bernard, (2003). “Bases pour une anthropologie musicale sur le rythme musical.” *Études Grégoriennes* XXXI: 151-170.

(p.155): To lay the foundation for an anthropology of rhythm, one must start from anthropology itself, that is to say, from how the human brain functions. The anthropologist Father Marcel Jousse (1886-1961) has given us the key for resolving these difficult problems. It was only from him that I found the solution to the problem of rhythm, and he wasn't even a musician! The first chapter (pp.41-200), entitled “Rhythm,” of the first volume of his work *anthropologie du Geste* (Ed. Gallimard, 1976) gives incontrovertable proof.

(p.158): Following Jousse, one can affirm that the nature of rhythm (e.g. musical rhythm) is an explosion of a three-phased energy that has a preparation, a summit/climax and a relaxation, or dissipation. Rhythm in all the languages of the world is also, first of all, a rhythm of intensity, only then is it a rhythm of duration, of height (pitch) and of timbre.

(p.161): ... rhythm has always presented itself, not as an “élan/repos”, but as an élan-preparation of an energy that is springing toward a summit and then progressively dissipating itself in a “repos.” This energy curve necessarily includes an implied dynamism, tied to the energy.

(p.162): ... rhythm is basically an energy in three phases, of the which the second expresses the climax [the “exploding” of the energy].

(p.168): This view of rhythm is not compatible with the method of Dom Mocqereau. ... The so-called “Method of Solesmes” is in fact only that of Dom Mocqereau and Dom Gajard. ... Almost from the moment of its foundation in 1833 and before the beginning of the research in 1856, the monks of Dom Guéranger have always, to this day, sung the Latin accent with intensity, something that was very new at that time. Volume VII of the *Paleographie musicale*, which contains the rhythmic synthesis of Dom Mocqereau (a synthesis that was not accepted by Father de Santi, Dom Pothier and Peter Wagner) dates from 1901. The first volume of the “Nombre musical grégorien” dates from 1908, the year the Vatican edition of the chants was published. Later, Dom Cardine will express the incompatibility between this (Mocqereau's) conception of the basic unit of time and what he had learned from his paleographic studies (*Sémiologie grégorienne*, pp. 10 and 12). Above all, Cardine restored to the Latin accent the essential role of being the rhythmic pole. He did this without a direct confrontation with his predecessor (cf. *Première année de chant grégorien*, pp. 34-35). At present, all chant specialists, since 1970, including those at Solesmes, have abandoned the rhythmic method of Dom Mocqereau. At the same time, it is surprising to see the prestige that Dom Mocqereau enjoys to this day among such important musicians as Messiaen (*Traité du Rythme*, vol. IV) and in bibliographies dedicated to rhythm (Pacznski, ed. Zurfluh 1988).

(p.169): ... From the beginning of the twentieth century (d'Indy, Emmanuel) there ruled a thorough dislike of a strong pulse and very great depreciation for the measure. One wanted an absolute independence of the rhythm from an accent of intensity. Moreover, one especially did not want any lengthening [of the notes] to be the result of an accent of intensity. Dom Mocqereau wanted the tonic accent to be brief and light. ... The first stage

in refuting this method concerns the misunderstood terminology relating to the term “arsis/thesis,” especially in its relationship to the accent. The greatest ambiguity resides in the expression “élan/repose,” which should be corrected to: “**élan, summit then repose.**” This is because common sense wants that summit of musical energy to correspond to the high point of the textual energy, better known as the tonic accent. Certainly, Mozart, like other composers, puts the tonic accent, whether in German, Italian or Latin, always on the strong beat! One may object that in Gregorian chant, there are very long pretonic or post-tonic ornaments. Jacques Viret (*La modalité grégorienne*, ed. A Coeur Joie, 1987, pp.39ff) and others have shown well that these ornaments participate in the unfolding of the energy, some by [rhetorical] delay, by preparation, by progressive tension (the pretonic ornaments) and the others by relaxation [“katalectique”] of the strong tonic energy (post-tonic ornaments). We find the same phenomenon among classical musicians, even though they express themselves within the framework of a measure.

