

Saint Jean de
Lalande,
pray for us!



ELIAS QUIDEM VENTURUS EST, ET RESTITUET OMNIA.

Lalande Library of Rare Books

DICO VOBIS, QUIA ELIAS JAM VENIT, ET NON

WAG⁺CORPUS CHRISTI
ERSHED

COGNOVERUNT EUM, SED FECERUNT IN EO QUÆCUMQUE VOLUERUNT.

<http://lalandelibrary.org>

If you appreciate this book, please consider making a tax-deductible donation to Corpus Christi Watershed, a 501(c)3 Catholic Artist Institute.

For more information, please visit:

<http://ccwatershed.org>



ELIAS QUIDEM VENTURUS EST, ET RESTITUET OMNIA.

Lalande Library of Rare Books

DICO VOBIS, QUIA ELIAS JAM VENIT, ET NON



: : *Gregorian chant, according to the manuscripts* : :
Dom Gregory Murray – 1963

First published 1963
© 1963 by L. J. Cary & Co. Ltd.
Printed in Great Britain by
Lowe & Brydone (Printers) Ltd., London

Nihil obstat: A. M. Young, O.S.B.
Censor deputatus

Imprimatur: B. C. Butler
Abbas Praeces
die 15a Januarii 1962

Nihil obstat: J. C. Buckley, J.C.D.
Censor deputatus

Imprimatur: ✠ Joseph
Episcopus Cliftoniensis
die 16a Januarii 1962

*The 'Nihil obstat' and 'Imprimatur' are a declaration
that a book or pamphlet is considered to be free from
doctrinal or moral error. It is not implied that those who
have granted the 'Nihil obstat' and 'Imprimatur'
agree with the contents, opinions or statement expressed.*

782.3222
M9639

L. J. CARY & CO. LTD. No. 3082
Methuen Catalogue No. 2/2699/10

*'Non mihi soli laboravi,
sed omnibus exquirentibus veritatem.'*
(Ecclesiasticus, XXIV, 47)

*I work not for myself forsooth,
But for all those who seek the truth.*

CONTENTS

	PAGE
Preface	v
PART I: PRELIMINARIES	
Chapter I The Gregorian Chant	3
II The Chant Manuscripts	5
*III The Different Notations	10
*IV Long and Short Notes	14
V The Necessity for Comparative Analysis	21
*VI The Modes	23
*VII The Music of the Mass	26
PART II: THE MELODIES AND THE MANUSCRIPTS	
Introductory	31
Chapter I Gradual: Christus factus est	33
II Alleluia: Ostende	49
III Communion: Videns Dominus	57
IV Introit: Rorate cæli	61
V Offertory: Exsulta satis	65
VI Communion: In splendoribus	68
VII Offertory: Domine Deus	69
VIII Alleluia: Pascha nostrum	73
IX The Notation of Nonantola	76
X Introit: Judica me	78
XI Offertory: Meditabor	84
XII Some Office Antiphons	90
Conclusion	95
Index	96

PREFACE

GREGORIAN CHANT possesses a double claim on the attention of musicians. In the first place it constitutes the greatest body of pure melody in existence; and secondly it lies at the foundation of all Western music. But this Chant must be presented in an authentic form. For this two things are required: (1) the correct notes and (2) the correct note-values. During the past hundred years the patient industry of scholars – notably the Benedictine monks of Solesmes – has resulted in the recovery of the authentic notes. The restoration of the correct note-values, however, has only recently become possible – since the appearance in 1958 of *Rhythmic Proportions in Early Medieval Ecclesiastical Chant* by the late Dr J. W. A. Vollaerts, S.J. (published by E. J. Brill, Leiden, Holland; second edition 1960).

The purpose of the following pages is to offer musicians in an authentic form a representative anthology of the more important types of Gregorian Chant, and at the same time to show as simply as possible how the correct note-values may be deduced from the ancient manuscripts. In this respect the book may serve as an elementary introduction to Gregorian paleography.

For a comprehensive study of the Chant in its various other aspects – including an explanation of its liturgical setting, its modality, and a meticulous analysis of its many melodic styles – the reader is referred to Professor Willi Apel's *Gregorian Chant* (published by Indiana University Press in 1958). This remarkable book is as reasonably complete as any single volume on the Chant can hope to be, except in the matter with which we are primarily concerned here, viz., the correct note-values and the authentic rhythm.

Many text-books dealing with the rhythm of Gregorian Chant have been published in modern times. But their object appears to have been rather to explain the rhythmic theories of modern interpreters than to grapple with the rhythmic indications of the Chant manuscripts. The following pages expound no rhythmic theory personal to the author but simply present the evidence of the manuscripts and an interpretation which seeks to be entirely objective.

Hitherto the student has had to depend for his knowledge of the Chant on modern editions, such as the *Liber Usualis*. He has had no inducement and probably no opportunity to study the manuscripts. It is hoped that the present

PREFACE

book may help to remedy this unsatisfactory state of affairs, and that, by revealing what the manuscripts say, it may lead to a restoration of the Chant to its authentic form.

*Downside Abbey,
Bath.*

PART I PRELIMINARIES

The Musical Supplement to this book has been made detachable so that it may be readily referred to when reading the text.

CHAPTER I

The Gregorian Chant

THE GREGORIAN CHANT, about which this book is written, is that corpus of vocal music which is contained in the official service-books of the Roman Church. Modern research has demonstrated that this music is not a purely Roman product, and that, in its present form, it can hardly be attributed exclusively, if at all, to the man whose name it bears – St Gregory the Great, Pope from 590 to 604.

St Gregory's share in the formation or codification of the Chant has long been disputed. The earliest evidence in his favour derives from the late ninth-century *Life* of him by John the Deacon. St Gregory had then been dead for nearly three hundred years. It is significant that the almost contemporary *Life* of St Gregory by St Isidore of Seville makes no mention of the Chant nor of the Roman song-school (*schola cantorum*). A little later the *Liber Pontificalis* (compiled within thirty-five years of St Gregory's death) contains no reference in its account of the saint's pontificate to any musical interests or activities. When a century later Paul Warnefrid wrote St Gregory's *Life* (c. 780) the Roman *schola cantorum* was certainly in existence, as we know from other sources, but the book nowhere associates St Gregory either with its foundation or its functioning. In fact, it was not until the ninth century that the Roman *schola* began to claim St Gregory as its founder and as the codifier of its music, and only then did the expression 'Gregorian Chant' (*carmen gregorianum*) come into use. It would obviously be unscientific to place too much reliance on the circumstantial details in support of St Gregory's work for the Chant which John the Deacon supplies in 873 but of which there is no trace in any earlier document.¹

But whatever the truth may be about St Gregory's connection with the Chant, one thing is certain: the Chant repertory as we have it differs considerably from what was sung in Rome during St Gregory's lifetime and in the centuries that followed his death. As Professor Apel has said, 'it is to the West that we owe the written fixation and preservation of what is now called "Gregorian Chant"'. The conclusion is almost inescapable that this Chant, as found in the manuscripts of St Gall, Einsiedeln, Metz, Chartres, etc., received its final form in France, in the period about 800, a form that differed considerably from its Roman model.

¹ See Solange Corbin, *L'Église à la Conquête de sa Musique* (Paris, 1960), pp. 172 ff.

A very interesting confirmation of this state of affairs exists in the report of an anonymous monk of St Gall, who, about 885, speaks of the "exceedingly large difference between our Chant and that of Rome" and tells us that, through the endeavours of a singer whom Charlemagne had sent to Rome for instruction and later assigned to the cathedral of Metz, the Chant spread all over France, "so that it is even now called *ecclesiastica cantilena Metensis*"¹.

The so-called Gregorian Chant is, therefore, the result of the fusion of Roman and Frankish elements which took place in the Franco-German empire under Pepin, Charlemagne and their successors. This is not to say that only Roman and Frankish melodies were included. The fusion of which we speak was merely 'the final stage, and the only one known to us, of an evolution, the beginnings of which may go back to the earliest Christian period and even to the chant of the synagogue'.² Thus Jewish, Byzantine, Roman and Frankish elements may all have contributed to the full repertory of what is now known by the conveniently simple but certainly misleading designation, 'Gregorian Chant'.

The history of this Chant is inseparably bound up with the history of the liturgy of which it forms an integral part. In the tenth century the Romano-Frankish Mass-liturgy (which, together with its music, had been fashioned and established under the Carolingian emperors) returned to Rome in its Gallicised form and ultimately supplanted the local Roman usage.³ In that way the Romano-Frankish Chant became the official music of the Roman Church.

In the subsequent centuries many new melodies were added to the traditional stock, but these do not fall within our present scope. We are concerned only with the original corpus of Chant as established and diffused under the Carolingian emperors and as preserved in the oldest manuscripts.

¹ *Gregorian Chant*, p. 81. See also Helmut Huckle, 'Zu einigen Problemen der Choral forschung' (*Die Musikforschung*, 1958, p. 385).

² W. Apel, *op. cit.*, p. 82.

³ J. A. Jungmann, *The Mass of the Roman Rite (Missarum Solemnia)*, I, pp. 76 and 95.

CHAPTER II

The Chant Manuscripts

THE MUSICIAN of today is accustomed to a fully-developed notation in which precise indications are given of pitch and note-values. It was many centuries before such a notation was evolved. The earliest Chant notations did no more than represent in a general way where the melody rose and fell and how the notes were grouped over the syllables; there was no means of showing the actual pitch of the notes or precise intervals. Thus it was impossible to sing the Chant at sight. The melodies had to be learned by heart from those who already knew them. In other words, the primitive Chant tradition was essentially an oral one. The notations – there were several independent systems – only served as an aid to the memory. As one early writer put it, 'if at any time the memory of a singer, even an experienced singer, were to fail, there was nothing he could do to recover it except to become a listener once more.'¹

Some of the early manuscripts, however, give valuable additional information. They not only show the rise and fall of the melody and the grouping of the notes, but also provide rhythmic indications. In order to differentiate the note-values, modifications of the normal symbols are introduced, or extra signs are added to the normal symbols, or letters are inserted with rhythmic meanings. A careful comparison of these rhythmic manuscripts with the others leaves no room for doubt that both categories represent the same music. The only difference is that the rhythmic manuscripts do so with fuller detail. Here we must remember that *an oral melodic tradition necessarily implies an oral rhythmic tradition*. No one can sing a melody without giving the notes specific lengths; but in a notation which only aims at assisting the singer's memory and makes no pretensions to completeness it is possible to represent the same melody with greater or less detail. As we shall see, the rhythmic manuscripts themselves vary in the degree of the completeness of their rhythmic indications.

In an oral tradition, then, every melody necessarily has its proper rhythm. True, the tradition may corrupt—as eventually happened with the Chant. But the astonishing unanimity of the melodic and rhythmic indications which we find in several distinct (i.e., independent) systems of notation from widely

¹ Coussemer, *Scriptores*, II, 150.

separated areas provides striking testimony to the strength of the original oral tradition and to the reliability of the earlier manuscripts in which it is represented. The detailed concordance of these manuscripts becomes all the more impressive when we recollect that even the oldest of them were not compiled until the oral tradition had already been in existence for over a hundred years.¹

In brief, the earliest Chant notations are all incomplete. The non-rhythmic manuscripts give merely the general rise and fall and the grouping of the notes; the rhythmic manuscripts provide also indications of note-values; but in neither is there any adequate means of showing precise notes or intervals. To discover these we must turn to manuscripts of a later date.

Naturally enough attempts were constantly being made to remedy the inability of the early notations to show precise pitch and interval. In some manuscripts, for instance, the 'neums' (as the primitive notational symbols are called) are written higher or lower on the page according to their melodic elevation. In others melodic letters are inserted, such as 'e' for *equaliter* (at the same pitch) or 's' for *sursum* (higher). But such endeavours to solve the problem lacked the necessary accuracy. A great step forward was taken, however, when for the first time a horizontal line was drawn to represent a definite degree of the scale and the neums were written above and below it. With the subsequent addition of a second horizontal line we are halfway to the evolution of the complete four-line staff which ultimately came into general use.

But long before this goal was reached, Hucbald (c. 840–930) had invented a letter-notation derived from Boethius. In his treatise *De Institutione Harmonica* (or *De Musica*) Hucbald showed that by using his invention 'any melody so written can be sung without the aid of a teacher, once the symbols are known'. By way of contrast he gives a setting of 'Alleluia' with the traditional neumatic notation. 'The first note,' he says, 'seems to be higher; you can sing it wherever you like. The second note you can see is lower, but when you try to join it to the first you are at a loss as to how to do so, whether by one degree or two or three. Unless you hear another sing it you cannot tell what the composer intended.' Nevertheless, despite the melodic precision of his new notation, Hucbald realised its rhythmic inadequacy as contrasted with the older neums. He therefore goes on to point out that 'these traditional musical symbols are by no means to be regarded as unnecessary, for they indicate the long and short notes of the Chant (*tarditatem seu celeritatem cantilenæ*) and where there is a trembling sound (*tre-*

¹ As we have seen, the tradition was established towards the end of the eighth century. The oldest manuscripts date from the late ninth, tenth and early eleventh centuries.

mulam vocem), also how the notes are joined together or separated from one another, and where liquescent neums occur.²

More than a hundred years were to pass after Hucbald's death before the final stage was reached in the evolution of the four-line staff. This invention is traditionally ascribed to Guido d'Arezzo (c. 995–1050). Its general adoption was gradual, of course, and in many places the older notations continued for a long time to come. But this was the century during which the primitive oral tradition, especially as regards the rhythm, was rapidly being lost and forgotten, and less and less attention was being paid to the older manuscripts and their rhythmic indications. Even when new manuscripts were compiled in the old notations, the scribes often reveal a misunderstanding of the old rhythmic symbols which they appear to use as merely graphic conventions. In the musical treatises of the period, too, there are many complaints of the rhythmic decay of the Chant. A typical example is to be found in the Commentary on Guido's *Micrologus* by Aribo, written about twenty years after Guido's death. 'A *tenor*,' he says, 'is the length of a note which is in equal proportion if two notes are made equal to four and their length is in inverse proportion to their number [i.e., two long notes are equal to four short ones]. So it is that in the old antiphonaries we often find the letters c, t, and m, indicating respectively *celeritas*, *tarditas* and *mediocritas*. In olden times great care was observed, not only by composers of the Chant but also by the singers themselves, to compose and sing proportionally. But this idea has already been dead for a long time – even buried.'³

That the 'proportional singing' of which Aribo speaks was a question of proportional note-values is clear from the context. That it had ceased to be the practice is equally clear. In any case the four-line staff notation made no provision for rhythmic indications, and, by making it possible to sing at sight,⁴ destroyed all ideas of depending on, still less preserving, an oral tradition. But, as Aribo indicates, the old rhythmic tradition was already dead. One of the chief causes of its extinction was undoubtedly the widespread practice of *organum*, in which the Chant was sung in parallel fourths and fifths. This practice was already at least a hundred years old, and the tenth-century documents, *Musica Enchiriadis* and *Scholia Enchiriadis*, both explain that its characteristic feature was its slow pace (*morositas*).⁴ Elsewhere we read that this slow pace made it practically

² Gerbert, *Scriptores*, I, 117–8. See also Dom Rembert Weakland, 'Hucbald as Musician and Theorist' (*Musical Quarterly*, 1956, p. 81). The expressions 'tarditas' and 'celeritas' were regularly used to indicate the long and short syllables of prosody (e.g., Quintilian, *Institutio Oratoria*, IX, iv) and the similarly proportional long and short notes of the Chant. The meaning of liquescent neums will be explained later. See page 36.

³ Gerbert, *Scriptores*, II, 227.

⁴ When the Guidonian notation was first introduced at the Abbey of St Trond, one of the monks wrote that 'to the amazement of the elder brethren the teacher made them sing immediately at sight something they had never learned by listening'. See P. Wagner, *Neumenkunde* (1912), p. 285.

⁵ Gerbert, *Scriptores*, I, 166 and 188.

impossible to maintain the proper rhythmic proportions between the short and the long notes of the Chant, even though these were still being indicated in the notation: 'We still write down points and strokes in order to distinguish between the long and the short notes, although music of this kind [*organum*] has to be so solemn and slow that it is hardly possible to maintain rhythmic proportions in it.'¹

With the disappearance of rhythmic proportions between long and short notes, the original rhythmic tradition perished. Henceforth the Chant was performed in notes of equal length, so that by the time the staff notation was introduced there seemed to be no need to do more than write down the precise notes and intervals. The state of affairs is thus described by Dom Mocquereau: 'Originally in the oldest neumatic notations it was the rhythmic tradition that was perhaps better expressed than the melodic intervals. . . . But this tradition did not maintain itself for long, and the Guidonian notation only hastened its decline. Everywhere it did away with the letters and signs which, in the primitive notations, indicated the rhythm, and, from this point of view, far from being an advance, it was a retrograde step.'²

Nevertheless the problem is by no means insoluble. For by a careful comparison of the staff-notation manuscripts with the earlier rhythmic manuscripts it is possible to recover with a remarkable degree of certainty both the original notes and their original note-values. For the precise notes we depend very largely on the later manuscripts. But an important connecting link is provided by an eleventh-century manuscript known as Montpellier H. 159.³ This so-called 'bilingual' manuscript is written in a double notation. Underneath the early neums (which are without rhythmic indications) an alphabetical notation is added showing the precise notes of the melody. It is sometimes necessary to correct the melodic version of this manuscript by the melodic indications of earlier manuscripts, but it provides most valuable evidence which has made it possible to re-establish with practical certainty the original notes of the Chant.

The results of this melodic reconstitution are to be found in the Vatican Edition of the Chant. The Mass music is given in the *Graduale Romanum* (1907) and the Office music in the *Antiphonale Romanum* (1912). The widely disseminated *Liber Usualis* is an unofficial compilation from both books, serving the practical needs of those who only require the music for Sundays and the more important festivals. But it is to be noted that the official Vatican Edition gives no rhythmic indications apart from the bar-lines showing the sectional phrases. The rhythmic signs added to the Vatican text by the Solesmes monks have no official status, and the inter-

¹ Coussemaker, *Scriptores*, II, 75.

² *Le Nombre Musical Grégorien*, I, p. 14.

³ This manuscript was published in photographic reproduction in *Paléographie Musicale*, VIII.

pretation they dictate cannot be authenticated by the evidence of the rhythmic manuscripts. This the reader will soon see for himself.

Despite its acknowledged imperfections, the Vatican Edition provides a reliable enough melodic text. Its most serious disadvantage is its use of the so-called 'quadratic' notation, which only came into currency (with the staff) after the collapse of the primitive rhythmic tradition – when, in fact, 'singing proportionally' (to use Aribio's phrase) had given place to equal-note singing. It is this rhythmically corrupt rendering which seems to have been envisaged by the Vatican editors. For this they can hardly be blamed, for at the time there appeared to be no plausible alternative.

The expression 'cantus planus' (plainchant or plainsong), unfortunately so common today, was evolved only after this equal-note interpretation had become established. It was used to distinguish the Chant as then sung from the various new types of mensural music. Thus, in the thirteenth century Franco of Cologne explains that 'mensural music is chant (*cantus*) which is measured by long and short times. It is called measured because in plain music (*musica plana*) such measure is not observed.'¹ Similarly, Elias Salamon writes that 'no plain chant (*cantus planus*) ever allows hurrying in one place more than in another, for that is its nature. And so it is called plain chant (*cantus planus*) because it requires to be sung with the utmost plainness (*omnino planissime*)'.²

We shall shortly see that such equal-note music is a very different thing from the Gregorian Chant as given in the early rhythmic manuscripts and as described by the contemporary writers. If we wish to recover the primitive Chant with its authentic rhythm it is to these early manuscripts and early writers that we must turn. In our quest we shall, in fact, be following the instructions given by Pope St Pius X to the Commission he himself had appointed to prepare the Vatican Edition: 'The melodies of the Church, called Gregorian, are to be re-established in their integrity and purity according to the testimony of the oldest manuscripts'.³

¹ Coussemaker, *Scriptores*, II, 118.

