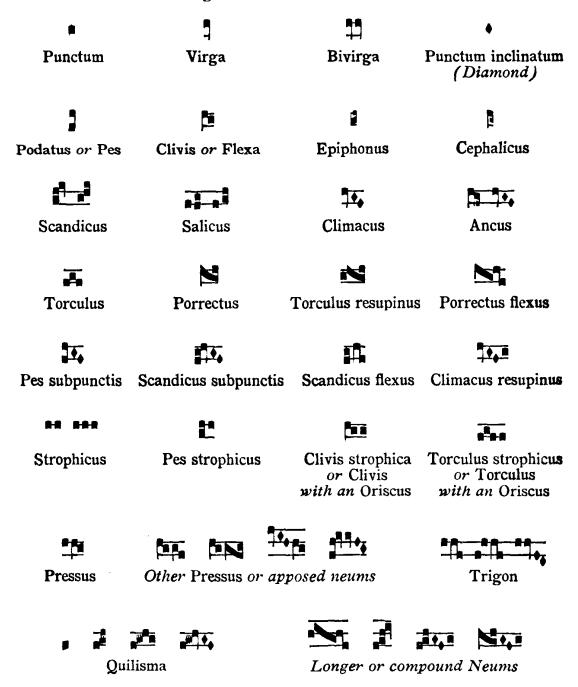
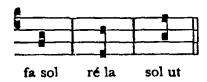
For the proper execution of the Chant, the manner of forming the notes and of linking them together, established by our forefathers and in constant and universal use in the Middle Ages, is of great importance and is recommended still as the norm for modern Editors. The following tables give the principal forms of these notes or neums along with their names:



To avoid all error and doubt in the interpretation of the above notation, the following observations are to be noted:

1. Of the two notes of the *Podatus*, the lower one must be sung before the upper note immediately above it.



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2. The heavy slanting line of the *Porrectus* stands for the two notes which it links together, so that the first note is given at the top of the line and the lower note at the lower end of the line:



3. The half-note, which terminates the Cephalicus and the Epiphonus , only occurs at the end of a syllable when the next syllable leads on to the combination of two vowels like a diphthong. as e. g... Autem, Eius, alleluia: or to the juxtaposition of several consonants, e. g. omnis, sanctus. For in such cases the nature of the syllables obliges the voice, in passing from one to the other, to flow or become "liquescent", so that, being confined in the mouth, it does not seem to end, but to lose half its force rather than its duration. (Cf. Guido. Microl. Cf. XV.)

When, however, the nature of the syllables requires a sound which is not liquescent but emitted in full, the *Epiphonus* becomes a *Podatus*, the *Cephalicus* a *Clivis*:



It sometimes happens that two notes follow another higher note or *Virga* in the manner of a *Climacus*; they may then be liquescent, at any rate the last of them. In this case they are represented by two diamond shaped notes of smaller size $\uparrow \bullet_{\bullet}$, or they are changed into a *Cephalicus* following below the *Virga* $\uparrow \bullet_{\bullet}$. This kind of neum, which is akin to the *Climacus*, is called an *Ancus*.

- 4. When several simple notes as in the Strophicus or the Pressus or the like are in apposition, that is to say, so written on the same line as to be near one another, they must be sustained for a length of time in proportion to their number. There is, however, this difference between the Strophicus and the Pressus, that the latter should be sung with more intensity, or even, if it be preferred, tremolo; the former more softly, unless the tonic accent of the corresponding syllable require a stronger impulse.
- 5. There is another kind of tremolo note, i. e., the Quilisma, which appears in the chant like a "melodic blossom". It is called "nota volubilis" and "gradata", a note with a trill and gradually ascending. If one has not learnt how to execute these tremolo or shaken notes, or, knowing how to render them, has nevertheless to sing with others, he should merely strike the preceding note with a sharper impulse so as to refine the sound of the Quilisma rather than quicken it.
- 6. The tailed note which marks the top of the Climacus, Clivis and Porrectus, is a distinguishing characteristic of these neumatic forms as they have been handed down by our forefathers. This particular note often receives a stronger impulse, not because it is tailed, but because it is not joined to any preceding note, and therefore it gets a direct vocal impulse. The little line which

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is sometimes drawn from one note to the next merely serves to bind the two together.

7. In themselves the descending diamond notes, which in certain neums follow the culminating note, have no special time-value $\P_{\Phi_{\Phi}}$. Their peculiar form and their slanting arrangement show their subordination to the culminating note, and must therefore be rendered by connecting the notes together.