(p.170): How was Gregorian chant performed?

A recent work of Jacques Viret (*Les premières polyphonies*, ed. A Coeur Joie, 2000, pp.103-111) gives as certain that there existed in Gregorian chant and later in the first polyphonies before the School of Notre Dame, a tactus “at the same time free and pulsed” and that it “is identified with what modern folklorists –notably Bela Bartok – called *parlando rubato* and that it is to be distinguished from *tempo giusto* meter” (p.111).

Without wanting to liken this rather elastic tactus to that of the much more “metronomic” one of the sequences and the proses of the XI-XII<sup>th</sup> centuries, the proposition of Viret seems, from the anthropological point of view, to be very probable, with an imprecise tactus [with respect to the distance of time between them] leading to a rigorously time-controlled tactus and that itself, leading to the cycle of repetitions (our modern meter signatures).

## Part 12: Practice Exercises

### Latin Chants

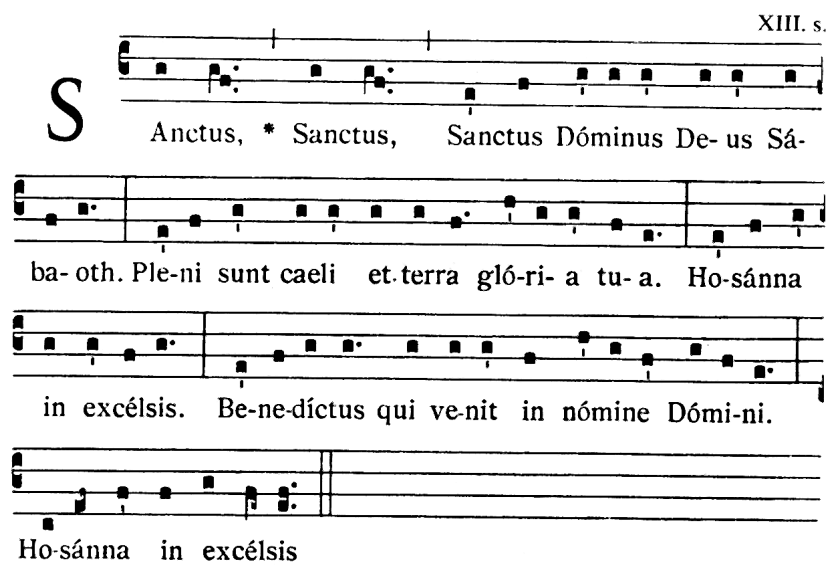
#### Pater noster

Pa-ter noster, qui es in cæ-lis : sancti- fi- cé- tur nomen  
tu- um; advé-ni- at regnum tu- um; fi- at vo-lúntas tu- a,  
sic-ut in cæ-lo, et in terra. Panem nostrum co-ti-di- á-  
num da no-bis hó-di- e; et dimítte no-bis dé-bi-ta nostra,  
sic-ut et nos dimít-timus de-bi-tó-ri-bus nostris; et ne nos  
indú-cas in tenta-ti- ó-nem; sed lí-be-ra nos a ma- lo.

Sanctus (Mass XVIII)

XIII. s.

**S** Anctus, \* Sanctus, Sanctus Dóminus De-us Sá-  
ba-oth. Ple-ni sunt caeli et terra gló-ri- a tu- a. Ho-sánna  
in excélsis. Be-ne-díctus qui ve-nit in nómine Dómi-ni.  
Ho-sánna in excélsis

The image shows a musical score for the Sanctus. It consists of four staves of music. The first staff begins with a large, bold initial 'S' on the left. The lyrics are written below the staves. The first line of music corresponds to the lyrics 'Anctus, \* Sanctus, Sanctus Dóminus De-us Sá-'. The second line corresponds to 'ba-oth. Ple-ni sunt caeli et terra gló-ri- a tu- a. Ho-sánna'. The third line corresponds to 'in excélsis. Be-ne-díctus qui ve-nit in nómine Dómi-ni.'. The fourth line corresponds to 'Ho-sánna in excélsis'. The music is written in a simple, square-note style on a five-line staff. There are bar lines and a double bar line at the end of the fourth staff.