² Gerbert, *Scriptores*, III, 21.

³ *Motu proprio*, 25 April, 1904.

CHAPTER III

The Different Notations

THE VALUE of the evidence provided by the early Chant manuscripts is enormously increased by the fact that they employ several quite different systems of notation. These different systems show that the manuscripts which use them are independent witnesses. Moreover, even when different manuscripts are written in the same type of notation, there are often so many divergences in scribal method that it is unlikely that the manuscripts concerned are dependent upon one another or upon the same prototype. Here again, therefore, the witnesses provide independent testimony. Yet, in spite of this diversity of notation and scribal method, there is, as we shall see, an astonishing degree of unanimity both in melodic and rhythmic indications, which proves that the manuscripts represent the authentic tradition.

The chief notational systems to be found in the oldest manuscripts are those of St Gall, Metz, Chartres, Nonantola, Benevento and Aquitaine. It is with the first two of these that we begin.

THE ST GALL NOTATION

This notation is based mainly on two signs: the acute accent or upward stroke (/) indicating a rise, and the grave accent or downward stroke (\) indicating a fall. In practice, however, the grave accent often became a mere dot or a horizontal stroke. The reason for such abbreviation is not difficult to imagine: a downward stroke from left to right would tend to shorten because the writer's hand is itself in the way. Certain other signs were also used in this notation, but they may be ignored for the moment. Example 1 gives the more common neums of the St Gall notation.

Example 1

Neum	Significance
/	a relatively high note
- or .	a relatively low note

THE DIFFERENT NOTATIONS

/	group of two notes, high-low
✓	group of two notes, low-high
/.	group of three notes, high-low-low
∪	group of three notes, low-high-low
∩	group of three notes, high-low-high

The derivation of these neums from the two accents, acute and grave, is easy enough to perceive. But in the manuscripts we are to examine each of these symbols may be subject to modification. An extra stroke (called an *episema*) may be attached to them, or their normal shape may be altered. It has been proved by Dom Mocquereau that all such additions and modifications signify extra length, and this conclusion is no longer subject to dispute.¹

Example 2 tabulates the normal neums and their modified forms in the St Gall notation.

Example 2

Normal neums		Lengthened forms
virga	/	/
punctum	.	tractulus - or - or - or - OMIT
clivis	/	{ / two long notes ∩ short-long
pes or podatus	✓	{ ✓ or ✓ two long notes J short-long
		{ / = three long notes
climacus	/.	{ / . long-short-short / = short-long-long / . short-short-long
		{ S three long notes
torculus	∪	{ J short-long-long ∩ short-short-long
		{ ∩ three long notes
porrectus	∩	{ ∩ short-short-long ∩

¹ The arguments are succinctly summarised by Dr Vollaerts, *Rhythmic Proportions in Early Medieval Ecclesiastical Chant*, pp. 24 ff.

GREGORIAN CHANT

In addition to the *episema* and modifications of the normal neum-forms, the St Gall notation also introduces various letters with rhythmic significance. The most commonly used letters are 'c' (*celeriter*) indicating short notes, and 't' (*tenete*) for long notes.¹

THE METZ NOTATION

Example 3 gives the main symbols of the Metz notation.

Example 3

Neum		Significance
punctum	.	a short note, used for high or low notes
tractulus	~	a long note, used at any pitch
virga	∫	a long note but also higher
pes or podatus	∫	two short notes rising
	∫ ^t	short-long
	~ or ~	two long notes

N.B. In this notation, 't' (*tene*, hold) and 'a' (*auge*, lengthen) indicate long notes.

clivis	1	two short notes descending
	1 ^t	short-long
	~ or ~	two long notes
climacus	:	three short notes descending
	~	short-short-long
	∫	long-short-short
	~ or ~	three long notes

¹ Notker, a monk of St Gall, who died in 912, has left a valuable explanation of the various letters in the Chant manuscripts. The complete document is given in *Paléographie Musicale*, IV (p. 10), together with an abbreviation found in a thirteenth-century manuscript. Dom Rombaut van Dorren has pointed out that there are several other manuscript copies of the same document, two of them older than the version attributed to Notker (*Étude sur l'Influence Musicale de l'Abbaye de St-Gall*, pp. 94 ff.).

THE DIFFERENT NOTATIONS

porrectus	1° or 1 ^t	three short notes, high-low-high
	1 ^t	short-short-long
	~	three long notes
torculus	∫	three short notes, low-high-low
	∫ ^t	short-short-long
	~ or ~	three long notes
	~	short-long-long

A comparison of the Metz notation with that of St Gall reveals important differences. The St Gall notation, by employing symbols derived from the acute and grave accents, is mainly concerned to show the rise and fall of the melody by the shapes of the neums. Thus its *punctum* or point (being derived from the grave accent) always indicates a relatively lower note (i.e., a note lower than either the previous note or the subsequent one). The Metz notation, by way of contrast, reveals greater concern to differentiate between the lengths of the notes. Consequently a Metz *punctum* is used quite as frequently for high notes as for low ones – provided they are short. A similar contrast is found in the different uses of the *virga* in the two notations. In St Gall the *virga*, being an acute accent, always represents a relatively higher note. The Metz *virga*, on the other hand, is only used for higher notes when they are long.¹

¹ There are some exceptions to this rule, but they are comparatively rare. See Vollaerts, op. cit., pp. 64 ff.

CHAPTER IV

Long and Short Notes

AS WE HAVE SEEN, both the St Gall and the Metz notations distinguish between long and short notes. In interpreting these notations it is therefore essential to ascertain the correct relative values of the long and short notes. On this question opinions are divided:

There is, first, the view of the Solesmes school, that the lengthening indications are mere nuances. Those who subscribe to this opinion, compelled no doubt by practical considerations, reproduce in their editions only a small percentage of the lengthening indications given in the manuscripts. Were they to reproduce them all, the resultant music, consisting so largely of 'nuanced' notes, would exceed the powers of any choir. Only a soloist could attempt it. The same reasoning probably explains also why these editors are not consistent in their interpretation of such signs as they do reproduce. Many of these are interpreted, not as nuances but as double notes, and others as mere 'ictus' signs with no lengthening at all! These same editors then proceed to add innumerable rhythmic signs of their own, for which there is no warrant anywhere. To make matters worse, the purely editorial signs are indistinguishable in appearance from those which represent indications given in the manuscripts. Such editorial methods can hardly be defended on scientific grounds. They are of themselves a sufficient refutation of the theory that lies behind them.

But the theory itself is highly improbable, to say the least. Nuances are essentially a matter of personal interpretation. As such we should expect them to vary considerably in different places. But the rhythmic indications in the manuscripts – manuscripts using quite different notations, from widely scattered areas, and therefore independent – are of an astonishing profusion and an even more astonishing unanimity. Obviously, therefore, these indications represent something rather more important to the music than nuances or editorial expression-marks.

There is the further fact that the medieval monastic authors, who were living when these manuscripts were being compiled, say nothing about nuances, but continually insist upon a strictly proportional relationship between the long

LONG AND SHORT NOTES

note and the short.¹ This literary evidence has proved to be so inconvenient to the upholders of the nuance-theory, that their leading spokesman was ultimately compelled to dismiss all the ancient writers as ignoramuses 'who did not really know what they were talking about.'² A theory which can lead to such a conclusion hardly deserves serious attention.

The more scientific view, and one to which musicologists in general are inclined to subscribe, is that the long notes are twice as long as the short. The proofs in support of this contention may now be briefly summarised.³

Example 4 gives a phrase from an antiphon-melody as it is set to four different texts in a tenth-century St Gall manuscript.

Example 4

1. tem- pus au- tem ve- strum sem- per est pa- ratum

2. de quin- que pa- ni- bus et du- o- bus

3. mo- ve- ba- tur a- qua et sa- na- ba- tur

4. can- ta- bi- mus et psal- le- mus al- le- luia

If we compare the first two notes at A as given for the different antiphons, we see that the angular *pes* (two long notes) in the second antiphon is equivalent to *tractulus-plus-virga* in the other antiphons. Similarly at C the first angular *pes* in the fourth antiphon is equivalent to *tractulus-plus-virga* in the other antiphons. But the next angular *pes* (at C) is equivalent to two *virgæ*. From these equivalences we argue that each of the two notes of an angular *pes* is equal in length to a separate *tractulus* or *virga* – for obviously the melody is the same in every case, and could not be sung by heart (as it was) if there were constant fluctuations in the note-values.

But, if we now examine the two long *clives* at B in the first antiphon, we find them represented in the other antiphons as either *virga-plus-tractulus* or as two

¹ See the present writer's *Gregorian Rhythm in the Gregorian Centuries: The Literary Evidence* (Downside Abbey, 1957).

² Dom Mocquereau, *Monographies Grégoriennes*, VII, p. 31.

³ For a fuller treatment the reader should consult Vollaerts, op. cit., especially chapter VI.

virga. Therefore, we argue, each of the two notes of a long *clivis* is equal in length to a separate *virga* or *tractulus*.

In other words, in the St Gall notation a two-note group, *pes* or *clivis*, must be given its long form if it is to be sung with the same time-value as two separate notes. As we shall see, the Metz notation fully supports this conclusion. For it represents an ordinary separate note by its *tractulus*¹ or, occasionally, by its *virga* – both of them long signs – and it employs two of these long signs for a lengthened *pes* or *clivis*.

If we now turn to the initial phrase of the same antiphon-melody and compare its setting to two different texts we can learn more (Example 5).

Example 5

1. Qui si- tit:

2. E- le- va- ta est

Here the initial angular *pes* of the first antiphon becomes *tractulus-plus-virga* in the second, as in the previous example. But the second angular *pes* is transformed into *virga-plus-short pes*. From this the deduction is obvious: the two notes of a short *pes* are together equal in length to a separate *virga*. This is a typical instance of a phenomenon which is constantly recurring in the Chant, viz., the substitution of a short *pes* or short *clivis* for a separate *virga* or *tractulus* – two short notes for one long one.

Turning to another antiphon-melody in the same manuscript we find a phrase in which both of these short neums (*pes* and *clivis*) are introduced in this way (Example 6).

¹ It does not seem to have occurred to the nuance-theorists that since the Metz notation normally uses a long sign for a separate note, this would mean (on their hypothesis) that the normal note was a 'nuanced' note!

Example 6

1. Re- ces- sit i- gi- tur

2. Eu- ge ser- ve bo- ne

Here the long *clivis* of the first antiphon becomes *virga-plus-short clivis* in the second, and the long *pes* of the second antiphon becomes *virga-plus-short pes* in the first. In each version the time-value is obviously the same, for otherwise no choir could sing the well-known formula by heart. Hence the two notes of a short *pes* or a short *clivis* are each half the length of a *virga* or *tractulus*.

This conclusion is borne out by the comparative study of identical melodic phrases in different manuscripts and different notations, as well as by comparisons of similar phrases within the same manuscript. Time and time again, as the reader will see for himself, a simple note in one place appears elsewhere as an unlengthened group of two (short) notes. The same sort of thing occurs in melodic music of all kinds. Thus five out of the six lines of the German hymn, *Herzlich tut mich verlangen*, occur in two versions among the harmonizations by Bach (Example 7).

Example 7

Herzlich tut mich verlangen

Herzlich tut mich verlangen

The two-note variants are not essentially different from the one-note version, but merely decorative forms of it. In fact, both versions could be sung simultaneously, and often are, without serious dislocation.

Even in the simplest Chant formulæ we find variants of this kind. Example 8 shows three versions of 'Dominus vobiscum' as sung at the Preface.

Example 8

Tonus ferialis: 

Tonus solemnis: 

Tonus solemnior: 

An interesting instance of the same procedure may be seen in a phrase from a Gradual-melody which is often used. Example 9 reproduces the neums from the two Graduals *Hodie scietis* and *Domine, refugium* as given in the two oldest manuscripts written in the two notations.

Example 9

St Gall - 

Metz 



St Gall - 

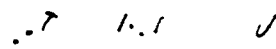
Metz 





The reader's attention is directed to the penultimate note (B) in the first passage. Both manuscripts give a *virga*. At the corresponding place in the second passage both manuscripts have a short *clivis*, which the St Gall scribe marks with 'c' (*celeriter*). The two phrases are obviously identical and therefore there cannot have been any essential difference between the time-value of the *virga* and that of the corresponding *clivis*. It is unthinkable that the same music could be sung by heart in two contradictory ways. Hence the two notes of the *clivis* are each half as long as the corresponding *virga*.

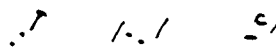
That in the St Gall notation the separate *virga* and the separate *tractulus* were normally understood to be long may be seen from a comparison of two notations of a musically identical phrase which occurs twice within the Gradual *Tecum principium* (Example 10).


Example 10


St Gall 

Metz 

(1) 

St Gall 

Metz 

(2) 

When the two short notes of the concluding *pes*¹ in (1) are separated in (2) to carry two separate syllables, the St Gall scribe is careful to add 'c' (*celeriter*). Without this warning the singer might naturally treat the now separate *tractulus* and *virga* in the usual fashion – as two long notes. Similarly at this point the Metz scribe abandons his usual symbol for separate notes (the Metz *tractulus*, a long sign) in favour of two *puncta* or points, which are short signs.

The general conclusion from all this is obvious: the lengthening signs in the manuscripts indicate double length, the 'c' indicates single length – the proportional ratio between long and short notes being 2 : 1. This is the precise

¹ The reader is reminded that the Metz symbol for a short *pes* is somewhat angular in shape and must not be confused with the angular *pes* of St Gall, which is long.

teaching of all the medieval writers at the period when these manuscripts were being compiled. To give only one example, the author of the *Commemoratio Brevis* (early tenth century) says this: 'Let no inequality of chanting mar the sacred melodies; not for moments let any neum or note be unduly prolonged or shortened. . . . In fact, all the longs must be equally long, all the shorts of equal brevity. . . . And in accordance with the length-durations let there be formed short beats, so that they be neither more nor less, but one always twice as long as the other . . . because assuredly every melody is to be carefully measured after the manner of metre.'¹ This 'measuring after the manner of metre' can mean only one thing: distinguishing the component elements (the notes), as the syllables are distinguished in metre, into longs and shorts, the former being twice as long as the latter.

The appeal to the analogy of classical metre, with its basis of the 2 : 1 proportion between the long and short syllables, is a constant feature of all the ancient literary evidence concerning the rhythm of the Chant. This evidence, as Dom Mocquereau once pointed out, must be treated with great respect. 'It is clear,' he wrote, 'that it would be a mistake to reject their texts on the specious pretext that these writers were metricians rather than Gregorian scholars and were expressing merely their personal views. On the contrary, these men were all of them monks: the pious and anonymous author of *Instituta Patrum*, also Aurelian, Hucbald, Blessed Notker, Guido, Odo, Aribio, etc. All these men possessed a thorough *practical* knowledge of these melodies, a knowledge acquired during long hours spent in reading, in psalmody, and in singing in choir the praises of God. If, then, they drew their comparisons from the laws of metrical science, the only ones available, it is because there were real points of contact, real analogies, between these laws and the laws of Gregorian rhythm, which helped them to make their teaching intelligible. . . . There is, therefore, nothing for us to do but accept their teaching completely, their entire rhythmic teaching, in as much as it does not contradict the natural laws proper to rhythm and is in accord with the traditions which the manuscripts hand down to us.'²

¹ 'Inæqualitas ergo cantionis cantica sacra non vitiet, non per momenta neuma quælibet aut sonus indecenter protendatur aut contrahatur. . . . Verum omnia longa æqualiter longa, brevium sit par brevitatis. . . . Et secundum moras longitudinis momenta formentur brevita, ut nec majore nec minore, sed semper unum alterum duplo superet . . . quod certo omne melos more metri diligenter mensurandum sit' (Gerbert, *Scriptores*, I, 226-8).

² *Le Nombre Musical Grégorien*, I, p. 10.

CHAPTER V

The Necessity for Comparative Analysis

IF THE READER will turn back to page 18 and examine the neumatic notations in Example 9, he will find that although the music is given four times (twice in the St Gall manuscript and twice in the Metz manuscript), in not a single case is the notation rhythmically complete in every detail. Such incompleteness should not surprise us in a phrase which occurs so frequently that it must have been thoroughly familiar to the singers. With the imperfect notations at their disposal the scribes could never hope to do more than remind the singers of what they already knew. In a well-known melody there was less need than usual for explicit detail. But this very incompleteness demonstrates the vital necessity for comparative study if we are to recover the original note-values in full. For, unlike those for whom the manuscripts were compiled, we have no oral tradition to guide us.

As the above example shows, not even the best manuscripts can always be relied upon to give every detail. It is only by carefully comparing different manuscripts and different notations that we shall be able to detect the conventions adopted by the various scribes: how, for instance, they frequently neglect to mark as long a note which in the context was always understood to be long. The Chant is full of what Professor Apel calls 'adaptation and centonization.'¹ Again and again the same melodic phrases are employed in varying contexts - phrases which were so well known that there was no need to transcribe them in full every time, still less to indicate every rhythmic detail even when all the notes were given. In these circumstances the only way for us to acquire a sure knowledge of the rhythmic details is by careful comparative study. For what one scribe has omitted another may have noted, or what is omitted in one place may be given elsewhere in the same manuscript.

The principles to be observed in such comparative study were expounded at various times by Dom Mocquereau in *La Revue Grégorienne*. The following extracts from his writings indicate the general lines for us to follow:

¹ A 'cento' is a patchwork. In his *Gregorian Chant* Professor Apel provides a fascinating study of the methods used by the Chant composers in adapting and skilfully patching together various stock musical phrases.

'If a supplementary indication, letter or *episema*, is found in one line of a comparative chart and omitted in another – which frequently happens – this does not mean that there is a positive divergence in rhythmic signification.¹ . . . In a St Gall manuscript a *clivis* without either *episema* or the letter "t" (*tenete*) may be either long or short; we have no right to infer that it is necessarily an ordinary or short neum. This *clivis* acquires its actual value from the context. Let it be remembered that the singer of the ninth or tenth century had to know by heart the entire Gregorian repertory with its multitude of melodies; the manuscript served merely as an aid to his memory. Thus the copyist sometimes added a lengthening *episema* and sometimes omitted it – without any contradiction.²

In other words, *the presence of a rhythmic indication is positive evidence, whereas its absence is not*. The importance of this principle cannot be too strongly emphasized.

Finally, in the most important of Dom Mocquereau's writings, we have the following: 'The differences in the signification of similar symbols is quite in the spirit of the period, when oral teaching occupied such an important place. Far from being surprised at this, we must on the contrary realise that even the most perfect neumatic notations of the ninth, tenth and eleventh centuries are in reality, for readers of the twentieth century, very far indeed from being perfect. To understand them it is not enough to look merely at the melodic and rhythmic signs, we must also consider the context in which they occur, observe the laws which govern their use, discover why they are used, grasp the particular habits of each copyist, compare the manuscripts, and only then decide upon their signification.'³

To these wise injunctions we may add two warnings:

(1) An oral melodic tradition includes and implies an oral rhythmic tradition, for no one can sing a melody without giving the notes specific lengths. Hence we must avoid the error of too easily detecting or suspecting a divergence of rhythmic tradition where there is no evidence of any divergence in melodic tradition.