Single neums, however their constituent parts may be combined in the writing, are to be sung as a single whole, in such wise that the notes which follow the first may appear to spring from it, making all the notes rise and flow from a single vocal impulse.

The reason which demands the joining together of the notes of the same neum, both in the musical text and in the singing of it, also requires that the neums should be marked off from one another alike for the eye and for the ear: and this is done in various ways according to various contexts.

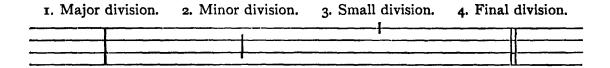
- 1. When several neums correspond with several syllables, and the syllables are separately articulated, the neums are thereby divided. Then the neum adapted to each syllable changes its quality and strength by receiving a stronger accent if the syllable to which it belongs is strongly accented, but it is weaker if the nature of the corresponding syllable needs less emphasis.
- 2. When several neums are adapted to the same syllable, then the whole series is so divided into parts that some flow on almost, or altogether, linked to one another (see A below): whereas others are separated by a wider interval (B), or by a dividing line (C), and are sustained by a slight *ritenuto* of the voice (mora vocis) at the final syllable, a slight breathing being permitted if required:



Observe that a tailed note, (D), immediately followed by a neum which it commands does not indicate a breathing but a rather longer pause.

According to the "golden rule", there must be no pause at the end of any neum followed immediately by a new syllable of the same word; by no means must there be a lengthening of sound still less a silent beat, for this would break up and spoil the diction.

In every piece of chant such divisions must be observed as the words or melodies require or allow. To assist singers various signs of musical punctuation are already in use in Chant books, according to the kind or extent of the various divisions or pauses: v. g.



- 1. A major division or pause, also called a dividing pause, is made by giving a greater prolongation to the last notes and by taking a full breath.
- 2. A minor pause, or subdivisional pause, requires a lesser prolongation, and gives time for a short breath.

xiv. Preface to the Vatican Edition of the Roman Chant.

- 3. A brief pause or small division indicates a short sustaining of the voice, and permits, if necessary, the taking of a very short breath. Should the singer require to take breath at more frequent intervals, he may snatch one wherever the words or music allow an interstice, but he must never make any break in the words or neums themselves.
- 4. A double line closes either a piece of the Chant or one of its principal parts.

In books of Chant another rôle is also assigned to this double line: for it is used in addition to mark the place where, after the beginning, the whole choir takes up the singing, or where the chanting alternates and changes sides. But since this sort of sign incorporated in the midst of the musical text often does injury to the coherence of the Chant, it has been thought more fitting to replace it with an asterisk *, as may be seen in the above example of the Kyrie eleison.

There, and in similar places, a single asterisk will be found, to show that one side of the choir is to be followed by the other side singing alone; but a double asterisk ** will be seen where the full choir ought to take up the Chant, so as to end, as is right, with the combined voices of the whole choir.

It is to be noted that B-flat, when it occurs, only holds good as far as the next natural (2), or dividing line, or new word.

When these points have been thoroughly understood, those who take part in divine worship should also learn all the rules of the Chant and be diligent in their observance, but in such a way that their mind is ever in accord with their voice.

First of all, care should be taken that the words to be sung are clearly and thoroughly understood. (Benedict XIV). For the Chant ought not to weaken but to improve the sense of the words. (St Bernard. Ep. 312).

In all texts, whether of lessons, psalmody or chants, the accent and rhythm of the word are to be observed as far as possible, for thus it is, that the meaning of the text is best brought out. (*Instituta Patrum*.)

Moreover, great care must be taken not to spoil the sacred melodies by unevenness in the singing. No neum or note should ever be unduly shortened or prolonged. The singing must be uniform, and the singers should listen to one another, making their pauses well together. When the musical movement is slower, the pause must be lengthened. In order that all the voices may be one, which is most essential, each singer should attempt in all modesty to allow his own voice to become merged in the volume of sound of the choir as a whole. Neither are those to be imitated who hurry the Chant thoughtlessly or who drag out the syllables heavily. But every melody, whether it be sung slowly or quickly, must be executed with fluency, roundness and in a melodious manner. (Hucbald. Nicetas. Instit. Patrum.)

The above rules have been drawn from the holy Fathers, some of whom learnt this way of singing from the Angels, while others received it from the teaching of the Holy Spirit speaking to their hearts in contemplation. If we set ourselves to practice these principles with diligence, we too shall appreciate the subtle charm of the Chant, singing to God in our heart and spirit and mind. (Instituta Patrum.)

Moreover, those whose duty it is to sing in the Church of God must also be well instructed in the rubrics of their office. Wherefore the principal rules with reference to the Gradual are given below.