## Gloria (Mass XV)

IV  
G Ló-ri-a in excélsis De-o. Et in terra pax homí-  
ni-bus bonae vo-luntá-tis. Laudá-mus te. Be-ne-dí-cimus te.  
Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus ti-bi  
propter magnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex cae-lé-  
stis, De-us Pa-ter omní-pot-ens. Dó-mi-ne Fi-li u-ni-gé-  
ni-te Ie-su Chri-ste. Dó-mi-ne De-us, Agnus De-i, Fí-  
li-us Pa-tris. Qui tol-lis peccá-ta mundi, mi-se-ré-re no-bis.  
Qui tol-lis peccá-ta mundi, sú-sci-pe de-pre-ca-ti-ó-nem no-  
stram. Qui se-des ad dέ-xte-ram Pa-tris, mi-se-ré-re no-bis.  
Quó-ni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus  
Altí-ssimus, Ie-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-  
ri-a De-i Pa-tris. A-men.

Genuit puerpera Regem (antiphon)

Ant.  
10



**G** E-nu-it pu-ér-pe-ra Ré-gem, cu-i nó-men ae-tér-num, et gáu-di-um



má-tris há-bens cum vir-gi-ni-tá-tis pu-dó-re: nec pri-mam sí-mi-lem



ví-sa est, nec ha-bé-re se-quén-tem, al-le-lú-ia.

Oportet te (Communion)

CO. VIII  
BCKS

Lc. 15, 32

**O** - pór-tet te \* fi-li gaudé-re, qui-á frater tu-us mór-  
tu-ús fú-e-rát, et re-vi-xit; per-i-e-rát, et invéntus est.

L 60  
E 131



Comedite (Communion)

L157  
E330

CO. VIII  
B.A.K.S.

2 Esdr. 8, 10

**C** Omé-di-te pín-gui-a, \* et bi-bi-te mul-súm,  
et mítti-te partes e-is qui non praepa-ravê-runt si-bi :  
sanctus e-nim di-es Dómi-ni est, nō-lí-tē con-tri-stá-ri :  
gáudi-um ét-e-nim Dómi-ni est forti-tú-do no-strā.

The image shows a musical score for a communion song. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a style typical of early 20th-century liturgical music, with square notes and stems. The lyrics are in Latin and are placed below the notes. A large initial 'C' is used for the first line of text. The score includes various musical markings such as accents, slurs, and dynamic markings like 'p' and 'f'. The reference '2 Esdr. 8, 10' is written in the upper right corner. On the left side, there are two boxes containing the numbers 'L157' and 'E330'. Above the first staff, the text 'CO. VIII' and 'B.A.K.S.' is printed. The lyrics are: 'Omé-di-te pín-gui-a, \* et bi-bi-te mul-súm, et mítti-te partes e-is qui non praepa-ravê-runt si-bi : sanctus e-nim di-es Dómi-ni est, nō-lí-tē con-tri-stá-ri : gáudi-um ét-e-nim Dómi-ni est forti-tú-do no-strā.'

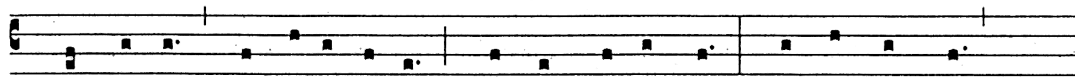
The Archangelica Trope

OF.  
VII

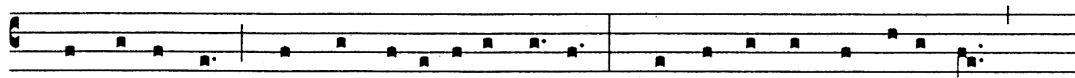
**A** ve, Arch-an-ge-li-ca  
Ma-ri-am fa-mi-na sa-lu-tan-ti-a sic fan-tur: A-ve