(2) The monastic scribes who penned the early manuscripts, being human, were not infallible: like the rest of us, they could make mistakes.

¹ *La Revue Grégorienne*, 1913, p. 55.

² *Ibid.*, p. 18.

³ *Le Nombre Musical Grégorien*, I, p. 171.

CHAPTER VI

The Modes

WITHIN its essentially diatonic framework the Gregorian Chant employs different scales, or rather different sections of the same diatonic scale, and thereby achieves a surprising variety of melodic character. According to the traditional practice, the melodies are said to be in one or other of eight modes, the classification depending on the final note and the melodic range of the piece.

Leaving transposition aside, there are four main ending-notes or finals, D, E, F and G, establishing respectively the four main modes: protus, deuterus, tritus and tetrardus. Each of these four main modes is subdivided according to the melodic range of the piece. If the melody moves mainly between the final and its octave, the mode is authentic; if, on the other hand, the final occurs approximately in the middle of the compass, the mode is plagal. As the accompanying table indicates (Example 11), the odd-numbered modes are authentic, the even-numbered plagal.¹

It is customary to divide the scale of each mode into two sections: (1) a fifth, rising from the final and (2) a fourth, rising to the final or its octave. For the authentic modes the fifth lies below the fourth, for the plagal modes the fourth lies below the fifth.

Each of the eight modes has its dominant – in a melodic, not a harmonic, sense. The dominant tends to assume particular importance in the melodic structure and is the official reciting-note in psalmody. In the authentic modes the dominant is a fifth above the final, with one partial exception – the third mode. The original dominant of this mode was B, but in later times C was substituted.





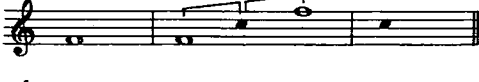
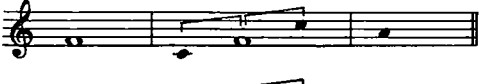

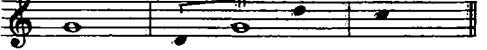
In practice, of course, transposition is often required. To sing melodies in the second and seventh modes at the same pitch would demand a vocal compass of two octaves, which not many choirs possess. The pitch notation of the Chant is a relative one, therefore, like the tonic sol-fa. But in the present book it seemed simpler to leave all the melodies without transposition, taking C as *doh* throughout.

The only accidental permitted in the Chant is B flat, but its use sometimes

¹ The Greek terms 'dorian', 'hypo-dorian', etc., have been misapplied to the Chant modes, and are best avoided.

leads to interesting transpositions of the modes. Thus a melody ending on A (not one of the main finals) may be classified as second-mode, because its range and character resemble those of an ordinary second-mode melody ending on D (the

Example 11

		FINAL	RANGE	DOMINANT
Protus (Final: D)	authentic = 1st Mode			
	plagal = 2nd Mode			
Deuterus (Final: E)	authentic = 3rd Mode			
	plagal = 4th Mode			
Tritus (Final: F)	authentic = 5th Mode			
	plagal = 6th Mode			
Tetrardus (Final: G)	authentic = 7th Mode			
	plagal = 8th Mode			

normal final) where B flat is introduced. Or, again, a melody may end on the same note (A) and be classified as fourth-mode. This is because, by flattening the B immediately above the final (A), the cadence is converted into an exact transposition of a normal fourth-mode cadence on E. Examples may be seen in the fourth-mode antiphons given in the musical supplement.

The study of the modes is one of special interest and complexity, which it would be beyond the scope of this book to attempt. It is enough for our present purpose to outline the barest essentials, adopting the traditional classification for simplicity's sake. The modal intricacies of the Chant are often rather subtler than the above text-book theory might suggest, and the range of the 'normal' modal scales is frequently exceeded. On the other hand, many melodies achieve an astonishing effect within the range of only four or five notes.

CHAPTER VII

The Music of the Mass

THE READER is now in a position to study the notation of the Chant manuscripts. But a word of explanation may be helpful concerning the various types of melody to be examined and the place they occupy in the liturgy.

Leaving aside the recitatives of the celebrant and his ministers, the musical parts of the Mass are divided into the Proper (which varies from day to day) and the Ordinary (of which the words are always the same). We shall be concerned only with the Proper, for nearly all the music for the Ordinary is later in date than the earliest Chant manuscripts and is therefore not contained in them.

The Proper is composed of the following pieces:

(1) Introit – to be sung at the entry of the celebrant. It takes the form of an antiphon followed by a psalm (usually only one verse is sung) to which (except in Passiontide) 'Gloria Patri' is added. Then the antiphon is repeated.

(2) Gradual – to be sung after the first scripture lesson. This is responsorial in form. That is to say, the first section (the respond) is followed by a verse (designed to be sung by a solo cantor), after which the respond is repeated. This repeat is hardly ever made nowadays.

(3) Alleluia – to be sung after the Gradual (except between Septuagesima and Easter, when a Tract¹ is often substituted). Like the Gradual, the Alleluia is responsorial in form, the initial Alleluia being repeated after the cantor's solo verse. But the distinctive feature of the Alleluia is the long melisma (called the 'jubilus') sung on the final syllable, the melody of which is often echoed in the concluding phrase of the verse when the full choir joins in with the cantor. When the verse has been sung the Alleluia is repeated.

(4) Offertory – to be sung while the bread and wine are prepared. Originally the Offertory was responsorial in form, and the Chant manuscripts give one or more solo verses after the initial section. After each of these verses the last part of the initial section was repeated. These verses no longer figure in the Missal and are omitted from the Vatican Edition. A collection of them was edited by Karl Ott in 1935, entitled *Offertoriale seu Versus Offertiorum* (Deşclée).

¹ The style of the Tracts closely resembles that of the Graduals.

(5) Communion – to be sung during the distribution of Communion. This was originally an antiphon with a psalm, like the Introit. But the psalm no longer figures in the Missal and is omitted from the Vatican Edition.

PART II

THE MELODIES AND THE MANUSCRIPTS

INTRODUCTORY

FOR the convenience of the reader the melodies selected for investigation have been printed in a separate booklet. This plan enables him to have the music before him while studying the commentary. In the transcriptions the notes of the Vatican Edition have been taken as the melodic basis. The note-values, however, are established according to the evidence of four of the oldest manuscripts. These four manuscripts are universally acknowledged to be of fundamental importance. They are among the half-dozen manuscripts which Dom Gajard describes as 'forming the necessary basis of all serious restoration.'¹ With the evidence of these manuscripts before him and the commentary to assist him, the reader will be in a position to form his own judgment as to the manner in which that evidence has been interpreted.

The four manuscripts are known by the catalogue numbers of the respective libraries to which they now belong: St Gall 359, St Gall 339, Einsiedeln 121 and Laon 239.

(1) St Gall 359 is a *Cantatorium*; i.e., it contains only the music of those melodies which were sung by the solo cantor between the first scripture lesson and the gospel: Graduals, Alleluias, Tracts. This precious document (described by Dom Mocquereau as 'le meilleur de nos manuscrits')² dates from the late ninth century. It was published in photographic reproduction as volume II in the second series of *Paléographie Musicale* in 1924. It employs the St Gall notation.

(2) St Gall 339 is a complete *Antiphonale Missarum*, containing all the music for the Proper of the Mass. It dates from the tenth century. An unusual feature of this manuscript is that, although it gives many rhythmic indications, it never employs letters for this purpose, but relies solely on the *episema* and special neum-forms for long notes. This manuscript was published in photographic reproduction as volume I of *Paléographie Musicale* in 1889. It employs the St Gall notation.

(3) Einsiedeln 121 is another complete *Antiphonale Missarum*. It dates from the late tenth and early eleventh centuries. Like the two previous manuscripts, it uses the St Gall notation, but by way of contrast with St Gall 339, it gives innumerable letters with melodic, dynamic and rhythmic meanings, as well as the

¹ *Études Grégoriennes*, I (1954), p. 20.

² *Monographies Grégoriennes*, IV, p. 27.

episema and long neum-forms. The profusion of these supplementary details, for which we must be grateful, may perhaps suggest that by the time this manuscript was being compiled the oral tradition was already perceptibly weakening and the copyist realised that the singers would need more assistance. This manuscript was published in photographic reproduction as volume IV of *Paléographie Musicale* in 1894.

(4) Laon 239, unlike the three previous manuscripts, employs the Metz notation. It is a complete *Antiphonale Missarum*, though somewhat mutilated, and dates from the late ninth and early tenth centuries. Not only by reason of its date, but also on account of the rhythmic clarity of its notation, this manuscript is of the greatest value in establishing the original note-values. It was published as volume X of *Paléographie Musicale* in 1909.

In the comparative charts and in the commentary, in order not to confuse the reader, the manuscript which uses the Metz notation (Laon 239) will be referred to as 'Metz', and the three manuscripts which use the St Gall notation (St Gall 359, St Gall 339, Einsiedeln 121) will be referred to simply by their respective catalogue numbers: 359, 339 and 121.

It is recommended that the pieces be studied in the order in which they are presented, for the later part of the commentary presumes that the earlier part has been read. Even so, there is inevitably a certain amount of repetition; but this may perhaps not be unwelcome to readers for whom Gregorian paleography is unknown territory.

For greater convenience in explaining the interpretation, reference numbers have been added above the musical transcriptions.

CHAPTER I

Gradual: Christus factus est

THIS PIECE is from the Mass of Maundy Thursday, the text being from St Paul's Epistle to the Philippians (II, 8-9): 'Christ was made for us obedient unto death, even the death of the cross. V. Wherefore God hath exalted him and given him the name which is above every name.' The music is in the fifth mode, though the range of the first part (the respond) uses that section of the scale classified as sixth mode. Taking respond and verse together, we find that the melody demands a compass of a twelfth, but the higher notes are reserved for the solo cantor. Although the melody is a regular formula which often occurs with other texts, it has been adapted to the present words with such skill that it might have been specially composed for them.

(1) The first note is long. Metz represents it by a *tractulus* (a long sign) to which 't' is added as an extra warning. Of the three St Gall manuscripts, only 359 neglects to add an *episema* to the *virga*. At once we see the force of Dom Mocquereau's principle that 'the presence of a rhythmic indication is positive evidence whereas its absence is not'. But there is more to be said. The precise length of the St Gall *virga* is always clearly shown by comparison with the Metz notation. Even when it lacks an *episema*, Metz normally represents it by a *tractulus*. Examples may be seen in the present melody at (33) and (47). From this consistent evidence of Metz we reach an important general conclusion: unless the St Gall *virga* is marked with 'c' or occurs as the first note of a *climacus*,¹ it is understood to be long, even without an *episema*. In any St Gall manuscript, therefore, the absence of an *episema* from a *virga* (as in 359 here) does not constitute positive evidence, but the presence of 'c' does.

The short *pes* that follows begins on the same note – hence 'e' (*equaliter*) in 121.

(2) and (3) The Metz *tractulus*, equivalent at (1) to the St Gall *virga*, is here equivalent to the St Gall *tractulus*. These are all long signs. As already pointed out, the Metz *tractulus* may be used for notes at any pitch. The St Gall *tractulus*, on

¹ At first sight this exception (for the first note of a *climacus*) may seem to be arbitrary, but it is not really so. For the *virga* at the beginning of a *climacus* is no longer a separate *virga* but part of a composite neum – just like the first half of a *clivis* or the second half of a *pes*. Were it not graphically impossible to join a *virga* to a subsequent dot, and one dot to another, the component parts of a St Gall *climacus* would form a continuous whole, like the *clivis*, *pes*, *torculus* and *porrectus*.

the other hand, being derived from the grave accent, is reserved (as here) for notes of relatively lower pitch – lower than what precedes or than what follows. The Metz *tractulus* represents the St Gall *tractulus* also at (7), (13), (15), (18), (19), (20), (24), (30), (45), (58).

(4) All four manuscripts agree here, except that Metz does not lengthen the third note of the *torculus*. The omission is due to an understood convention of the Metz notation whereby the third note of a *torculus* was assumed to be long if followed by a lower long note (as here). The existence of this convention is revealed by comparative study. The present instance is typical of the evidence such study reveals.

The melodic letters 's' (*surge*) and 'l' (*leva*) in 121 indicate that both first and second notes of the *torculus* rise. The second letter seems superfluous in view of the shape of the neum.

(5) Metz shows that both notes of a St Gall *clivis* surmounted by an *episema* are long. Those editors who belong to the nuance-school usually lengthen only the first note – against the consistent evidence of Metz (as here) and of St Gall itself in parallel passages.¹ Other instances in the present melody may be seen at (12), (21), (25), (53), (64), (67).

(6) Here Metz clarifies the significance of the angular *pes* of St Gall, which editors of the nuance-school usually interpret by lengthening only the first note. Such an interpretation ignores the consistent evidence of Metz (as here) and of St Gall itself in parallel passages² that both notes are long. But more usually Metz gives the first note of the long *pes* as a *tractulus*, not a *virga* (as here). The addition of 'a' (*auge*, lengthen) serves as an extra warning that the notes are long, possibly because the choir for which this manuscript was compiled was inclined to sing short notes at this point. The addition of lengthening letters in Metz to signs already long shows no consistent plan, as comparative study reveals. Nor is there any corresponding indication of extra length at such places in the manuscripts of St Gall and other notational systems. Another instance of the Metz interpretation of the angular *pes* of St Gall (with the more usual Metz equivalent) may be seen at (60).

(8) After no less than nine successive long notes, we now have an unlengthened *clivis* of two short notes. Hence the warning letters in Metz and 359: 'n' (*naturaliter*) and 'c' (*celeriter*). The 'natural' way to sing an unlengthened *clivis* is therefore *celeriter*. The 's' in 121 indicates a higher note, as at (4).

(9) After two short notes (short *pes* in Metz, points in St Gall) we now have a *bivirga*, consisting of two long notes at the unison. The absence of *episema* in 121 has no significance for the reasons already given at (1).

¹ See Example 4 (page 15).

² See Examples 4 and 5 (pages 15 and 16).

(10) All four manuscripts give a *porrectus* without any lengthening indication. But comparative study reveals that the last note of such a three-note neum is understood to be long before a new syllable. An instance may be found in Example 9 (see page 18) where, five notes before the end, there is a *porrectus*. In the case when no new syllable follows this neum, both notations lengthen the third note. But when a new syllable follows immediately, the lengthening sign is omitted. Clearly the music must be the same in both cases. Hence there must have been a convention such as we have said, whereby the third note was understood to be long before a new syllable. For further proof of this contention we may refer to the next neum in the present melody. Once again 121 adds a melodic warning of a higher note ('s').

(11) Metz again gives an unlengthened *porrectus* followed by a new syllable. As a proof that its third note is long we refer to the St Gall manuscripts at this point. All three give a combination of two short *clives*, four notes in all. Obviously, the first two notes correspond to the first two notes in Metz. Equally obviously the third and fourth notes correspond to the third note in Metz. In fact, this is a typical example of two short notes substituting for one long. There is no doubt that all four manuscripts represent the same melodic (and therefore the same rhythmic) tradition. The extra note in the St Gall manuscripts cannot therefore make any essential difference to the musical structure. It is merely an anticipatory note (A), preparing for the next neum:



In other words, the third note of the Metz *porrectus* is long before a new syllable.

Incidentally the 'c' on the first *clivis* in 359 (which is not strictly necessary) seems to have been added to mark the contrast with the previous note (a regular habit with this scribe). It thus provides corroborative evidence that the previous note (the third note of a *porrectus* before a new syllable) was automatically lengthened.

(13) The fact that 359 has a *virga* while 339 and 121 give a *tractulus* indicates that the three St Gall manuscripts are not mere copies of the same original but independent witnesses. Such differences of scribal method occur frequently.

Both neums are correct: the *virga* because this note represents a melodic rise from the previous note, the *tractulus* because the subsequent note is higher. The Metz 't' and the *episema* in 359 are warnings against the tendency to rise too soon to the next note. The 's' in 121 is interesting, for, having used a *tractulus* because of the subsequent rise, the scribe has to warn the singers that this note itself is higher than the preceding note.

(14) Here the St Gall manuscripts introduce a neum not hitherto mentioned in these pages: the *trigon*. It is written as three points, but the third of them may be a *tractulus* (as in 359 and 121 in the present instance). Its shape suggests that the second note should be higher than the first, and for this reason the first note should probably be B.¹ (The Vatican Edition gives C, but it is not always accurate in melodic details of this kind.) Rhythmically the *trigon* follows that same rule as other three-note neums when followed by a new syllable: viz., the third note is understood to be long. The evidence of 359 and 121 removes all doubt in this case, showing that the other two manuscripts are presuming on the accepted convention. If a new syllable were not immediately to follow, the *trigon* would consist of three short notes, according to the description given by Anonymus Vaticanus: 'the triangular neum which consists of three shorts'.²

(16) As the three St Gall manuscripts show, the third note of the *torculus* in Metz is short. Unlike the Metz *torculus* at (4), it is not followed by a lower long note but by a point. 121 adds 'c' (*equaliter*) to remind the singers that the first note of the neum is the same as the preceding note; the 's' (*surge*) in Metz seems to be a warning that the second note is higher than might be expected – B flat, not A.

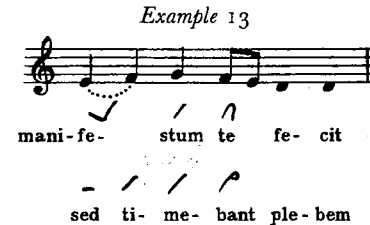
The fifth note here is an ordinary *virga* in 359, but a liquescent *virga* in Metz and (what amounts to the same thing) a liquescent *clivis* in 339 and 121. Liquescent neum-forms were designed to facilitate clear enunciation. They were introduced to remind the singer of the existence of a double consonant (such as the two l's in 'castellum') or of a diphthong (such as 'au' in 'laudate') or (as here) of two different consonants in succession. The second part of the liquescent neum was devoted to this matter of verbal articulation and so became 'semi-vocal' in the process. It is a commonplace to find an ordinary *virga* in one manuscript represented by its liquescent form in another. Similarly a liquescent *virga* (involving two sounds) is liable to appear elsewhere as a liquescent *clivis* (practically the same thing) or a liquescent *pes*. These neums, in their turn, may be found in other manuscripts in their normal forms, without liquescence. Guido d'Arezzo tells us that no harm is done if the liquescent neums are sung without the liquescent effect. Equivalences of the kind just described occur with such frequency that they provide abundant support for the contention that one long note

¹ See Dom Sunol, *Introduction à la Paléographie Musicale Grégorienne*, p. 494.

² See P. Wagner, *Neumenkunde* (1912), p. 356: 'Illa, quae est triangulata, ex tribus brevibus constat'.

(*virga*) is equal in time-value to two short notes (liquescent *virga* or *clivis* or *pes*, or ordinary *clivis* or *pes*).¹

In the present instance a liquescent *virga/clivis* replaces an ordinary *virga*. Example 13 gives a cadence from two settings of an antiphon melody, in the second of which a liquescent *virga/clivis* replaces an ordinary *clivis*.



(17) The three St Gall manuscripts here give a long *torculus* – a modified form of the normal (unlengthened) *torculus* which may be seen at (49) in 339 and 121. By using three *tractuli*, Metz shows that in the long *torculus* of St Gall all three notes are long. See also (35).