# English Chants

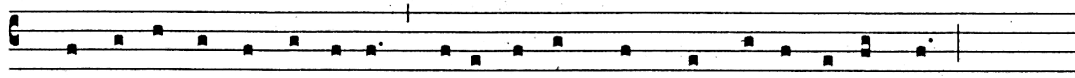
## Our Father



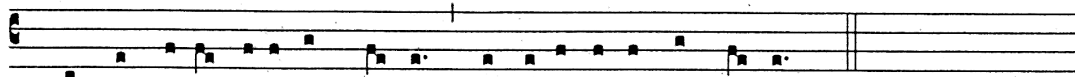
Our Fa-ther who art in heaven, hallowed be thy name; thy kingdom come;



thy will be done on earth as it is in heaven. Give us this day our daily bread;

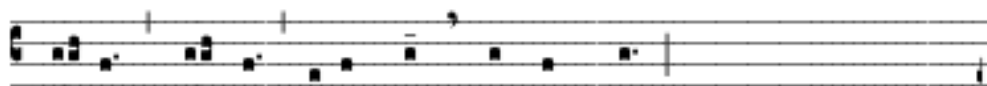


and forgive us our trespasses as we forgive those who trespass against us

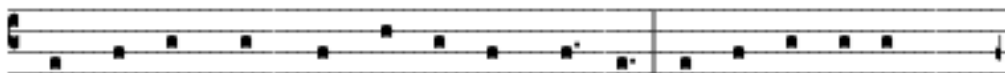


and lead us not into temp-tation, but de-li-ver us from e - vil.

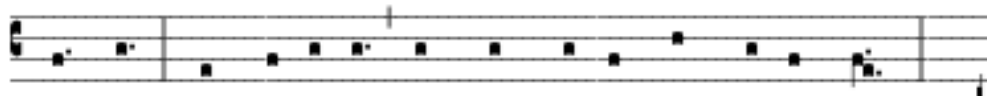
# Holy



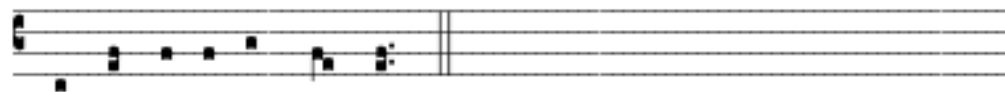
Ho- ly, \* ho- ly, ho- ly Lord, God of hosts.



Hea-ven and earth are full of your glo-ry. Ho- san- na in the

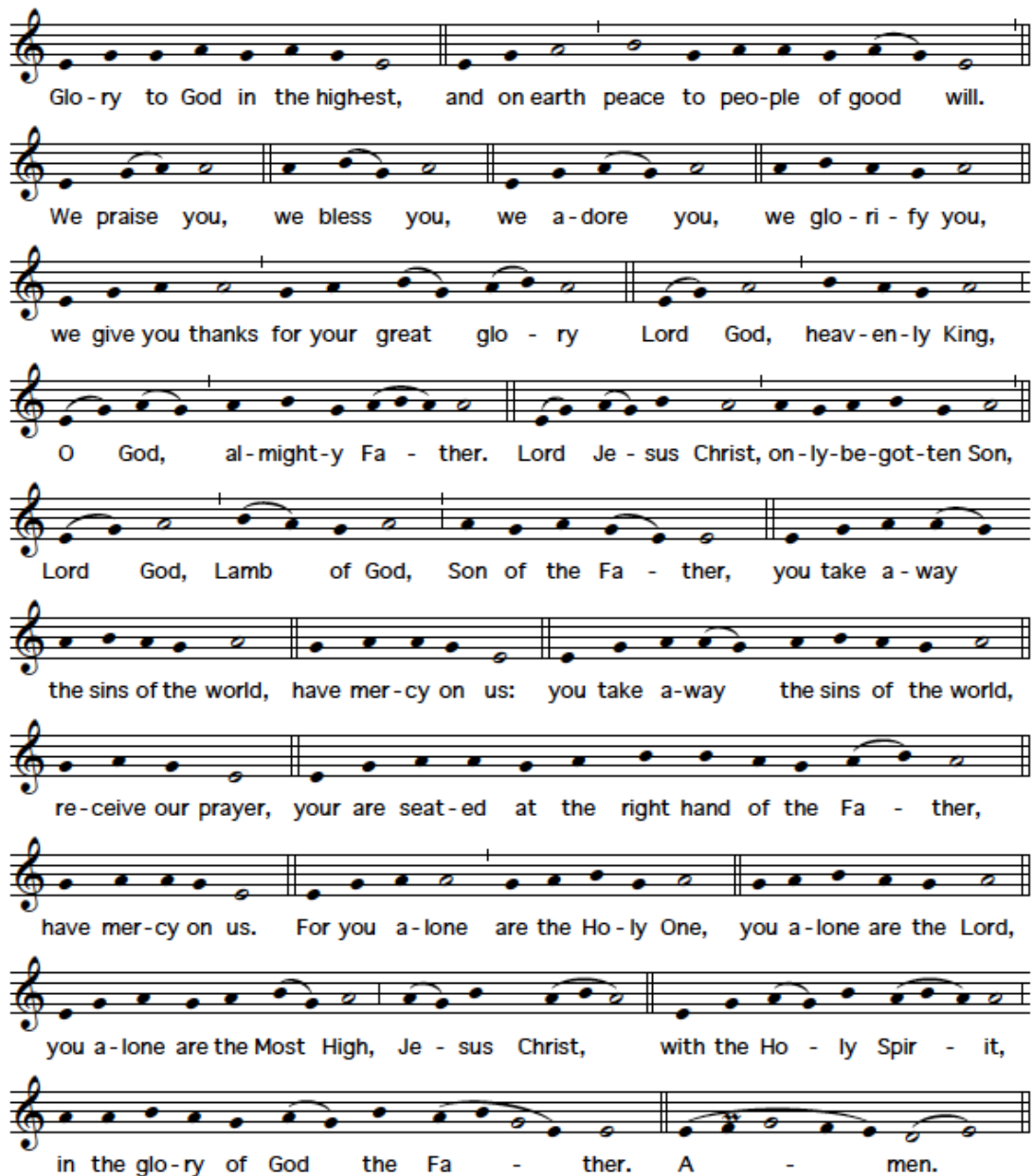


high- est. Bless- ed is he who comes in the name of the Lord.



Ho- san- na in the high- est.

## Glory XV



Glo-ry to God in the highest, and on earth peace to peo-ple of good will.

We praise you, we bless you, we a-dore you, we glo-ri-fy you,

we give you thanks for your great glo-ry Lord God, heav-en-ly King,

O God, al-might-y Fa-ther. Lord Je-sus Christ, on-ly-be-got-ten Son,

Lord God, Lamb of God, Son of the Fa-ther, you take a-way

the sins of the world, have mer-cy on us: you take a-way the sins of the world,

re-ceive our prayer, you are seat-ed at the right hand of the Fa-ther,

have mer-cy on us. For you a-lone are the Ho-ly One, you a-lone are the Lord,

you a-lone are the Most High, Je-sus Christ, with the Ho-ly Spir-it,

in the glo-ry of God the Fa-ther. A-men.

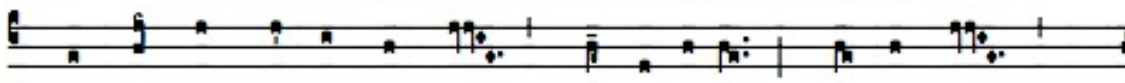


Communion Antiphon: It was fitting my son

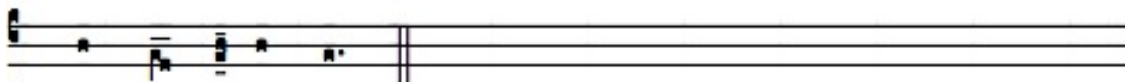
Lk 15:32



It was fitting my son, to make merry and be glad,



for this your brother was dead, and is a-live; he was lost,



and now he is found.

Antiphon: A child is born



7. A child is born for us, and a son is giv-en to us;



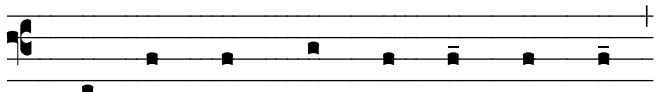
his scep-ter of pow-er rests u-pon his should-er,



and his name will be called Mess-en-ger of great coun-sel.