(19) After the *tractulus* (long in any case, but Metz adds 't' and 359 an *episema*, to make sure), we meet for the first time in these pages the neum called *salicus*. The distinctive feature of this neum is the special shape of its second note. Dom Mocquereau interpreted this as a lengthening indication. In this he was certainly mistaken; for, although the precise meaning of the symbol remains undiscovered, authorities are now agreed that it does not signify a long note,² since even in the best manuscripts it is so often replaced by a point. Examples of this substitution may be seen in the present melody at (26) and (27). When the point replaces the characteristic symbol of the *salicus*, the neum is called a *scandicus*.

Although the *salicus* sometimes has its first two notes on the same degree of the scale, all three St Gall manuscripts seem to show that in this case the second note is higher than the first. We have therefore altered the first note (A in the Vatican Edition) to G.

The third note of the *salicus* is given as a simple *virga* in the Vatican Edition. This *virga* must be a long note, being represented in all four manuscripts as a liquescent *virga/clivis* (two short notes). This is a typical instance of the substitution mentioned at (16).

(20) After the *tractulus* we have a *pes* with its second note lengthened in Metz

¹ For fuller details and some interesting statistics see Vollaerts, op. cit., pp. 113 ff.

² See R. Ponchelet, 'L'interprétation du salicus d'après les conclusions de la sémiologie' (*Bollettino degli Amici del Pontificio Istituto di Musica Sacra*, Settembre-Dicembre, 1959).

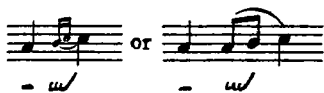
('a') and in 339 (*episema*). The subsequent note is also long (even in 359 and 121), being a separate *virga* in St Gall and a *tractulus* in Metz, so that the total effect will be that of a *bivirga* on C, as at (9), but with an introductory *portamento* from the preceding note, G. That 359 and 121 omit any lengthening sign need not surprise us, for both scribes knew the convention that a *bivirga* meant two long notes, and this is in effect a *bivirga*.

(21) Another long *clivis* of two long notes (Metz clarifying St Gall again). The absence of *episema* in 121 may be an oversight, but it may also be an example of the scribe's tendency to look ahead. For the following neum is a *quilisma* which automatically lengthens the preceding neum or note.

(22) The first part of the neum that now confronts us in the St Gall manuscripts is a *quilisma*. The problem of its exact interpretation remains unsolved, chiefly because it is not easy to reconcile the evidence of the different manuscripts and notations. One thing, however, seems to be generally agreed, viz., that the *quilisma* itself is short. In the present instance this is indicated by Metz, which substitutes a point for the more usual Metz equivalent.¹ But, having decided that the *quilisma* is short because replaceable by a point, we then find that in the otherwise very accurate Nonantolian notation (to be studied later in this book) there are always two short signs (not merely one) for a *quilisma*.

It is possible that these two Nonantolian points together should last no longer than an ordinary short note, thus giving us a clue to the nature of the melodic ornament which the *quilisma* originally was. In this connection Dr Vollaerts reminds us that the medieval writer known as Anonymus Vaticanus describes a *tremula* (*quilisma*?) as 'composed of three degrees, viz., two shorts and a *virga*'.² He also suggests the possibility that the first Nonantolian point may coincide in pitch with the previous note. He thus proposes two alternative interpretations as given in Example 14.³

Example 14



The authentic interpretation of the *quilisma* remains obscure. In default of certain knowledge it seems advisable to adopt the second of Dr Vollaerts's inter-

¹ The same phenomenon occurs elsewhere in Metz, when the identical phrase appears – at the final cadence of the Introit *Exaudi Deus*, for instance.

² 'Nota, quae dicitur tremula, ex tribus gradibus componitur, id est, ex duabus brevibus et acuto.' See P. Wagner, *Neumenkunde* (1912), p. 356.

³ *Rhythmic Proportions*, p. 111.

pretations. This presents no practical problem in performance and closely resembles the usual modern interpretation.

But however uncertain may be the correct interpretation of the *quilisma*, the subsequent *virga* which surmounts it and to which it leads is certainly long.¹ Metz and 339 are clear on the point. The next two notes are clearly long also.

The melodic letter 'i' in 121 (standing for *iusum* or *inferius*, lower) serves as a useful warning that the final *tractulus* of the group is lower than might be expected – G, not A.

(23) There is an interesting difference in 359 between the *quilisma* at (22) and the present one. In this manuscript the double-jagged form seems to indicate that the subsequent note rises a tone, while the triple-jagged form indicates a semi-tone rise. The distinction is not made in the other two St Gall manuscripts.

Metz now uses its more usual equivalent symbol for the *quilisma*. This is not unlike the Metz sign for the characteristic note of the *salicus*, as at (19), but it is now joined to the subsequent *virga*. That these Metz symbols represent some form of melodic ornament seems fairly clear; but, as we have seen, they do not signify long notes.

The *virga* to which the *quilisma* leads – unlike that at (22) – is marked in all three St Gall manuscripts with an *episema*. The reason for this is probably because it is now followed in each case by a short note, whereas at (22) – where only 339 gave an *episema* – the *virga* was followed by a (long) *tractulus*. We shall often notice the tendency to add the *episema* to a *virga* to mark the contrast with adjacent short notes, but otherwise to omit it.

After a point (which is certainly a short sign) in all four manuscripts, Metz gives a liquescent *clivis* (notice how it differs from the usual short *clivis*) and the St Gall manuscripts introduce a sign shaped like a comma, called *strophæ* or *strophicus*. The Metz liquescent *clivis* represents two short notes, the second of them being devoted to the liquescent letter 'm' of 'autem'. For this liquescent *clivis* the Vatican Edition has an ordinary single note – yet another example of the usual substitution mentioned at (16), two short notes for one long.

The precise significance of the St Gall *strophæ* at this point is not absolutely clear, unless it represents a liquescent effect. As Metz indicates, it must at least be equal in time-value to one ordinary note or two short notes.

(24) After an initial long note, the St Gall manuscripts now give a *bistrophæ* (or *distrophæ*), a neum compounded of two *strophæ*, the second of which has an *episema* added in 359 and 121, but not in 339. Metz represents the neum as a point followed by a tapering horizontal stroke. We therefore conclude, on the positive

¹ Anonymus Vaticanus implies a length-contrast between the 'two shorts' (*duabus brevibus*) and the 'virga' (*et acuto*).

evidence of three out of the four manuscripts, that the first note is short and the second long.

Although the precise significance of the isolated *strophæ* at (23) is uncertain, the correct interpretation of the *bistrophæ* (and related *tristrophæ*) may be gathered from the medieval authors. Guido d'Arezzo tells us that 'every neum is formed of the two motions, upwards [acute accent] and downwards [grave accent], except the reperculated and simple neums'.¹ We can see that the *strophæ* is not derived from either of the two accents, and we have John Cotton's clear explanation of the rest of Guido's statement: 'We call a *virgula* or *punctum* a simple neum; a reperculated neum is one that Berno calls *distrophæ* or *tristrophæ*'.² Elsewhere Guido talks of neums to be interpreted by the 'repercussion of the same note', a phrase echoed by his commentator, Aribio, who describes such neums as double or triple.⁴

But long before any of these writers we have the testimony of the ninth-century witness, Aurelian of Réomé, whose instructions are that the *tristrophæ* in the Introit psalmody for the first, third, and seventh modes should be sung with a 'three-fold rapid percussion of the note,' or with a 'three-fold rapid blow, like someone knocking with his hand'.⁵

Both *bistrophæ* and *tristrophæ* consist, therefore, of *notæ repercussæ*, and the repercussions are to be made *celeriter* (*celerem ictum*) – which means that the notes are to be short. The last note of these neums, however, can be a long one, being frequently marked as such in the best manuscripts (Metz, 359 and 121, in the present instance). But it is easy to see that lengthening the last note would in no way interfere with the rapid repercussions, for the note is only lengthened after the repercussions have already been made. The difference between neums of this type and the *bivirga*, instanced at (9), is that the *bivirga* entails two long notes which may even be fused together to form a 'double-long'. That 339 here omits to lengthen the second *strophæ* suggests that it was understood to be long when followed immediately by a new syllable.

The *strophæ* normally occurs on C or F, as here.

(26) Here the *salicus* in 121 has its characteristic second note represented as a mere point in each of the other three manuscripts – an instance of what was said of this neum at (19). But after the *salicus* (*scandicus* in Metz, 359 and 339) there is an apparent divergence of rhythmic tradition: the two notes after the *virga*

¹ Gerbert, *Scriptores*, II, p. 17: 'Motus vocum . . . fit arsi et thesi, id est, elevatione et depositione: quorum gemino motu, id est arsis et thesi, omnis neuma formatur, præter repercussæ aut simplices'.

² Ibid., p. 263: 'Simplicem autem neumam dicimus virgulam vel punctum: repercussam vero, quam Berno distropham vel tristropham vocat'.

³ Ibid., p. 15: 'Eiusdem soni repercussione . . . fiant'.

⁴ Ibid., p. 226: 'Duplices aut triplices in eiusdem soni repercussione'.

⁵ Ibid., I, pp. 56–7: 'Terna vocis percussione . . . trinum, ad instar manus verberantis, facias celerem ictum'.

are long in 359 and 121 (*tractuli*) but short in Metz and 339 (points). But, as it happens, this cadential formula occurs elsewhere, and in parallel passages these same two notes are written as *tractuli*, both in Metz (Gradual *Suscepimus*) and in 339 (Gradual *Ecce sacerdos*). This is a typical instance of the importance of the principle that 'the presence of a rhythmic indication is positive evidence, whereas its absence is not'. Since the formula was well known (it occurs very frequently) there was no need to give every rhythmic detail every time, nor was it likely that the singers would ever need to consult a book for it.

(27) Once again, this time only in Metz, we find a point instead of the characteristic *salicus* sign. As already pointed out, this substitution is so frequent as to suggest very strongly that the note must be a short one, and moreover that its ornamental character was not of great importance.

The subsequent *virga*, however, is long, being marked as such by the three oldest manuscripts of the four. The reader is reminded of the principle, enunciated at (1), that the St Gall *virga* is normally presumed to be long except when it is the first note of a *climacus* or is marked with 'c'. The absence of *episema* in 121 is, therefore, of no significance.

(28) An interesting problem now arises if we compare the three St Gall manuscripts. Both 359 and 121 give two short notes followed by two long ones – a *torculus* with its third note lengthened and then a separate *virga* (with *episema* in 121). 339, on the other hand, has a *torculus resupinus* (i.e., a *torculus* 'bent back' by the addition of a fourth note rising), and only the fourth note is lengthened (by an *episema*). This is apparently an example of the copyist's carelessness – the scribe of 339 is not outstanding for his accuracy – for at the parallel passage in the Gradual *Ecce sacerdos* he gives exactly the same reading as the scribe of 121 in the present melody.

At (4), comparison of Metz with the St Gall manuscripts revealed a convention of the Metz notation that the third note of a Metz *torculus* was presumed to be long before a subsequent long note that was lower, even though no indication were given to that effect. Here, by comparison with 359 and 121 (and with 339 in parallel passages), we can detect an extension of the same Metz convention. The third note of an unlengthened Metz *torculus* is now seen to be presumed long also before a subsequent long note that is higher. For similar evidence supporting this conclusion the reader may examine the Offertory *Exsulta* at (33) and the Alleluia *Pascha* at (47).

(29) This final neum is called a *pressus*. As Dom Ferretti has explained, 'the *pressus* as such originates from an *oriscus* which is joined to and fused with a preceding note at the same pitch and is then followed by a lower note'.¹ The *pressus*

¹ *Paltographie Musicale*, XIII, p. 181.

therefore consists of at least three notes, the first two being at the same pitch and fused together. Anonymus Vaticanus describes the neum as *coagulata* (bound together) and as 'represented by three accent-symbols, two high ones and a lower one'.¹

Dr Vollaerts points out² that the *pressus* occurs in two forms, and that their main difference lies in the first note. In Metz it is either a *tractulus* (which is long) or a point (which is short). Then comes an *oriscus* – a curling sign similar to that used in Metz for the second note of a *salicus*, as at (19) – then a concluding *tractulus* or (as here) a downward stroke joined to the *oriscus* as though to form a short *clivis*.

The St Gall notation consists of a *virga* with an undulating line (an *oriscus*) attached to its summit – the resultant combination being termed a *franculus* – and then a point for the third note. When the St Gall manuscripts add 't' to the *franculus*, the first two notes are both long; when 'c' is added they are both short. But, as often as not, neither letter is added, so that our interpretation has to depend on manuscripts written in the other notations, such as those of Metz and Nonantola. We must not lose sight of the fact that the scribes were striving, with imperfect notational systems, to represent what was essentially an oral tradition. Small wonder that there should be occasional uncertainty or discrepancy of note-values in their manuscripts when they had the difficult task of writing down what they heard – especially when the same note was sustained or repeated on the same syllable. As the *pressus* often occurs at cadences, the problem was still further complicated by the natural introduction of a *rallentando*. For these reasons it is not surprising that the note-values are not always quite clear.

In the present case, there being no lengthening indication, the first two notes appear to be short. The third must obviously be long, because it concludes the piece. What the precise significance of the *oriscus* originally was remains unknown. It may possibly indicate a *vibrato*.

(30) The melodic letter 'i' (*iusum* or *inferius*) in 121 seems to be a warning not to begin on a higher note. But 'e' (*equaliter*) might perhaps have been more appropriate.

(31) The Vatican Edition inserts an extra word here after 'quod', and therefore transfers the liquescent *clivis* to the added word 'et'. The additional word brings the text into line with the Vulgate and the Missal, but it is not necessary to the sense. We have preferred to reproduce the version given in the manuscripts.

(33) Surely this is unequivocal evidence from Metz that the ordinary separate

¹ 'Nota, quæ dicitur coagulata, ex tribus accentibus ostenditur, id est, ex duobus acutis et subposito.' See P. Wagner, *Neumenkunde* (1912), p. 356.

² Op. cit., p. 49. See also p. 89.

note – the *virga* or *tractulus* in St Gall – is to be interpreted as a long note. Compare (58).

(34) All three St Gall manuscripts here give two successive *clives*, the second of them being lengthened only in 121. Metz uses its special combinational sign for two successive *clives* on the same syllable when they have a middle note in common (C, in this case), but (like 359 and 339) gives no lengthening indication. The *episema* in 121 therefore raises an interesting problem. Is it perhaps a copyist's error? The following statistics result from comparing the same melodic formula in seven other Graduals in the four manuscripts:

Metz, only having five of these Graduals, repeats exactly the same reading as in the present Gradual in each of them;

359 gives the neums exactly as here in four places, in two other places adding 'c' above the first *clivis*, and in the last case adding 'c' above the second *clivis*;

339 gives the same reading in four other places, but substitutes a short *pressus* sign (because the two *clives* have a note in common) in three places;

121 adds 'c' to the first *clivis* five times without giving an *episema* to the second, and twice gives the double *clivis* without either letter or *episema*. To these statistics it will be interesting to add those for the identical series of notes at (36).

(36) For this second double *clivis*:

Metz repeats the same reading in three other places;

359 repeats this reading six times and once adds 'c' above the second *clivis*;

339 joins the two *clives* in three places and has a *pressus* in two places with no lengthening indications;

121 four times gives a double *clivis* without additional indication, twice adds 'c' over the first *clivis* and once over the second.

From all this evidence we might be justified in concluding that the solitary *episema* added by 121 over the second *clivis* at (34) must be an error. As against this it must be recorded that in one other place the second *clivis* here has an *episema* in 121. On the whole, however, it seems preferable to accept the evidence of the three oldest manuscripts, especially that of Metz (which always uses short signs for both *clives*) and 359 (which in two different notations of the same melody adds 'c' over the second *clivis*).

(37) At this point 339 ceases to give the neums until (45), presumably because the melody was so well known. However, the same music occurs also in the Gradual *In Deo speravit* where 339 does give the neums, here reproduced.

All four manuscripts give a rising neum of three long notes – a long *scandicus*.

(38) and (39) Both Metz and 359 are explicit: the two *climaci* each consist of two short notes and one long. In each case 121 lengthens the third note but leaves the *virga* to be interpreted as short since it is the initial note of a *climacus*.

The reader will remember what was said on this point at (1). Similarly in 339 both *virgæ* are short. But in this manuscript the absence of lengthening indication for the third note of each neum is simply because the music was too well known to require careful noting – so familiar, indeed, as not to require noting at all in *Christus factus est*.

(40) Metz now ceases to give the neums until (45) – obviously for the same reason. It omits them also whenever the same melody recurs.

(42), (43) and (44) As initial notes of *climaci*, the three *virgæ* here are all short – like those at (38) and (39), to which these *climaci* provide an obvious musical rhyme. As before, 339 lacks rhythmic precision, but both 359 and 121 lengthen the third note of each neum – with one significant exception: 121 does not lengthen the third note of the last *climacus* because the third note of such a neum is automatically long before a new syllable. The existence of this convention is revealed, among other things, by such evidence as 121 here provides. Corroboration of this may be seen at (59).

(46) For the second time in this Gradual all four manuscripts agree in noting a *salicus*. As we have already observed at (19), the characteristic second note (whatever its original interpretation) is not a long note, but the subsequent *virga* is.

(48) 359 again reveals its tendency to put ‘c’ over a neum which is already short simply because it is preceded by a long note. See above: (8), (11), (38), (39); and below: (51), (59), (61).

(49) The third note of the *torculus* is long, as the two oldest manuscripts show. 121 warns that its first note is higher than the preceding note (‘s’).

(50) As at (14), the Vatican Edition gives C as the first note of this *trigon*. Only 359 lengthens the third note, the other manuscripts relying on the convention that it is understood to be long because a new syllable follows immediately.

(51) Both Metz (‘n’) and 359 (‘c’) indirectly indicate that the preceding note was long, for this is a short *clivis* in any case, and the letters can only have been added to mark a contrast.

(52) Only Metz gives any indication that the third note of this *tristropa* is long. Being the last note of a three-note neum before a new syllable, it was understood as long, so that no indication was strictly necessary. The other three manuscripts rely on the convention. The same thing occurs at (62).

(53) The omission of the *episema* in 339 is interesting. At (21) we saw that the scribes did not always bother to add an *episema* to a *clivis* before a *quilisma*. In the previous instance, however, it was the scribe of 121 who omitted the sign.

(54) The *virga* after a *quilisma* is long by rule, as the Metz *virga* is in any case.

(55) The absence of an *episema* in 121 is of no significance, for the way in which the subsequent points are written (ascending) shows that this is not a *climacus*.

(56) Here Metz and 339 give a *porrectus*, while 359 and 121 give a short *clivis* followed by a *strophæ*. Dr Vollaerts has proved that the Metz *porrectus* always has its third note long, even when not followed by a new syllable (as here). For the details of the argument, which are somewhat complex, the reader should refer to Dr Vollaerts’s *Rhythmic Proportions* (pages 99–105). In this case the *episema* in 339 provides clear evidence that the note is long. Consequently, the single *strophæ* (in 359 and 121) is long, as at (23). The use of the *porrectus* in Metz and 339 suggests that the second note is lower than the third. The Vatican Edition gives C for both notes.

(57) For the *pressus*, see (29).

(58) By its melodic letter ‘i’ (*inferius*), 121 warns the singers that the new phrase begins on a lower note.

(59) A *tractulus* in all the manuscripts is followed by a *climacus*. Metz shows, by its point, that the first note of the *climacus* is short; 359 marks the contrast by adding an *episema* to the *tractulus* itself and then by adding ‘c’ to the *virga* of the *climacus*. But, unless marked long, the first note of a *climacus* is understood to be short in the St Gall notation, as we have stated. 339 and 121 rely on this convention.

But now we find further corroboration of the convention detected at (44). Both Metz and 359 lengthen the third note of the *climacus*, while 339 and 121 do not. These last two manuscripts, as at (44), rely on the convention that the third note of a *climacus* is always understood to be long immediately before a new syllable.

It now appears that such was the convention for all three-note neums. That it applied to the *climacus* we have just seen. But we had already detected it for the *porrectus* at (10), for the *trigon* at (14) and (50), for the *tristropa* at (52). That the same convention applied also to the *torculus* will be established in the Alleluia *Ostende* at (15).

For the *salicus* and *scandicus* the third note is always long, even when a new syllable does not follow, for it is always represented in Metz by a *virga*¹ and in St Gall by a separate *virga*¹ which often has an *episema*. Examples may be seen in the present melody at (19), (26), (27) and (46).

(61) There seems to be a rhythmic divergence here between 339 and the other manuscripts. These repeat the notation given at (59), but 339 begins with an angular *pes*, which, as we saw at (6), implies two long notes. But this must have

¹ Or a liquescent equivalent of two short notes, as at (19).

been a slip on the part of the scribe of 339 in joining together the separate *tractulus* (which is long) and the *virga* of the subsequent *climacus* (which, as such, is short); for when the same phrase occurs elsewhere in this manuscript (Gradual *Sederunt*) the two signs are separate.

(62) For the *tristropa*, see (52).

(63) On the evidence of Metz, this *pressus* seems to consist of three long notes, as explained at (29). Notice the slightly different notation in 339 and 121 (but not in 359) from that used at (29), an *episema* now being added to the left of the initial *virga*.¹ Since the third sign of the group is a *tractulus* in Metz, the *oriscus* now has to stand apart and cannot be joined to it.

(64) The absence of *episema* in 339 is of no significance, for the scribe is going to omit the rest of the melody as too well known to need writing down.

(65) The neums are missing at this point also in 359, but they occur in this manuscript for the Gradual *Sederunt* from which they have been taken. The two oldest manuscripts show that the third note of the *climacus*, unlengthened in 121, is long.

(66) Here Metz also ceases to note the neums. They have been copied from the corresponding passage in the Gradual *Sederunt*. Once again the greater precision of Metz and 359 clarifies the interpretation of the third note of the *climacus* in 121.

(68) The *bistropa*, after the (long) *virga*, has its second note lengthened in Metz, although no sign of this is given in 359 and 121. It is worth noting, however, that 121 lengthens the subsequent *clivis* instead. More than once in these pages we shall find uncertainty about the lengths of successive notes at the same pitch sung to the same syllable. Such variants are not surprising if we recollect that the scribes were striving to note what was an essentially oral tradition. When the same note is repeated on the same syllable, or perhaps held on, the listener might naturally experience some uncertainty as to the precise lengths of the notes involved.

(69) Here Metz has a symbol which closely resembles those used at (34) and (36). As explained there, the symbol represents two successive short *clives* with a middle note in common. The symbol here is exactly the same, but without the final downward stroke for the concluding (fourth) note. In other words, it represents a short *clivis* with a third note added at the same pitch as its second note.

The St Gall manuscripts also begin with a *clivis* (121 adds an *episema*) and then add an *oriscus*. Like the Metz *oriscus* at (63), the St Gall *oriscus* represents a note at the same pitch as the preceding note.

¹ 339 has the same notation at (57).

But two points require clarification:

(i) Is the initial *clivis* a long one (as in 121)? Not so, if we follow the older and more reliable manuscripts.

(ii) Is the *oriscus*, the third note of the group, a long note? Its semi-cadential character suggests that it is, although we cannot be certain.

(70) and (71) For this very common cadential formula, see (28) and (29).

The Gradual, as such, is responsorial in form. That is to say, after the solo verse has been sung, the first section (the respond) should be repeated. Although this is not the current practice, it is permitted, and there are some Graduals in which the words lose all meaning unless the repeat is made.¹

Looking back on this Gradual, we must be struck by the way in which the length of nearly every note can be argued with practical certainty, leaving hardly any place for conjecture. This is due mainly to the remarkable agreement between the four manuscripts, embracing the smallest details, and to the manner in which certain conventions of the scribes can be detected.

Secondly, there is the interesting phenomenon to which Dr Vollaerts drew attention: 'Gregorian rhythm is characterised by a balancing of "pairs"; two "shorts" balancing two "shorts", two "shorts" alternating with one "long", thus: ♪ ♪, ♪ ♪, ♪ ♪ In other words, as a rule, there are duplets and not triplets'.² The truth of this generalization can be tested by the Gradual we have examined. In only very few places is the regular succession of 'duplets' interrupted: at (20), (23), (24) and (68).

But, perhaps most noteworthy of all, the normal isolated note (i.e., the note which has a syllable to itself) is revealed as a long note. Hitherto it is only in neumatic groups that the short note has appeared. Metz is particularly clear on this point, representing every single isolated note so far by its *tractulus*, which all admit to be a long sign.³ Yet the reader should bear in mind that 'long' is a relative term. In this connection it does not mean a sound that lasts a long time, but simply one that is twice as long as a short note. If the *tempo* is brisk, even the long note will be short. There is no suggestion, therefore, that the Gregorian Chant was ponderous and slow-moving because it contained so many 'long' notes. It simply means that, like every other kind of music, the Gregorian Chant can be transcribed with the crotchet as the normal note.

If the reader will attempt a performance of this Gradual, substituting un-

¹ For example, the Gradual *Priusquam* (for the Birthday of St John the Baptist) has a verse which ends 'et dixit mihi' (and he said to me). Without the repeat of the respond this hardly makes sense.

² Op. cit., p. 89.

³ See, for instance, the Solesmes 'Aperçu sur la notation du manuscrit 239 de Laon' by Dom Ménager, *Paléographie Musicale*, X, p. 183.

measured nuance-lengthened quavers for all the crotchets, he will soon realize the practical impossibility of the nuance-theory for choral singing when all the lengthening indications of the manuscripts are observed and all are consistently interpreted as nuances. On the other hand, no such difficulty arises if we follow the directions of musicians who flourished at the period when the manuscripts were being compiled: 'Therefore let no inequality of chanting mar the sacred melodies; not for moments let any neum or note be unduly prolonged or shortened. . . . In fact, *all the longs must be equally long, all the shorts of equal brevity*. . . . And, in accordance with the length-durations, let there be formed short beats, so that they be neither more nor less, but *one always twice as long as the other*'.¹

¹ Gerbert, *Scriptores*, I, 226-8.

CHAPTER II

Alleluia: Ostende

THIS EIGHTH-MODE MELODY, lying almost entirely within the limited compass of a fifth (F-C), is for the First Sunday of Advent. The text is from Psalm 84 (85): 'Show unto us, O Lord, thy mercy, and grant us thy salvation.'

Like the preceding Gradual, this Alleluia employs a melody-formula which occurs with many other texts. This makes it especially valuable for comparative study, for with a melody which is frequently noted there are proportionally greater chances that every rhythmic detail will be found somewhere or other. On the other hand, a well-known melody would not require such careful noting as a less familiar one, so that we must be prepared for incomplete rhythmic detail in many places. In such cases we must be guided, as always, by the sound principle already stressed: the presence of a rhythmic indication is positive evidence, its absence is not.

(1) The three St Gall manuscripts all begin with a *scandicus*, but Metz gives a *salicus*. We have already pointed out that these two neums are frequently interchangeable (see page 37), from which we deduce that the second note of a *salicus* is short and that its ornamental character (whatever form it took) cannot have been of great importance. Here Metz adds 'c' as though to warn the singer not to be misled into lengthening the characteristic *salicus* sign.

All four manuscripts give a liquescent *clivis* or *virga* (the two are indistinguishable) for the last note of the neum, where the Vatican Edition has a plain *virga*. As we have already noted, a plain *virga* is often replaced by its liquescent form or by a liquescent *clivis* or *pes*, or even by these two-note neums in their non-liquescence forms. This constant tendency to substitute two short notes for one long one forms a vital part in the argument that the short note is half the length of the long note.

(2) This *clivis* is long in Metz and 359, but short in 339 and 121. Before examining the apparent contradiction, it is worth noting that Metz omits the 'a' at the corresponding point in the Alleluia *Hæc dies* - which seems to support our contention (page 34) that letters added in this manuscript to neums already long serve merely as extra warnings. But the seeming contradiction between Metz and 359, on the one hand, and 339 and 121, on the other, disappears when we

compare other settings of the same melody. For both 339 and 121 add an *episema* to this *clivis* several times elsewhere, and in such a well-known melody detailed rhythmic precision was hardly required. Dom Mocquereau even asserts that a close examination of 121 reveals that the *episema* was originally added to this *clivis* nearly every time the melody occurs, but has been subsequently erased!¹

(3) For the *quilisma* group, see above (page 38). The absence of an *episema* from the *clivis* that follows the *quilisma* in 339 and 121 is of no significance. Elsewhere (in Alleluia *Diffusa*, for instance) 339 adds an *episema* to this neum, even if it is missing in 121 (the latest in date of the four manuscripts). As at (2), the two oldest manuscripts are in agreement.

(4) The absence of any lengthening sign to the second note of this *pes* in 339 and 121 need not trouble us, for reasons already explained – the familiarity of the melody, etc. But it may be due to a convention that the second note of a neum of this kind was always long when followed by another note at the same pitch. A parallel case may be seen at (20) in the previous melody in 359 and 121. But here once more we have clear evidence from the two oldest manuscripts.

(5) The three St Gall manuscripts agree in giving a *bistropa*, i.e., a neum requiring two rapid repercussions of the same note (see above, page 40). Both 359 and 121 use a long-tailed *stropa* and Metz a liquescent *clivis* to indicate that the second note is liquescent. Such liquescent signs, requiring two short sounds, are equivalent to an ordinary long note in time-value. 339 does not indicate a long note because it relies on the fact that a new syllable follows at once and this automatically lengthens the last note of a *strophicus* group. A parallel instance occurred at (24) in the previous melody.

(6) The manuscripts are unanimous in indicating four short notes.

(7) Metz now has a long *clivis*, using an *oriscus* for its first note because it is at the same pitch as the previous note. The St Gall manuscripts have a *pressus*, but in a slightly different form from the examples we encountered in the previous melody at (29), (57), (63) and (71). There the *pressus* began with a full-length *virga*, but here the upward stroke is noticeably shorter in 359 and 121 (which add 't') and also in 339 (which adds no letter). According to the equivalences enumerated by Dr Vollaerts,² the short-stroke *pressus* with 't' (as in 359 and 121) has the same significance as the Metz notation here: two long notes (A–G). In fact, this type of *pressus* is equivalent to a long *clivis*, for which it is often substituted when the neum begins by repeating the previous note. An example of the equivalence may be seen at (11), where 121 has a short-stroke *pressus* and Metz and 359 give a long *clivis*.

¹ *Monographies Grégoriennes*, IV, p. 27.

² *Op. cit.*, pp. 89–90.

(8) At this point 339 omits the neums until the verse begins – a sure indication that the music was too well known to require noting. This fact may explain the various omissions already noticed in this manuscript at (2), (3) and (4).

As in the previous melody, Metz here clarifies the interpretation of the angular *pes* in St Gall, for which it always gives two long notes.

(9) The 'a' in Metz is not strictly necessary, for the third note of a *torculus* in this notation was understood to be long if followed by a lower long note. An instance of this convention may be seen at (4) in the previous melody.

(10) As already pointed out (page 39), the *virga* to which a *quilisma* leads is long. If the St Gall notation is not always clear on the point, the Metz *virga* indicates a long note, and when a *quilisma* occurs the Nonantolian notation always represents the subsequent *virga* by a long symbol. The absence of *episema* from the *virga* here, both in 359 and 121, suggests an understood convention on the point.

(11) Metz again clarifies the interpretation of the episematic *clivis* in St Gall (in 359). Other examples of similar clarification may be seen in this melody at (39) and (40). But here Metz simultaneously clarifies the *pressus* in 121, as explained at (7).

(12) and (13) This cadence-formula, a very common one, is melodically identical with that used a note lower (on F) in the previous melody, both for the respond and for the verse.

(14) Again Metz clarifies St Gall by showing that the isolated *virga* in the St Gall notation is long, even when not marked by an *episema* (as in 359). 339 adds an *episema* to each *virga*, but 121 only to the second of them – possibly to mark a contrast with the subsequent short notes.

(15) Although not one of the four manuscripts marks it so, the third note of this *torculus* is long because it is followed immediately by a new syllable. The scribes knew well enough that this convention was understood by the singers. To prove that there was such a convention, we have only to compare the same melody when it is set to different words. We then find that where the *torculus* is not followed at once by a new syllable (Alleluia *Hæc dies*, for example) all three St Gall manuscripts add an *episema* to the third note and Metz adds the lengthening letter 'a'. Indeed in one place 359 actually gives an *episema* although a new syllable does immediately follow (Alleluia *Dominus dixit*). It is manifestly absurd to maintain that the same melody could be sung by heart with varying note-values. Hence the note in question was always long. It is by such methods of comparative study that we are enabled to discover what Dom Mocquereau describes as 'the particular habits of each copyist'.¹

¹ *Le Nombre Musical Grégorien*, I, p. 171.

(16) The addition of 'c' in 359 and 121 is not necessary but serves to mark the contrast with the long notes on either side of the short *clivis*.

(17) The six notes here are represented by an interesting combination of *scandicus* and *climacus*, each neum consisting of two short notes and one long. Metz alone gives full details, but in other settings of the same melody (Alleluia *Diffusa*, Alleluia *Dominus in Syna* and Alleluia *Hæc dies*, for example) 359 adds 'c' to the second *virga* – despite the fact that as the first note of a *climacus* it could be presumed to be short in the St Gall notation. Although 339 adds no *episema* to the first *virga* (the third note of the *scandicus*) it does so in other settings of the same melody (Alleluia *Diffusa* and Alleluia *Dominus dixit*).

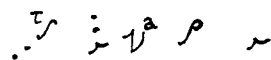
That Metz is correct in lengthening the last note of the *climacus* is shown by the best manuscript in the Chartres notation (Chartres 47).¹ In accordance with our basic principle, we therefore accept the presence of a rhythmic indication (in Metz and Chartres) as positive evidence, but not its absence (in the St Gall manuscripts). Perhaps there was a convention about such notes among the St Gall scribes.

(18) In the previous melody, at (10), it was explained that the third note of a *porrectus* was understood to be long when followed immediately by a new syllable, so that there was no need for the scribes to mark the note as long. Corroboration of this is provided by a comparative study of the present *porrectus*. Whenever, in other settings of the melody, a new syllable does not immediately follow this *porrectus*, the third note of this neum is nearly always marked long, as Example 15 shows.

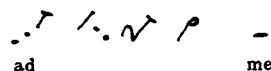
Example 15

Alleluia *Dominus dixit*:

Metz



859

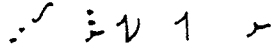


ad

me

Alleluia *Diffusa*:

Metz



859



339



gra-

ti-

a

¹ This manuscript was destroyed during the Second World War. Fortunately it had already been published photographically in *Paléographie Musicale*, XI (1912).

Obviously in all the settings the music must have been the same both in notes and in note-values, for otherwise there would have been continual uncertainty in singing by heart. The note in question must always have been a long one therefore. In other words, there must have been a convention that there was no need to mark it long when it was followed by a new syllable.

(19) The 'c' in 359 and 121 seems to mark a contrast with the previous note – indirectly supporting our conclusion that it must be long. It is quite typical of 359, especially, to mark contrasts in this way. The 'e' in 121 reminds the singer that the new word begins on the same note.

(20) 359 now substitutes a *virga* for a *tractulus*, but adds 'e' to warn the singer that the note is at the same pitch. For the short *clivis* that follows, both 359 and 121 add 'c' (marking the contrast with the previous long note), and 121 also has 'e' signifying that there is no change of pitch. It is not easy to understand the significance of 'l' in 359, for this letter indicates a higher note. It may be a copyist's error.

(21) The three oldest manuscripts now give a liquescent *torculus*, 121 an ordinary *torculus*. We have already seen, at (15), that the third note of a *torculus* is automatically long before a new syllable. If we adopt the reading of 121, we shall be in conformity with the Vatican Edition. Otherwise the long third note becomes equivalent to a liquescent *clivis*. The choice is between one long note and two short ones – the usual equivalence.

(22) After the Metz *tractulus* has once again shown that the separate St Gall *virga* is long, all four manuscripts give a liquescent *pes* where the Vatican Edition gives an ordinary *pes*. Two short notes in either case.

(23) Only 339 lacks a lengthening sign for this *clivis*, but in other settings of this melody (Alleluia *Dominus in Syna*, for example) it adds an *episema*.

(24) Again, 339 alone fails to provide full rhythmic detail. The *episema* added to the *tractulus* in 359 and to the *virga* in 121 marks the contrast with the *virga* that follows, which (being the first note of a *climacus*) is short. 121 adds 'c' to it.

The Vatican Edition gives C for the first note here. This tendency to substitute C for B and F for E will be noted elsewhere in these pages.

(25) The four notes here have the same rhythmic pattern as those at (24), with 339 again lacking rhythmic precision as regards the fourth note.

(26) At first sight the neums here also seem to be rhythmically identical with the four notes at (24). But there is an interesting discrepancy: Metz and 359 make the last note short and 121 lengthens it. In view of the regular rhythmic pattern established at (24) and (25), there would seem to be a presumption that the reading in 121 is the correct one. But 359 is positive, not only here, but in

other settings of the melody, that all the notes of the *climacus* are short. The 'c' here is not of itself decisive, for it might refer only to the *virga*. But in two other settings of the melody (Alleluia *Diffusa* and Alleluia *Dominus regnavit*) the scribe prolongs the lower part of the 'c' in a horizontal line above the *climacus* – which was a recognized way of showing that it applied to the neum as a whole. So also in other settings Metz consistently gives a point for the note in question. Finally – and this seems decisive – the rhythmic pattern of this cadence occurs later in the melody, at (41), and there the corresponding note is short, even in 121.

The two flats given in the Vatican Edition are highly suspect and have therefore been enclosed in brackets. They appear to have been added out of an exaggerated fear of the tritone (B–F), which so often characterizes cadences of the eighth mode.

(29) The evidence for the lengthening of the third note of a *porrectus* before a new syllable has already been given at (18) and in the previous melody at (10). The separation of the third note here in 121 (making it a separate *virga*) is equivalent to a lengthening sign, and corroborates our conclusion.

(31) Once more, 339 alone fails to provide full details.

(32) The 'h' in Metz has a melodic meaning – *humiliter*, lower¹ – warning the singers that the last note is F, not G.

(33) Here the initial *virga* in the St Gall manuscripts, being the first note of a *climacus*, is short. 121 adds 'c' to make sure. Metz represents it by a point. But at the third note there seems to be a divergence between Metz and 339 on the one hand and 359 and 121 on the other. Perhaps if the neum were sung with a slight *rallentando* before the long note that follows, there would not be any marked difference in performance. But when we come to this long note, the added 't' in Metz and the *episema* in 339 seem to mark a contrast with the previous note.

(34) All four manuscripts lengthen the third note of this *tristropa*. As we have seen, the correct interpretation of such neums is by a rapid repercussion of the notes. (See above, page 40.)