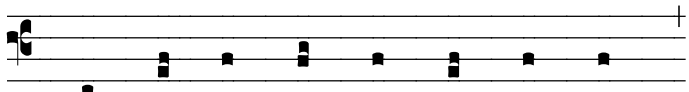


**AN EXERCISE PIECE IN SINGING  
THE PES, CLIVIS & PORRECTUS ON AN ACCENTED SYLLABLE**



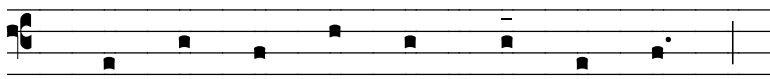
expand the accents

O ev- er- last- ing Trin- i- ty



quickly to the top note

O ev- er- last- ing Trin- i- ty



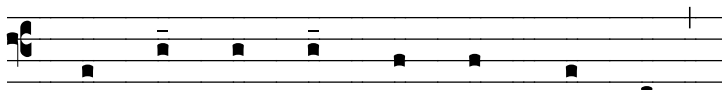
move to the third note

We soon shall see that day of days




of the Porrectus

We soon shall see that day of days



When all cre- a- tion, born a- gain,



lean to the final note

When all cre- a- tion, born a- gain,

AN EXERCISE PIECE IN SINGING THE PES AND THE CLIVIS  
IN DIFFERENT SYLLABIC CONTEXTS

O God of truth, O Lord of Might,

O God of truth, O Lord of Might,

Lean toward the second note of the Pes over *God* in the phrase: *O God of truth*. Move rapidly through the Clivis over *O* toward the word *Lord*. Do the same for the Pes over the *of* toward the word *Might*.

Who or- der time and change a- right,

Who or- der time and change a- right,

The Clivis over the word *and*, and the Pes over the syllable *a-* of *aright*, have only quickly moving ornamental value as pre-tonic syllables.

Who clothe the splen-did morn-ing ray,

Who clothe the splen- did morn- ing ray,

The Pes over *the* again functions as a rapid pre-tonic syllable. Two of the Clivis neumes dissipate the energy from the preceding tonic accents.

And give the heat at noon of day.


And give the heat at noon of day.

The Pes over the word *the* has the function of a rapid pretonic syllable. The two Clivis neumes also function as rapid pretonic syllables.

## Single note Tonics

Pretonics with several notes:

1.                      2.                      3.



al- le- lú- ia.                      al- le- lú- ia.                      al- le- lú- ia.

The first staff shows a pretonic pattern for 'al-le' consisting of two notes: a quarter note on F4 and a quarter note on E4. The second staff shows a pretonic pattern for 'al-le' consisting of two notes: a quarter note on F4 and a quarter note on G4. The third staff shows a pretonic pattern for 'al-le' consisting of two notes: a quarter note on F4 and a quarter note on G4, followed by a quarter note on E4. The 'lú-ia' part of each staff is identical, consisting of a quarter note on E4, a quarter note on D4, and a quarter note on C4.

A modern notation:



al- le- lu- ia.                      al- le- lú- ia.                      al- le- lú- ia.

The first staff shows 'al-le-lu-ia' in modern notation with a treble clef, a key signature of one flat, and a 4/4 time signature. The notes are: quarter note on F4, quarter note on E4, quarter note on D4, and quarter note on C4. The second staff shows 'al-le-lú-ia' in modern notation with a treble clef, a key signature of one flat, and a 4/4 time signature. The notes are: quarter note on F4, quarter note on G4, quarter note on E4, and quarter note on C4. The third staff shows 'al-le-lú-ia' in modern notation with a treble clef, a key signature of one flat, and a 4/4 time signature. The notes are: quarter note on F4, quarter note on G4, quarter note on E4, and quarter note on C4.

Basic melodic lines:



al- le lú- ia.                      al- le- lú- ia.                      al- le- lú- ia.