(35) Strictly speaking the 'a' at the third note of the *torculus* in Metz is *not* necessary, because a long lower note follows. See the previous melody at (4).

(36) Here 339 omits the neums until the end of the word at (42). There is no discrepancy in the other three manuscripts except at (38).

(38) Here 359 alone indicates that the second note is long. The double indication ('c' on the first note, *tractulus* and *episema* for the second) can hardly be dismissed as a possible error, especially as similar indications are found when

¹ See Dom Ménager, 'Aperçu sur la notation du manuscrit 239 de Laon', *Paléographie Musicale*, X, p. 181.

the melody comes elsewhere in the same manuscript (Alleluia *Diffusa*, for instance). But Metz never gives a long sign for the corresponding note, nor does 121. Perhaps the phrase was always broken at this point for purposes of breathing, in which case the final note would automatically be long. Otherwise we must admit what seems to be a positive difference.

(39) and (40) Further instances of the episematic *clivis* of St Gall interpreted by Metz as signifying two long notes. The flats, given by the Vatican Edition at (40) and (41), appear to be unauthentic.

(41) If this sequence of *climacus-clivis* be compared with the neums at (26) and (27), it seems to show that 121 was in error there in lengthening the third note of the *climacus*. The two cadences are rhythmically identical.

(43) As already indicated (page 45), the third note of a Metz *porrectus* is always long. 121 here supports this interpretation by adding an *episema*. The absence of lengthening indication in 359 and 339 favours Dom Cardine's thesis that breaks in the neums indicate long notes, even without lengthening signs. As far as it goes, this thesis fully accords with the findings of Dr Vollaerts, except that Dom Cardine adheres to the theory that all length-indications are nuances.¹ The St Gall *virga* that follows the *porrectus* is certainly long, like all separate *virge* without 'c' in this notation. Metz makes this clear, for the Metz *virga* is a long sign.

(44) The 'c' in 121 marks a contrast with the previous long note. But 121 is also helpful in separating the five notes of this composite neum into two smaller neums: a *clivis* and a *porrectus*. This enables us to know that the fifth note (the third note of a *porrectus* in 121) is long, because a new syllable follows.

(45) As pointed out at (35), there is no strict necessity to add any lengthening indication to the third note of this *torculus* in the Metz notation because, being followed by a lower note that is long, it is understood to be long itself. As at (4) in the previous melody, the St Gall manuscripts reveal this convention of the Metz notation. From this point 339 omits the rest of the melody as too well known to need noting.

(46) The 'a' in Metz lengthens the second note of the *clivis*, so that all three manuscripts agree.

(47) As previously explained, the lengthening letter 'a' added in Metz to a sign already long merely serves as an extra warning not to neglect the long note(s).

(48) Unlike the previous examples of the *quilisma*, this one leads to a *porrectus*, not to a *virga*. The first two notes of the *porrectus* are short, but the third is long: 359 and 121 give an *episema*, Metz relies on its understood convention (see page 45).

¹ See *Études Grégoriennes*, III, pp. 145 ff., and IV, pp. 43 ff.



(50) By adding 'a' to the last note of the compound group (before the final *tractulus*) Metz agrees with the other two manuscripts.

(51) Here, however, Metz does not lengthen the last note of the neum. Perhaps it was unnecessary to do so, for this is an obvious phrase-ending where the final note would automatically be lengthened.

(52) All three manuscripts plainly suggest that the first note here is lower than the second. The Vatican Edition gives both notes at the same pitch (C). Rhythmically the manuscripts agree.

(54) Here again the manuscripts show that the first note is lower than the second. (The Vatican Edition gives both as C.) Metz alone lengthens the first note, emphatically so, by using a *virga* and adding 't' to it. This seems to interfere with the rhythmic balance of the phrase. Perhaps the lengthening was an expressive way of preparing for the final *rallentando*.

(55) The special neum here is termed a *pes quassus*. It raises a number of problems which may be studied in Dr Vollaerts's *Rhythmic Proportions*.¹ In this instance, however, the interpretation seems clear, for at (12) in a similar cadence, the same two notes (A-B) were seen to be both long.

(56) This cadential *pressus* has already been studied at (13). But it seems desirable to direct the reader's attention to the charming instance of melodic and rhythmic rhyme beginning at (52), with an ingenious inversion of long and short notes:  being answered by 

Like the previous melody, the Alleluia is a responsorial chant. After the verse has been sung, the initial Alleluia should be repeated.

¹ Pages 75 ff.

CHAPTER III

Communion: Videns Dominus

THIS COMMUNION is for the Friday of the fourth week in Lent. It is written in the first mode. Unlike the previous melodies we have examined, this is not a well-known melodic formula but a special setting of words taken from the gospel of the day (St John, XI): 'The Lord, seeing the sisters of Lazarus weeping at the tomb, himself wept in the presence of the Jews, and cried out: Lazarus, come forth. And he came out, bound hand and foot - he who had been dead four days.'

Not being one of the pieces sung by the cantor from the ambo, this Communion is not found in 359 which is a *Cantatorium*.¹ The evidence of Metz, 339 and 121, however, is quite clear enough to enable us to establish the correct note-values.

(1) Up to this point in our investigations, the separate note, indicated by a *virga* or a *tractulus* in St Gall, has always been a long, as Metz has shown. Now, for the first time, we meet separate notes that are short. Metz indicates this clearly by using points (instead of *tractuli*) and adding 'nt' (*ne teneas*, do not lengthen) as an extra warning. Although 339 gives no positive indication, 121 has an *episema* on the sixth note at (2), thereby marking a contrast with the preceding notes and so supporting Metz.

Generally speaking, it is only at the beginnings of phrases that syllabic passages are set to short notes, and they nearly always 'seem to take a lightly-stepping run towards a word-accent' which is then lengthened.² Here the short notes lead to an expressive lengthening of the accent of 'flentes', just as the short notes at (3) lead to the accent of 'monumentum'.

(2) Metz and 121 both lengthen the accented syllable here, Metz using a *tractulus* and adding 't', 121 adding an *episema* to the *virga*. The next note is equally clearly short, Metz using a point with 'nt', and 121 omitting the *episema* and adding 'st' (*statim* or *strictim*, without delay, straight on).

(3) The superiority of the Metz notation in indicating note-values is again evident by its use of points. 339 continues on its vague course, not contradicting

¹ See above, page 31.

² An interesting list of instances is given by Vollaerts, op. cit., p. 42.

the other manuscripts but failing to give positive support. 121 indirectly supports Metz by the contrast between the *virga* with *episema* at (2) and these unadorned *virge*.

(4) Here Metz gives a (long) *tractulus*, then a liquescent *clivis* of two short notes. The other manuscripts give a long liquescent *clivis*, and 121 adds 't' to emphasize that it is long, i.e., composed of two long notes. But, being also liquescent, the second of its long notes is divided into two short notes – like a liquescent *virga/clivis*. In other words, all the manuscripts agree.

(5) At this point the normal values are restored to the separate *virge* and *tractuli* in the St Gall manuscripts – both neums are now long. Any doubt about this is dispelled by the clear evidence of Metz both here and in the sequel: at (7), (8), (9), (10), (13), (19), (21), (23), (24) and so on. 121 indicates by its melodic letters both the rise to F and the repetition of the same note.

(6) The Vatican Edition gives a single note (A) here, but all three manuscripts have a *pes*. 339 makes it a long *pes*, but this is certainly an error. The scribe of 339 does not appear to be as accurate or as careful as those of the other manuscripts. Presuming, therefore, that the *pes* is short, this furnishes another instance of the usual substitution of two short notes for one long. That the first note of the *pes* is F is indicated by the 'e' in 121. That the second note of the *pes* does not involve a large interval is also shown by the letters 'sm' (*surge mediocriter*).

(8) The change from *tractulus* to *virga* in 121 is noteworthy. As 'e' indicates, the two notes are the same; but the first represents a melodic descent from the previous note, and the second coincides with the beginning of a new word which is to fall still lower. An interesting illustration of the 'relative' character of the St Gall symbols.

(10) The fourth note here is a *tractulus* in St Gall but a liquescent *pes* in Metz (one long = two shorts). To interpret this liquescent neum correctly the singer must enunciate the two successive consonants clearly, rising to the A in the process. Any suggestion of a pause between the words at this point seems to be decisively excluded by the liquescent neum.

(11) A long note in all three manuscripts. The *episema* in 121 marks the contrast with the subsequent short notes, but it is not strictly necessary. The melodic 's' (*surge, rise*) in Metz matches the 'l' (*leva*) in 121.

(12) Metz and 339 give four short notes, the combinational neum in the former being easily analysed as short *clivis* plus short *pes*. 121 has an interesting variant for the *pes*, substituting a *franculus*. We have already encountered this symbol in dealing with the *pressus*.¹ It is not always clear whether the *franculus*

¹ See above, page 42.

represents a single long note (as in a *pressus* and in Hartker's *Antiphonale* for the Office¹) or two short notes rising one degree. If the latter be the correct interpretation here, all three manuscripts agree; otherwise a single long G is probably intended by 121.

(14) Metz gives a single long note, 339 and 121 a short *pes*. As usual, one long = two shorts.

(15) The addition of the *episema* in 339 and 121 emphasizes the obvious need for a *rallentando* – and perhaps a dramatic pause – at this cadence. Metz leaves it to the commonsense of the singers.

(16) The 'e' in 121 is puzzling, for the new phrase does not begin on the same note.

(17) For the *quilisma* see above, page 38.

(18) All three manuscripts show the first note of this *climacus* as long. Were the *episema* not added in the St Gall manuscripts the note would be presumed to be short, being the initial *virga* of a *climacus*. The third note of this neum is shown as long in Metz and presumed to be so in the other manuscripts because a new syllable follows immediately.

(20) and (22) Metz again shows the true note-values of the St Gall angular *pes*: two longs.

(23) It is not easy to understand why the Metz scribe does not use a *tractulus* here. This note may originally have been E (not F) – which would give a better musical rhyme to the phrase at (20) and (21).

(25) Metz warns the singers not to rise to too high a note by adding 'm' (*mediocriter*). This letter often seems to have melodic implications. But it could also have a dynamic signification – 'not too loud'. 121 warns of a rise in the melody ('l') but also gives the rare letter 'p' which is said to signify 'pressionem vel perfectionem'. Others have suggested that it means 'pulchre' (with grace and distinction) or 'parum' (signifying a slight *rallentando*)².

(29) Metz again interprets the St Gall episematic *clivis* for us: two longs.

(31) The third note of this *torculus* is understood to be long because a new syllable follows immediately. See Alleluia *Ostende* at (15).

(32) The choir for which the Metz scribe was compiling his manuscript was apparently inclined to rise to a higher note at this point; otherwise it is not easy to understand his warning 'nl' (do not rise). 121 has 'i' (lower) which is rather more helpful.

¹ Hartker's *Antiphonale* (St Gall 390/1) will be examined later.

² Dom Sunol, *Introduction à la Paléographie Musicale Grégorienne*, p. 134.

The *virga* after a *quilisma* is always long, as we have already pointed out, even when not marked by an *episema* in St Gall. (See page 39.) The addition of the *episema* here in both 339 and 121 may be explained by the fact that two points follow. This sequel might suggest that the *virga* is the first note of a *climacus* (which would make it short).

All three manuscripts give the last two syllables of 'mortuus' close together here. They were presumably pronounced as one continuous syllable without fresh impulse for the second 'u'.

(33) This is a long *pressus*, three long notes, as 121 clearly shows with its 't'. In any case there would be a *rallentando* to finish with. It is worthy of notice that not one of the three manuscripts gives any indication that the final note is long. Metz even suggests that all three notes at the end are short. Surely this reveals something of the mentality of the scribes, who were obviously inclined to omit redundant or unnecessary lengthening signs in places where every intelligent singer would understand them.

A Communion was originally an antiphon, to be sung as a refrain before, after, and between the verses of a psalm. The psalm is no longer given in the Missal and is therefore omitted from the Vatican Edition.

CHAPTER IV

Introit: Rorate cæli

THE FIRST MODE occurs so frequently in Gregorian Chant that it would be altogether inadequate to represent it by one short melody such as the preceding Communion. A second example has therefore been added – the Introit for the Fourth Sunday of Advent. The text is from Isaías (XLV, 8): 'Drop down dew, ye heavens, and let the clouds rain down the just one; let the earth be opened and bring forth a saviour.' There follows Psalm 18 (19), or at least one verse of it: 'The heavens tell forth the glory of God and the firmament announces the works of his hands.'

(1) A short *pes*, to which Metz adds 'c' to make sure.

(2) Another *pes*, but this time the second note is long ('t' in Metz, *episema* in 339), followed by a (long) *virga*. This intonation-formula occurs so often in the Chant that it must have been very well known. There was therefore no need to indicate every rhythmic detail whenever it was noted. The *episema* on the *pes* is often missing in the St Gall manuscripts, as in 121 here. But we abide by Dom Mocquereau's sound interpretative principle that the presence of a rhythmic indication is positive evidence, not its absence.

Example 16 shows the beginning of the Introit *Gaudeamus*, which uses the same formula.

Example 16



Here it will be seen that the two notes of the unlengthened *pes* at (1) are divided to accommodate two separate syllables. As they are short notes, Metz uses points instead of the usual *tractuli*. The St Gall scribes rely on the familiarity

of the phrase and the convention that syllabic passages at the beginning of a melody often move in short notes. Otherwise they should have added 'c', as in a similar case in Example 10 (page 19). The notation of Nonantola, to be studied in Chapter IX, resembles Metz in its clear differentiation of note-values, although employing an entirely independent system. In rhythmic precision these two notations are thus superior to that of St Gall. It is therefore interesting to find that when the Introit *Gaudeamus* occurs in a Nonantolian manuscript of the eleventh century,¹ its intonation has exactly the same differentiation of note-values as we find in Metz. Also, when the identical melodic formula occurs in an even earlier manuscript of this notation (Offertory *In te speravi*, verse 'Quam magna'),² the note-values are again exactly the same.

The flat in the Vatican Edition is unauthentic.

(4) Another *pes* with its second note long ('a' in Metz, *episema* in 339), then a long *clivis* (two longs, as Metz shows). 121 again lacks precision.

(5) 121 again fails to add an *episema* to a neum which the other manuscripts show to be long.

(6) A long note, then a *quilisma* which culminates in a long *virga*, as usual.

(7) A long *clivis*, except in 121. These omissions are quite untypical of the scribe of 121. Normally he is much more accurate than the scribe of 339, who often omits rhythmic details.

(8) This time the *quilisma* culminates in a *porrectus* – not in a *virga*. A new syllable then follows, so that the third note of the *porrectus* is long. See Gradual *Christus* at (10).

(9) Another long *clivis* of two long notes. By this time it must be quite clear to the reader how the episematic *clivis* of St Gall should be interpreted.

(10) Metz and 339 have a single *tractulus*, while 121 has a liquescent *pes*. A typical example of the substitution of two short notes for one long.

(11) The third note of this *torculus* is long because a new syllable follows. See Alleluia *Ostende* at (15).

(12) A long note, then a *clivis* beginning on the same note, which is a long neum only in 339. Not a very important variant, but an illustration of the understandable uncertainty mentioned in the commentary to the Gradual *Christus factus est* at (68).

(13) A liquescent *clivis* in the manuscripts, but an ordinary single note in the Vatican Edition. Another instance of the substitution of two short notes for one long.

¹ See *Paléographie Musicale*, II, pl. 11.
² Ambrosian Library, Milan, S. 37 sup.

(14) It is possible that the *episema* which 339 adds to the *virga* at (16) should have been added here instead.

(15) According to 339 the first note of this *climacus* is long. But the rhythmic pattern of this cadential formula often occurs elsewhere (Alleluia *Ostende* at (26) and (41), for instance) without any lengthening at this point. The *episema* in 339 is very probably an error. It should have been added to the preceding *clivis*.

(16) Coming at the beginning of a new phrase, these separate syllabic *tractuli* and *virgæ* in the St Gall manuscripts might have been short. With its greater rhythmic precision, Metz shows clearly that they are long.

(17) Another *quilisma* followed by a (long) *virga*, as at (6).

(18) As at (14), a single note (G) in the Vatican Edition is shown as a liquescent *clivis* in the manuscripts. Two shorts again equivalent to one long.

(19) Here all three manuscripts disagree except for the first note. Metz gives four longs; 339 two longs and two shorts; 121 one long, two shorts, then a long (third note of a *climacus* before a new syllable). It is not easy to believe that these four notes were really intended to be sung differently from the same four notes at (25), where all three manuscripts represent them as four longs. It seems safe, in any case, to follow the clear and consistent evidence of Metz (the oldest manuscript of the three) rather than attempt to reconcile the inconsistent and conflicting evidence of the other two manuscripts.

(20) An interesting variant occurs here. Metz gives a *tractulus* (long) and a liquescent *clivis* (two shorts); 339 and 121 give a *torculus* comprising two shorts and a long (before a new syllable). (The *episema* in 121 seems to have been a slip of the pen which the copyist subsequently corrected by adding 'c'.) The two readings both amount to the same over-all time-value.

(21) A liquescent *pes*.

(22) Another example of the consistent manner in which Metz interprets the angular *pes* of St Gall as two long notes.

(23) This *quilisma* culminates in a plain *virga* in Metz, but with a liquescent equivalent in the St Gall manuscripts. The usual substitution of two shorts for one long, once more.

(24) The third note of this *torculus* is long before a new syllable.

(25) Only 121 gives notation for the psalm. That the isolated *tractuli* and *virgæ* are long notes seems certain, for whenever Metz gives notation for Introit psalmody¹ it uses *tractuli* for the notes in syllabic recitation, and nobody denies that the Metz *tractulus* is a long sign.

¹ First and Second Sundays of Advent.

(31) As a point of cadence (the half-verse) this *pes* must be a long one. The scribe leaves this to be inferred.

(32) The Vatican Edition gives a single note here, for which the manuscript substitutes a liquescent *pes*. This substitution indirectly proves that the single note is long – long by comparison with the two short notes of the *pes*.

(33) The third note of the *torculus* is long before a new syllable.

(34) The Vatican Edition gives a single note, for which the manuscript gives a liquescent *clivis*: two shorts for one long.

(35) This *tristropa* in the psalmody for first-mode Introits is specifically mentioned by Aurelian of Réomé (see above, page 40). The notes are to be sung with a 'three-fold rapid repercussion'. The third note is long before a new syllable (see page 44).

(36) A long *clivis* – two long notes.

(37) A *salicus* in the manuscript, but not in the Vatican Edition. We have already seen that its characteristic second symbol represents some kind of ornament, but not a long note (see page 37). The final note should be E, according to the older reading.

Here the lesser doxology is added ('Gloria Patri') though it is not indicated in the manuscript, and then the antiphon is repeated.

CHAPTER V

Offertory: Exsulta satis

THIS IS THE OFFERTORY for Ember Saturday in Advent. The text is taken from the Prophecy of Zacharias (IX, 9): 'Rejoice greatly, O daughter of Sion; cry out, O daughter of Jerusalem. Behold thy king cometh to thee, holy and a saviour.' The melody is in the third mode.

(1) The initial *tractuli* in St Gall (coming at the beginning of a piece) might be interpreted as short notes, as explained above (page 57). Perhaps they sometimes were. But Metz removes any uncertainty by its clearer rhythmic definition.

(2) The added 't' in Metz warns the singer not to leap to C too soon. The G here is a long note and must not be rendered as in a similar neum at (20) in *Christus factus est*. This latter progression (with a short G) is fairly common in the Chant.

(3) The third note of this *tristropa* is liquescent in all three manuscripts, but not in the Vatican Edition. Without liquescence this note would be long because a new syllable follows. See Gradual *Christus* at (52) and (62), and below at (17) and (19). The liquescence splits the long note into two short ones.

(5) and (11) The *episema* in 339 is not strictly necessary for a separate *virga* in St Gall, and 121 omits it.

(12) The third note of the *torculus* seems to have an *episema* in 121, but this is not clear. This is another example of uncertainty when two notes at the same pitch follow in succession on the same syllable.

(13) Metz and 121 both lengthen the second note of the *bistropa*.

(14) The letter 'p' in 121 is not easy to interpret (see page 59), but the second note of the *clivis* is long both in Metz and in 121. 121 now seems to have an extra note (the *tractulus*). Metz then gives a short *pressus* (two short notes at the unison followed by a long lower note¹), and the other manuscripts give a short-stroke *pressus* which amount to the same thing.²

¹ See the Gradual *Christus* at (29).

² See the Alleluia *Ostende* at (7).

(15) A composite neum with a long note at the end because this marks an obvious cadence. The letters 'am' (*altius mediocriter*, moderately higher) in 121 serve as a warning not to rise too high, and the subsequent 'm' prevents any undue haste at the cadence.

(17) The third note of the *tristropa* is long because a new syllable comes at once. Metz marks it so, 339 and 121 rely on the accepted convention.

(18) The *tractulus* in 121 indicates a lower note, but 'm' warns the singer that it must not be too low – A, not G, in fact.

(19) The 'c' in Metz is a warning that the second note of the *pes* is short, not as in the similar neum at (20) in the Gradual *Christus factus est*. Metz shows that the subsequent note is long by representing it as a *tractulus*. 339 and 121 rely on the convention that the third note of a St Gall *tristropa* is long before a new syllable, as at (17).

(23) and (27) The *bivirga* in St Gall always comprises two long notes, as Metz always shows. No *episema* was really necessary in 339.

(24) The 'e' in 121 suggests that the two notes should be F–G. Here 121 supports Metz in interpreting the angular *pes* of 339 as two (equally) long notes.

(28) Another example (in 121) of the use of the short-stroke *pressus* instead of a long *clivis* when the neum begins by repeating the previous note. See Alleluia *Ostende* at (11).

(29) Metz represents the characteristic *salicus* note of St Gall by a point, as so often happens even in St Gall manuscripts.

(31) The third note of the *porrectus* is long before a new syllable. See Gradual *Christus* at (10).

(33) There seems to be a convention in Metz that the third note of a *torculus* is long before a subsequent long note even when it is higher and on the same syllable. Examples may be seen in the Gradual *Christus factus est* at (28) and (70), where (as here) the St Gall manuscripts reveal the convention.

(35) Both the St Gall manuscripts lack the final note. They write the word 'tuus' as in the chart. Obviously the word was sung without any perceptible break between the two vowels. Compare the end of the Communion *Videns Dominus*.

(37) A liquescent *clivis*; the 'a' in 121 (being a melodic letter in the St Gall notation) indicates a higher note (*altius*).

(41) Another liquescent *clivis*, but this time a long one. In Metz 'a' (*auge*, lengthen) is a rhythmic letter and corresponds to the *episema* in 121. 339 has no lengthening indication, but this scribe is not to be relied on for rhythmic detail.

(42) The absence of an *episema* in 121 is presumably an oversight.

(43) The *tractulus* in Metz and 121 is equivalent to the two short notes of the liquescent *clivis* in 339: one long = two shorts.

(44) A liquescent *pes* in all three manuscripts.

(45) After a long note comes a *climacus*. Its initial *virga* in the St Gall notation, being the first note of a *climacus*, is short. Metz shows this clearly, as usual. Both Metz and 121 lengthen the third note.

(46) Both Metz and 121 lengthen the first note of this *climacus*. Metz also lengthens the third note; but there would obviously be a *rallentando* even without the lengthening sign, and also a new syllable follows immediately.

Two verses follow in the manuscripts, after each of which the respond was repeated, or rather its last section ('ecce Rex. . . .'). But these verses are not given in the Vatican Edition and are no longer in general use.

CHAPTER VI

Communion: In splendoribus

THIS SIMPLE PENTATONIC MELODY in the sixth mode is from the Midnight Mass of Christmas. The text is from Psalm 109 (110): 'In the splendours of holiness, out of the womb, before the day-star, I have begotten thee.'

(1) At the beginning of a melody or phrase the separate St Gall *virga* is often short, although normally long elsewhere.¹ Therefore, in order to show that this initial *virga* is long, both 339 and 121 add an *episema*. Metz employs its *tractulus*.

(2) Metz now has a point and 121 adds 'c'; 339 relies on the contrast with the episematic *virga* on either side.

(3), (5) and (12) The *bivirga* always comprises two long notes, even without the St Gall *episema*.

(4) A short note as at (2), although the 'c' is missing in 121.

(6) The episematic *clivis* of St Gall again clarified by Metz, as at (8).

(7) and (9) The characteristic second note of the St Gall *salicus* is a point in Metz. The third note is long.

(8) 121 omits the *episema* by an obvious oversight.

(10) The St Gall angular *pes* again clarified by Metz.

(11) The angular *pes* in 121 clarified by 339 as well as by Metz. Note also that the *salicus* sign in 339 is a point in 121 as well as in Metz.

Originally a psalm was sung in alternation with this antiphon, but this practice is no longer of obligation and the Vatican Edition indicates no psalm.

The reader must have been struck by the modal restrictions of this melody. Although classified as sixth-mode, it could just as well be written a tone higher in the scale (ending on G) without sounding different.² This is because, by avoiding the two notes E and B, it never defines the two semitones E-F and B-C. Such modal vagueness is not rare in Gregorian Chant, but it does not adequately represent the sixth mode. For that reason a second melody in this mode follows.

¹ See above, page 57.

² Yet in that case it would be classified as eighth-mode!

CHAPTER VII

Offertory: Domine Deus

THIS SIXTH-MODE MELODY uses every note in its compass. It is from the Mass for the Dedication of a Church, taking its text from the First Book of Paralipomenon or Chronicles (XXIX, 17): 'O Lord God, in the simplicity of my heart I have joyfully offered everything; and thy people who are here present I have seen with great joy. O God of Israel, preserve this will. O Lord God.'

(3) This cadential phrase occurs very frequently in the Chant and may be found on various degrees of the scale. In a slightly different form it serves as the cadence of the Communion *Videns Dominus* (see above), but here we have the normal form.

As all three manuscripts show, the third note is long. Metz and 339 also show the sixth note long, but 121 relies upon the St Gall rule that separate *virga* are understood to be long.¹

(5) A liquescent *clivis*.

(6) The third note of this *torculus* is long before a new syllable.

(8) Metz and 121 show a long *pes* and a *tractulus* as equivalent to the long *torculus* of 339. This evidence of 339 corroborates in a novel way our interpretation of the angular *pes* in the St Gall notation (as in 121): two long notes. The subsequent *quilisma* culminates, as usual, in a long *virga*.

(10) A single note in Metz, 121 and the Vatican Edition; but a liquescent *clivis* in 339. The usual substitution again: two shorts for one long.

(12) Metz clearly indicates the value of each note. So also does 121 indirectly, for the 'c' is not required for the first note of a *climacus* (which is understood to be short) and has apparently been added to mark the contrast with the previous (long) note. But 339 offers a different set of note-values, transferring the lengthening indication from the third to the fourth note of the series. As both notes are on the same degree (F), this variant is of the kind described in the commentary on the Gradual *Christus factus est* at (68). It is hardly significant.

¹ This rhythmic interpretation is fully supported by the independent Nonantolian notation which also lengthens the third and sixth notes. See, for example, the cadence of the Gradual respond *Tribulationes* (Vollaerts, op. cit., p. 148).

The third note of the *climacus* (in Metz and 121) is long before a new syllable. Metz marks it so but 121 relies on the understood convention.

(13) The third note of this *torculus* is long in 339 and 121 (*episema*). Metz gives no lengthening indication because a long note follows, and this fact seems to lengthen the third *torculus* note automatically. For parallel instances see the Gradual *Christus* at (28) and (70), and the Offertory *Exsulta* at (33).

(14) Here, as at (4), (21), (39), (44) and the final neum at (51), Metz continues to interpret the episematic *clivis* of St Gall with two long notes.

(15) Two successive *bivirga*, each consisting of two long notes, as Metz shows. The omission of lengthening signs in 121 does not signify.

(16) The third and fourth notes here are long, being represented as two longs in Metz and as a *pes quassus* in the St Gall manuscripts.¹

(20) Metz gives four longs and a liquescent *clivis* of two shorts. The other two manuscripts give three longs and a long liquescent *clivis*, the latter being equivalent to a long and two shorts. In other words the manuscripts agree.

(23) The problems of the *quilisma* are manifest here. Metz gives three shorts and a long, which hardly tallies with the St Gall manuscripts. We have here followed the St Gall version, interpreting the *quilisma* as before. It culminates in a *virga* (which is long) and this is followed by an *oriscus* which also seems to be long. But admittedly this interpretation is conjectural and uncertain.

(25) Four short notes (the 'c' in 121 seems to point the contrast with the preceding long note), of which the third appears to be lower than the fourth. But in this, appearances are deceptive, for (as 121 shows by its 'e') these two notes are on the same degree. The first of them is represented by a grave accent because it is lower than the previous note, the second by an acute accent because a lower note follows.

The fifth and sixth notes are both marked long in 339 and 121, but Metz leaves the length of the fifth note to be implied because a lower long note follows. (Compare the third note of the Metz *torculus* at (4) in the Gradual *Christus factus est*.) As we have noticed previously, in words where the same vowel occurs twice in immediate succession, the manuscripts often write the word (as here) without dividing the syllables, because there was no need in performance to make any break between the two syllables. Metz adds an extra long note at the end.

(26) A *salicus* in 339 and 121, two shorts and a long in Metz, the characteristic *salicus* symbol being equivalent to a short note.

(27) The Vatican Edition gives a different reading here. We have followed

¹ For the *pes quassus* see Vollaerts, op. cit., p. 75.

the clear notation of the three manuscripts: a long note followed by a *porrectus* with its third note (long before a new syllable) made liquescent (two shorts).

(28) All three manuscripts give two long notes to start with, and then a short; but only Metz and 121 lengthen the final note.

(31) Third note long before a new syllable.

(32) Liquescent *clivis*.

(33) A long *pes* of two long notes of which the second is liquescent and thus becomes two shorts.

(35) Two long notes, then a *quilisma* culminating in a (long) *virga*. Two short notes follow, which might have suggested that the *virga* was the first note of a *climacus*. That doubtless explains why both St Gall manuscripts add an *episema* to the *virga*. But Metz alone lengthens the second of the two short notes. The absence of lengthening indication in the St Gall manuscripts may result from a convention that the note was understood to be long before a new syllable, as at (28) in 339.

(37) An interesting variant now confronts us. The Vatican Edition has a *clivis* (A-G), but the three manuscripts give a *torculus* with its second and third notes long (339 has apparently forgotten to add an *episema*). The first note of the *torculus* seems to have been a kind of (optional?) grace-note – the sort of thing that might so easily occur in performance and leave the scribe uncertain as to whether it was not a mannerism of the performers rather than part of the music itself.

(38) 121 makes the third note of this *torculus* liquescent (two short notes), thereby implying that without the liquescence the note is an ordinary long (before a new syllable).

(40) The third note of the Metz *porrectus* is long (see page 45), as 339 shows. 121 has an *oriscus* which is long, as at (23).

(41) This *torculus* is not followed by a new syllable, but its third note is long: all three manuscripts mark it so.

(42) The second note of this *bistropa* is long, as Metz and 121 show.

(43) Third note long before a new syllable.

(44) The isolated *virga* before the long *clivis* is long, even without the *episema*, as the scribe of 121 knows.

(45) The reading in 121 is not absolutely clear for the first two notes, but they both seem to be long. And this interpretation of the manuscript is corroborated by the 'c' on the subsequent neum, marking the contrast. But the clear reading of two points in Metz and 339 (the older manuscripts) seems more

reliable. After these two short notes Metz has a *porrectus* with its third note lengthened ('a'), and then comes a liquescent *clivis*. Instead of a *porrectus* 339 has a *clivis* and then a long liquescent *clivis*. 121 gives yet another neumatic combination, closely resembling 339. But, apart from the first two rising notes, the note-values are the same in all three manuscripts.

(46) Angular *pes* in St Gall: two long notes in Metz, as usual.

(48) Metz is clear in indicating two shorts and a long. 339 lengthens also the second note, and 121 seems to leave it vague, perhaps relying on some convention about the third note. We have followed Metz.

(49) A liquescent *pes*.

(51) Here Metz gives no neums, but by writing 'Domine Deus in simplicitate' seems to imply that there should be a repetition of rather more of the initial phrase of the melody, perhaps as far as 'universa'. We have repeated the neums from the first two words. As already indicated, the cadence is a common one, and the evidence of the rhythmic manuscripts shows clearly that the note-values are: short-short-long, short-short-long, and then two longs for the final *clivis*.

Two verses follow in the manuscripts, but they are no longer officially in use.

CHAPTER VIII

Alleluia: Pascha nostrum

THIS SUPERB MELODY, from the Mass of Easter Day, is written in the seventh mode and takes its text from St Paul's First Epistle to the Corinthians (V, 7): 'Our pasch is sacrificed - Christ.' The vocalise on the word 'immolatus' stands out as one of the great climaxes in the Chant repertoire.

(1) The *tractuli* in the three St Gall manuscripts might be interpreted as short, coming at the beginning of the melody. With its greater rhythmic precision, Metz shows that they are long.

(2) Three long notes in Metz ('a' and 't' added to make sure), represented by a *tractulus* and a *pes quassus* (with 't') in 359, and by a long *salicus* (three long notes) in 339 and 121. What the ornamental significance of the middle note was in the St Gall notation we have no means of knowing. Metz simultaneously indicates both that the note was long and that its ornamental character could be ignored.

(3) If we follow 359, the first two notes here are long (angular *pes*). Metz appears to lengthen only the second note ('a'), 339 and 121 lengthen neither. At the repetition of the phrase at (40) there are no lengthening signs in any of the four manuscripts. The authentic interpretation remains uncertain. Metz alone gives a liquescent *pes* for the last two notes, but this makes no rhythmical difference.

(5) Metz and 339 alone lengthen the last note of the group.

(6) Metz and 359 alone lengthen the last note of the *torculus*.

(8) and (11) The short-stroke *pressus* in St Gall, equivalent to a long *clivis* when this begins by repeating the preceding note. See *Alleluia Ostende* at (7) and (11), and Offertory *Exsulta* at (28).

(14) This time 359 and 121 alone lengthen the last note of the *torculus*. The evidence of (5), (6) and (14) may suggest another convention about lengthening the last note of three-note neums, even when a new syllable does not immediately follow, on the lines of Dom Cardine's researches.¹

The addition of 'h' (*humiliter*, low) in Metz and of 'i' (*inferius*) in 121 warns the singers that the note is F, not G.

¹ *Études Grégoriennes*, III, p. 145, and IV, p. 43.

(15) This is a cadence-formula that occurs frequently. We have encountered it twice in the Gradual *Christus* at (28) and (70) and in the Alleluia *Ostende* at (55). In the first of these parallel passages 339 gives the same irregular reading as here.

(16) Metz shows that the two separated notes in St Gall are long, although they come at the beginning of a phrase.

(17) 339 alone seems to add an *episema* to the fourth note, but the manuscript is not clear.

(18) 359 combines into one composite symbol a long *torculus* and a long *clivis*.

(20) The 't' in 359 seems to apply to both *clives*.

(21) The 'e' in 121 is puzzling, except as an indication of the instability of the semi-tone (B-C). It seems to suggest that by the time that manuscript was compiled, the second note of the previous *clivis* had moved up to C.

(22) Metz is clear that the two initial notes of this phrase are short. 359 uses a point for the second of them, but has to use a *virga* (an acute accent) for the first because it represents a rise from the previous note. However, by adding 'sm' (*surge mediocriter*) it warns the singer that the rise is a moderate one. 121 also has 'lm' (*leva mediocriter*) as a melodic warning, but adds 'c' to show that the notes are short. The only positive discordant evidence is from 339, which adds an *episema* to the second note; but this might represent a soloist's *rubato* before the high notes.

(23) Metz and 359 (the oldest manuscripts) lengthen the second note.

(24) By adding 'c' 121 seems to imply that the previous note was long, so supporting Metz and 359 indirectly. 339 alone fails to lengthen the third note of the first *climacus*, otherwise there is complete agreement.

(25) The failure of 339 and 121 to lengthen the second note of the *clivis* may be because this was a recognized point of cadence (as it naturally seems to be); in which case there was no need to mark a long note. The 'c' in 121 emphasizes that the first note of the neum is short – perhaps by way of contrast with the second.

(27) As at (24), 339 alone fails to lengthen the third note of the first *climacus*; otherwise there is full agreement.

(29) This time only 121 fails to lengthen the third note.

(30) Metz and 359, the oldest manuscripts, give the last note as long.

(31) Metz again gives a point for the characteristic second note of the (short) *salicus* in the St Gall manuscripts.

(33) Only 339 lengthens the second note, possibly by a slip of the pen.

(35) At this point 359 is illegible. Metz has a *porrectus* of which as usual (see

page 45) the third note is long. The St Gall manuscripts show this by their use of a *virga* (with *episema* in 339). Otherwise there is a slight divergence. The short-stroke *pressus* in St Gall is equivalent to a long *clivis* which begins by repeating the previous note (see above, page 50), but Metz has two short notes. Not a very significant variant in what was after all a solo chant.

(37) Another case of divergence. Metz and 121 have three short notes, but (as far as it can be deciphered) 359 seems to agree with 339 in giving three longs. Possibly the divergence results from the scribes' indecision as to whether the notes were actually long of themselves or made to appear so by the cantor's *rallentando* as he concludes his solo. (At the word 'Christus' the full choir joins in.) The notes should probably be short, if we compare this cadence with that in the Alleluia *Ostende* at (26) and (41), and that in the Introit *Rorate* at (16).

(38) Only 339 gives a long *clivis*, a fairly obvious error.

(40) In contrast with the notation of the same phrase at (3), all four manuscripts now give four short notes. Perhaps the first two should be long, as before in 359.

(41) The omission of the *episema* in 121 must be an oversight.

(43) 339 alone, as at (24) and (27), fails to lengthen the third note of the *climacus*.

(45) 339 omits the remaining neums. They have been copied from the initial Alleluia.

(47) The third note is long, but Metz neglects to insert 't' as it had done at (15). Perhaps the 't' is not strictly necessary, for this *torculus* is followed by a long note. See what was said in the Gradual *Christus* at (28), where the same cadence occurs.

At the end of the verse the initial Alleluia was originally repeated, and such is the correct musical method of performance. The insertion of a sequence (*Victime paschali laudes*) according to the modern rubrics now prevents this repeat in the Roman Mass of Easter Day.

CHAPTER IX

The Notation of Nonantola

THE NONANTOLIAN NOTATION differs considerably from those of Metz and St Gall. Its more usual symbols are tabulated in Example 17.