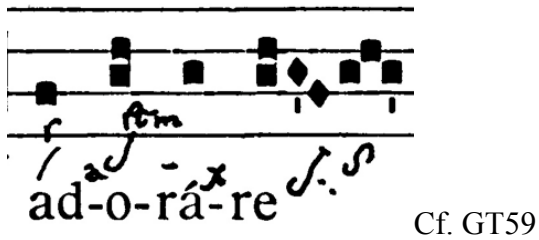
The first staff shows a basic melodic line for 'al-le-lú-ia' with a treble clef, a key signature of one flat, and a 4/4 time signature. The notes are: quarter note on F4, quarter note on E4, quarter note on D4, and quarter note on C4. The second staff shows a basic melodic line for 'al-le-lú-ia' with a treble clef, a key signature of one flat, and a 4/4 time signature. The notes are: quarter note on F4, quarter note on G4, quarter note on E4, and quarter note on C4. The third staff shows a basic melodic line for 'al-le-lú-ia' with a treble clef, a key signature of one flat, and a 4/4 time signature. The notes are: quarter note on F4, quarter note on G4, quarter note on E4, and quarter note on C4.

In example 1, the second note of the two notes used for the pretonic syllable acts as a light, smooth passing tone, connecting the F to the E of the accented syllable. Sing the two notes softly and quickly as you move your hand from 6 to 12 o'clock and then sweeping around to 9 o'clock for the accented syllable.

In example 2, the two notes of the pretonic syllable act as a swinging upbeat gesture that builds momentum to the following word accent. Move your hand in a quick circle as you sing them and end the gesture at 9 o'clock for the word accent.

In example 3, both pretonic syllables have extra notes that act like a "softball windup" gesture that gains a great of momentum as they build up both speed and volume toward the accented syllable with the single note. Move your hand from 6 to 12 o'clock for the "al" and then do a complete circle for the notes of the "le" syllable and then forcefully from 12 around to 9 o'clock for the word accent itself.

Postonic with several notes:



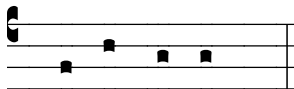
A musical staff with two lines. The notes are represented by black squares on the staff. Below the staff, the lyrics 'ad-o-rá-re' are written in a stylized, handwritten font. The 'á' has a small 'x' above it. There are decorative flourishes under the notes, including a large 'f' and 'm' under the first two notes, and a 'j.' under the last note. To the right of the staff, the text 'Cf. GT59' is written.



A standard musical staff with a treble clef. The notes are represented by black dots on the staff. The notes are: G4, A4, B4, C5, B4, A4, G4.

ad- o- rá- re

Basic melodic line:



A musical staff with a treble clef. The notes are represented by black squares on the staff. The notes are: G4, A4, B4, C5, B4, A4, G4.

Ad- o- rá- re

The single note for the tonic accent has been given an “x” (expectate = wait!) that gives the note more time to resonate in the building before moving on to the final syllable with the seven extra notes! The first of these moves quickly to the second note which has an episema that gives a delay to the note before plunging quickly through the remaining six notes. The effect is to give a fully composed trill to dissipate all the momentum released by the single accented note.

Sing the final syllable while moving your hand (palm down) up quickly from 9 o'clock to 12 for the first note and then delay your hand at 12 for the second note. After the delay, move your hand a little further up for the next two notes and downward and back up again for the last three notes. This should give the feel of some gentle ocean swells for the rhythm of the word.

## Endnotes

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- <sup>1</sup> Isidore of Seville. “De Lectoribus.” *De Ecclesiasticis Officiis* II. xi [CCSI. 113] (2010): 70-72.
- <sup>2</sup> Lee, Charlotte I. *Oral Reading of the Scriptures*. Boston, MA: Houghton Mifflin, 1974. 32, 41, 77. ISBN 0-395-18940-3.
- <sup>3</sup> Saulnier, Daniel. *Gregorian Chant a Guide*. Translated by Edward Schaefer. Solesmes: Abbaye Saint-Pierre-de-Solesmes, 2003. ISBN 2-85274-241-1. P. 33-34.
- <sup>4</sup> *Études Grégoriennes* XXV (1997): 163-65.
- <sup>5</sup> *LIBER HYMNARIUS*, Sablé-sur-Sarthe: Abbaye Saint-Pierre-de-Solesmes, 1983. ISBN 2-85274-076-1.
- <sup>6</sup> Cicero, Marcus Tullius (106 BCE-46 BCE), influential Roman orator and philosopher.
- <sup>7</sup> *Études Grégoriennes* XXV (1997): 163-65.
- <sup>8</sup> Hindemith, Paul, *A Composer’s World, Horizons and Limitations*. Cambridge, MA: Harvard University Press, 1952.
- <sup>9</sup> *LIBER HYMNARIUS*.
- <sup>10</sup> *Webster’s New Collegiate Dictionary*. Springfield, MA: G & C Merriam, 1974.
- <sup>11</sup> “Prænotanda.” In *ANTIPHONALE MONASTICUM*. Solesmes: Abbaye Saint-Pierre-de-Solesmes, 2005. ISBN 2-85274-266-7.
- <sup>12</sup> *LIBER HYMNARIUS*. Prænotanda, xvi.
- <sup>13</sup> Saulnier, Daniel. *Gregorian Chant a Guide*.
- <sup>14</sup> *GRADUALE TRIPLEX*. Solesmes: Abbaye Saint-Pierre-de-Solesmes, 1979. ISBN 2-95274-094-X.
- <sup>15</sup> Cardine, Eugène, and Gregory Casprini. *An Overview of Gregorian Chant*. Orleans, MA: Paraclete Press, 1992. 46-47.
- <sup>16</sup> Stevens, John. *Words and Music in the Middle Ages*. Cambridge: Cambridge University Press, 1986. 273.
- <sup>17</sup> Treitler, Leo. “Reading and Singing: On the Genesis of Occidental Music-writing.” In *Early Music History*, 135-208. Vol. 4. Cambridge: Cambridge University Press. 1984.
- <sup>18</sup> Maurin, Bernard. *Bases pour une anthropologie musicale sur le rythme musical*. *Études Grégoriennes* XXXI: (2003) 151-170
- <sup>19</sup> Isidore of Seville. “De Lectoribus.”
- <sup>20</sup> Hucbald of St. Amand. *De Harmonica Institutione*. c.930.
- <sup>21</sup> Cardine, Eugène. *An Overview of Gregorian Chant*. Translated by Gregory Casprini. Orleans, MA: Paraclete Press, 1992. 45.
- <sup>22</sup> Guido of Arezzo. *Micrologus*, Ch. 15.
- <sup>23</sup> John the Deacon. *Life of Gregory the Great*. 073-875.
- <sup>24</sup> Cardine, Eugène. *An Overview of Gregorian Chant*. 46-47.
- <sup>25</sup> Stevens, John. *Words and Music in the Middle Ages*. Cambridge: Cambridge University Press, 1986. 273.
- <sup>26</sup> Treitler, Leo. “Reading and Singing: On the Genesis of Occidental Music-Writing.”
- <sup>27</sup> Cardine, Eugène. “The Latin Word, Shaper of Gregorian Melody.” In *Beginning Studies in Gregorian Chant*, translated by William Tortolano, 39 ff. Chicago, IL: G.I.A. Publications, 1988.
- <sup>28</sup> Ibid, p.33 ff.
- <sup>29</sup> *GRADUALE TRIPLEX*. 44, line 4.
- <sup>30</sup> Berry, Mary. “The Languages of the Chant.” In *Cantors*, 19 ff. Cambridge: Cambridge University Press.
- <sup>31</sup> *GRADUALE TRIPLEX*. 318, line 5.

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<sup>32</sup> Cardine, Eugène. *Beginning Studies in Gregorian Chant*.

<sup>33</sup> “Spiritus Et Sponsa.” [www.liberiaeditricevaticana.com](http://www.liberiaeditricevaticana.com). ACT.2,B11 ISBN 88-209-7561-0.

<sup>34</sup> Kelly, Columba. “The Role of Semiology.” *Sacred Music* 115, no. 2 (1988): 5-11.