Example 17

Short signs:	. ^ -	
long signs:	1 J 3 0 ~	
bivirga:	1°	(two longs)
clivis:	1°	(two longs)
	^ or ~	(two shorts)
	∩	(two shorts, liquescent form)
	~	(short-long)
pes:	1 or 1	(two longs)
	1	(short-long)
	1	(two shorts)
torculus:	1? or .~	(short-short-long)

THE NOTATION OF NONANTOLA

scandicus	1 or 1	(short-short-long)
climacus:	~ J	(short-short-long)
	~ J	(long-short-long)

From the rhythmic point of view this notation is particularly valuable because of its clear and consistent differentiation between long and short notes. Thus the vertical stroke (used for short notes) has a crook added at either extremity if the note is long. So also the point (signifying a short note) is very obviously larger when the note is long. This differentiation between long and short notes is maintained both in isolated symbols and in neumatic groups. A further distinctive feature of the notation, as the reader will observe in the transcriptions, is that the vertical stroke, with or without crook, is often attached to the vowels of the text, either above or below.¹

The most important manuscript in this notation is a tenth-century *Antiphonale Missarum* – or, rather, all that remains of it. In fact, there are only six pages left, and they are preserved in two different libraries. Two leaves (four pages) are in the Capitular Archives at Monza (B. 1, 41) and one leaf (two pages) in the Ambrosian Library at Milan (S. 37 sup.). Between them, these six pages give no less than twenty melodies, all of them complete except four, and of these only a small percentage is missing. These six pages represent the same oral tradition (both in melody and rhythm) as the manuscripts of St Gall and Metz, but in an obviously independent way. In other words, they provide a valuable check on the conclusions already deduced from the manuscripts of St Gall and Metz.

¹ For further details concerning this notation, see Dom Ferretti's discussion in *Paléographie Musicale*, XIII, p. 82, and Canon Delorme's articles on 'La question rythmique grégorienne' (*La Musique d'Eglise*, 1934-5).

CHAPTER X

Introit: *Judica me*

THIS MELODY, in the fourth mode, is a setting of words from Psalm 42 (43), and provides the Introit for Passion Sunday: 'Judge me, O God, and distinguish my cause from the nation that is not holy. From the unjust and deceitful man deliver me, for thou art my God and my strength. Ps. Send forth thy light and thy truth: they have led me and brought me to thy holy mountain.'

The Nonantolian neums have been transcribed from one of the pages preserved at Monza.

(1) We begin with a *torculus*. Its first note is represented in Nonantola by a plain vertical stroke (a short symbol) attached to the under side of the vowel. The next symbol in Nonantola is a curved line (also short) to which is attached another vertical stroke with a crook at its lower end (a long sign). We have already argued that the third note of an unlengthened *torculus* is long before a new syllable, even if not marked so. Nonantola here shows that we are right, for unlike the other manuscripts it does not rely on any understood convention on the point. Further examples may be seen at (21), (24), (36), (40) and (45).

(2) As we have also already argued, the isolated note (*virga* or *tractulus*) in St Gall is assumed to be long, except on occasion at the beginnings of phrases. Metz, as we have often pointed out, clarifies St Gall by normally using its *tractulus* and reserving the point for the occasional exception. Again Nonantola supports our conclusion by adding a crook to the vertical stroke. Further examples may be seen at (4), (7), (10), (23), (27), (29), (30), (35), (36), (37), (44) and (45).

(3) Here, again, Nonantola supports our conclusions. For we argued that the characteristic (second) note of a *salicus* is short in length, whatever may have been its ornamental significance, and also that this ornamental rendering cannot have been very important. By representing the note in question as a simple short note, Nonantola justifies both conclusions. But the third note, we argued, is long because represented in Metz by a *virga*, which is a long symbol. Nonantola again corroborates this conclusion. Another example may be seen at (18).

(5) After an initial long note (in all four manuscripts), we have a *climacus*. We have argued that the *virga* with which this neum begins in the St Gall

INTROIT: JUDICA ME

notation is a short note, unless marked with an *episema*. Nonantola (like Metz) supports this conclusion by representing the first note as short and 121 adds 'c'. But the third note we interpreted as long before a new syllable, as Metz indicates. Here again Nonantola supports us. Another example may be seen at (38).

(6) The St Gall episematic *clivis* we asserted, guided by the clear notation of Metz, implies two long notes. Once again, Nonantola justifies this interpretation, with its two long signs. The omission of the *episema* in 339 may be an oversight, but more likely the scribe realized that this was an obvious point of cadence, which would make the neum long in any case. Other examples of this Nonantolian interpretation of the St Gall episematic *clivis* may be seen at (12), (17), (20), (33), (41) and (47).

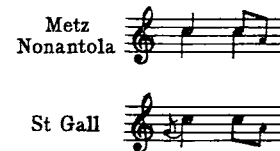
(8) Four short notes in all four manuscripts.

(9) A liquescent neum of two short notes in each manuscript. In Nonantola this is a liquescent *clivis*, in the others a liquescent *pes*. In the former the second note will be lower, in the latter it will be higher.

(10) The *episema* in 339 is not strictly necessary, for an isolated *virga* in St Gall is normally understood to be long.

(11) Comparative study is instructive here. Metz has a *tractulus* (long) and a liquescent *clivis* (two shorts), and Nonantola has two longs¹ – which comes to the same thing. But 339 begins with a *pes* of which the second note is long, and this is followed by a liquescent *clivis*. 121 agrees with 339, but neglects to lengthen the second note of the *pes*. The first note of the St Gall version probably represents a *portamento*, as Example 18 shows.

Example 18



It is not surprising that such variants should occasionally occur in noting what was essentially an oral tradition.

¹ The reader is reminded that the Nonantolian notation uses two sizes of point: the ordinary (small) one and the large one. The latter is a long sign. See Vollaerts, op. cit., p. 50.

(12) As at (6), 339 fails to add an *episema* to the *clivis*.

(13) The last note here is a long one in Nonantola. Dom Ferretti clearly states that the mark like a 'c' (at the end of this neum) is equivalent to a St Gall *episema*.¹ By lengthening the note, Nonantola provides the first positive disagreement with the other three manuscripts. This may be a copyist's error.

(14) Nonantola has a single long note, the other manuscripts two short notes (liquescent *clivis*). The time-value is the same: two shorts = one long.

(15) The St Gall *bivirga* does not strictly require the addition of any *episema*, as the scribe of 121 well knows. Both Metz and Nonantola show that it comprises two long notes.

(16) A liquescent neum in all four manuscripts, with the same differences as at (9).

(19) The Vatican Edition gives the third and fourth notes of this neum both at the same pitch (F). Metz implies that the third note is lower (E). Furthermore, if the third and fourth notes were at the same pitch, why did the St Gall scribes bother to add a fourth note (the *strophæ*)? The third note of a *torculus* is long in any case before a new syllable. The *strophæ* has a melodic significance, indicating either F, as here, or C, as at (32).²

Like Metz, Nonantola clearly indicates four short notes: a plain stroke, a short *clivis*, then a small point.

(22) As always, a *quilisma* in the St Gall notation presents a problem. Here, if we follow Metz and Nonantola, we have three short notes and a long. It is not easy to reconcile the St Gall manuscripts with this interpretation. Since the exact significance of the *quilisma* remains uncertain, it seems safer to follow the clear indications of the other manuscripts.

(24) Metz joins these five notes in one composite neum, which the other manuscripts represent as a *clivis* followed by a *torculus*. We have already argued that the last note of a *torculus* is long before a new syllable. Nonantola again supports this conclusion, as at (1) and (21).

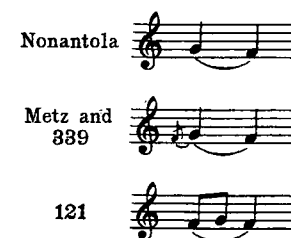
(25) There seems to be a divergence here. For the long *clivis* in Nonantola, Metz and St Gall give a *torculus*. In Metz and 339 both the second and the third notes are long, but in 121 only the last note (because a new syllable follows). We have met similar variants already in the Offertory *Domine Deus* at (37). By setting out the three readings we can see that there is not a great deal of difference

¹ *Paléographie Musicale*, XIII, p. 85.

² The *strophæ* normally occurs on one or other of these two notes.

between them, especially if the first note in Metz and 339 is regarded as a grace-note (Example 19).

Example 19



It is hardly surprising that such variants should occur in representing what was essentially an oral tradition.

(26) Here we find proof from Nonantola (supporting Metz) that we are correct in interpreting the angular *pes* of St Gall as two long notes. See also (34) and (39). But notice the liquescent *virga* in Metz: two shorts = one long.

(28) As we have already seen at (24), a composite neum of five unlengthened notes tends to resolve itself into two smaller groups – of two and three notes respectively. In which case the last note of the three-note neum will be long if followed by a new syllable. That this deduction is correct is shown by the lengthening sign on the last note in Nonantola. A similar case of a five-note neum similarly subdivided occurred in the Alleluia *Ostende* at (44).

(30) Here the Vatican Edition gives two B's (a *bivirga*), a reading which disagrees with all the four manuscripts before us. Yet these do not entirely agree with one another: Metz and the two St Gall manuscripts give a *salicus*, Nonantola a long *pes*. But this very disagreement between the manuscripts is of value: for it supports the contention that the first two notes of this type of *salicus* are short – being equivalent to one long note in Nonantola. Yet another instance of two shorts equalling one long. Both manuscript readings would be equal in over-all time-value to the *bivirga* of the Vatican Edition.

(31) Once again the *quilisma* poses its problem. In Metz and the two St Gall

manuscripts the preceding note is clearly long, and (as previously stated) the *virga* after the *quilisma* is long – Nonantola gives an unmistakably long sign for it. But for the *quilisma* itself we can only repeat our hypothetical interpretation.

(32) Metz and 339, by using a *porrectus*, suggest that the second note here should be lower than the third, and the *strophæ* in 121 indicates that the third note is C. We have therefore altered the second note (given as C in the Vatican Edition) to B. This alteration may be compared with that at (19). In both cases a semitonal change is involved. It is a well-known tendency in the Chant for E's to become F's and B's C's.

Nonantola gives a short *clivis*, then an undulating *oriscus* which is a long sign¹ – thus supporting the conclusion that the third note of a *porrectus* (as in Metz and 339) is long before a new syllable.

(34) The failure of 339 to give a long (angular) *pes* is fairly obviously an error on the part of the scribe.

(37) Metz gives a liquescent *clivis* (two short notes), the other three manuscripts give an ordinary (long) note. The usual equivalence.

(40) The scribe of 121 originally omitted the word 'meus' and its neums, but subsequently added them in the margin. The first two notes here are both F in the Vatican Edition, but all four manuscripts give a *pes*. We have, therefore, lowered the first note to E – another semitonal change, as at (19) and (32). Nonantola does not lengthen this first note, probably by an oversight, but (in agreement with Metz and against the editors of the nuance-school) it again shows the second note of the St Gall angular *pes* to be long. Nonantola also supports the contention that the last note of the subsequent *torculus* is long before a new syllable, though not marked so in either Metz or St Gall.

(42) A liquescent *clivis* in all four manuscripts.

(43) All four manuscripts show two long notes, but 339 substitutes a *bivirga* for the long *pes* – a substitution which implies two F's instead of E-F. Once again, as at (19), (32) and (40), the instability of the semitone is revealed – E tending to become F, B tending to become C.

(46) Perfect agreement between Metz, Nonantola and 121: two longs, two shorts, two longs. The frequently less accurate 339 gives five shorts and one long. The 'x' in 121 is an additional warning not to hurry (*expecta*, wait).

(47) This is a stock cadence for this mode. It has already occurred at (19) and (20).

(48) Only 121 provides neums for the verse of the psalm. As the reader will

¹ See Vollaerts, op. cit., p. 48.

observe, the scribe uses isolated *virgæ* or *tractuli* or their two-note equivalents, *pes* and *clivis*, occasionally in their liquescent forms. This agrees with Metz which uses its *tractulus* for introit psalmody whenever it is noted, showing that the separate notes are long.

The final 'e' in 121 indicates that the reprise begins on the same note as the last note of the psalm-verse.

CHAPTER XI

Offertory: Meditabor

THIS PIECE is from the Mass for the Second Sunday in Lent. The text is from Psalm 118 (119): 'I will meditate on thy commandments which I have loved exceedingly; and I will lift up my hands unto thy commandments which I have loved.' The melody is in the second mode, but the Vatican Edition transposes it so as to end on A.¹

The Nonantolian neums have been transcribed from one of the pages preserved in the Ambrosian Library at Milan.

(1) Although, as we have repeatedly explained, isolated *tractuli* and *virgæ* in the St Gall notation are normally long if not marked otherwise, an exception must sometimes be made to this general rule when such isolated notes occur at the beginning of a melody or of a new phrase. As we shall see at (6), (16) and (25), the isolated *tractuli* and *virgæ* are then assumed to be short, not being marked long. It is in view of this tendency that the two St Gall manuscripts both show the first notes of this melody to be long: 339 by its *episema*, 121 by its 't'. But here, as always, the greater rhythmic precision of Metz and Nonantola is manifest.

(2) The Vatican Edition gives a *pes* of two (short) notes here, where all four manuscripts give a single long note. This equivalence has already occurred so often that it may seem wearisome to call the reader's attention to it once again. Yet every example becomes important in the cumulative proof that in the Chant two short notes are equal in time to one long note. Only on this basis is it possible to interpret the Chant according to the evidence of the best rhythmic manuscripts and the medieval monastic musicians.

(3) At (2) the scribe of 121 added 'l' to show a higher note. He now adds 's' to indicate a further rise. The *episema* in 339 and 121 marks the contrast with the subsequent short notes.

(4) Five short notes are now given in three of the manuscripts, the fifth note being long in Nonantola. Perhaps this lengthening represents the *rallentando* which the cantor might naturally make as he ends his intonation of the melody.

¹ For transposed modes, see above, page 24.

OFFERTORY: MEDITABOR

As previously indicated, the shape of the St Gall *trigon* implies that its first note should be lower than its second. For this reason we have lowered the first note in the Vatican Edition from F to E. Metz adds a warning letter ('h', *humiliter*) and 121 also ('i', *inferius*), because the third note is lower than might be expected – C, not D. 121 also adds a prolonged 'c' to show that all three notes are short.

(6) The separate notes at the beginning of this new phrase are short, as explained at (1). Metz and Nonantola are both quite clear, and there are no lengthening indications in 339 and 121 as there were at (1).

(7) As in the previous melody, Nonantola here clearly shows that we are right in deducing that the third note of a *torculus* is long before a new syllable. Similar corroboration may be seen at (13), (14) and (26).

(8) The *bistropa* in 339 and 121 is represented by two short notes in Metz and Nonantola. Only Nonantola lengthens the second note of the subsequent *clivis*. This lengthening seems to be correct if we look at what precedes (7) and at what follows (9). In both places there is a long F after a short G, and the singers would naturally lengthen the corresponding F here. Musical sense seems to demand it, so that the absence of positive indication in three of the manuscripts does not weigh against the positive evidence of Nonantola.

(10) An interesting variant occurs here. Metz and Nonantola give two short notes and a long, while 121 has a long and two shorts.¹ If we interpret 339 according to the convention that the last note of a three-note neum is long before a new syllable, it would agree with Metz and Nonantola. There is always the possibility that the *episema* on the *virga* in 121 may have been transferred from the previous note, which is on the same degree. Another case of uncertainty when the same note is repeated on the same syllable.

(11) Nonantola consistently interprets the episematic *clivis* of St Gall exactly as Metz does, with two long notes.

(12) Comparative study here provides an interesting proof of a novel kind that the last note of a *torculus* is long before a new syllable. Metz and Nonantola each have a long *clivis*, while the two St Gall manuscripts each have an unlengthened *torculus*. It seems fairly obvious that the first two notes of this *torculus* represent a slight melodic variant of the first (long) note of the *clivis*: D–F instead of F (two shorts for one long). From this it seems to follow that the third note of the St Gall *torculus* corresponds to the second note of the *clivis*, which is certainly long.

(15) Nonantola gives an ordinary long *clivis*, the other manuscripts give the

¹ A *climacus* with its first note long does not necessarily submit to the convention about lengthening its third note before a new syllable.

same neum in a liquescent form. The interpretation of this liquescent form is obvious enough: first a long note, then a long note divided into two short notes, the second of which accommodates the liquescence.

(16) With their greater rhythmic precision, Metz and Nonantola show that the separate notes with which this new phrase begins are short. See (1) and (6).

(17) All four manuscripts clearly mark three long notes. But 339 equally clearly shows the second to be higher than the first. Perhaps this is another instance of the unstable semitone, E–F. The reader is reminded that the big point in Nonantola is a long sign.

(18) The St Gall *tristropa* that follows the long note here is represented by three short notes in Nonantola, and only Metz lengthens its third note. The other manuscripts appear to rely on the convention concerning the last note of three-note neums before a new syllable. When the same neum recurs at (22), 121 adds an *episema* to the third note because a new syllable does not follow.

(19) Nonantola consistently supports Metz in interpreting the angular *pes* of St Gall as two long notes. The same corroboration occurs also at (21) and (28). For the subsequent *tristropa* see what was said at (18).

(20) Nonantola alone fails to show the first note as long, almost certainly by an oversight. But it agrees with Metz in lengthening the second note!

(22) Metz and 121 clearly show that the third note of the *tristropa* is long.

(23) Four short notes, 121 adding 'c' to mark the contrast with the previous long note. The exact significance of 'm' is doubtful. Notker tells us: 'M mediocriter moderari melodiam mendicando memorat' – which is rather obscure, to say the least. In isolation, this letter may have a purely melodic meaning, warning the singers against rising too high; or it may have an expressive sense, warning them against singing too loudly. But when 'm' is combined with 'c' it seems to warn against singing too rapidly. Dom Jeannin made the suggestion that, when combined with 't' or 'c', the letter 'm' might well signify *a tempo*, in precise time, without exaggeration. At all events there is nothing to correspond with the 'm' in the other three manuscripts. Metz adds 'n' so as to prevent any tendency to lengthen the final note of the neum.

(24) Both notes of the *bistropa* are short, because a new syllable does not follow immediately; but the last three notes of the subsequent composite neum are all long – Metz adding 'a' to the second note of the *clivis* and then giving a long *pes*, the other manuscripts giving long signs for all three notes. The undulating *oriscus* in Nonantola (for the third F) is a long sign, so that this note may also be long. Yet another instance of uncertain note-values when the same note is repeated on the same syllable.

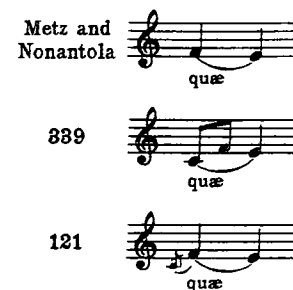
(25) Once more, isolated notes at the beginning of a phrase are short, as Metz and Nonantola clearly show. The 'm' in 121 is a warning not to rise too high for the second note.

(27) After the initial long note comes a *porrectus*. Its third note is long because a new syllable follows, though none of the manuscripts indicate as much.¹

(28) After a long *pes* in all four manuscripts there follows a *pressus*. The cross-stroke of the 't' in 121 is extended over the *pressus* and in this manuscript the *pressus* comes on the second syllable of 'tua' without any note at (29). The other three manuscripts agree: 339 has a short-stroke *pressus* (equivalent to a long *clivis*, as explained at (7) in the Alleluia *Ostende*), Metz and Nonantola give a *pressus* of two short notes at the unison and a lower long note. The second symbol in Nonantola – a plain *oriscus* – is a short sign, unlike the undulating *oriscus* at (24) and (38).

(30) Metz and Nonantola have a long *clivis*, as at (12), but the two St Gall manuscripts each have a *torculus*. If the first two (short) notes in 339 are equivalent to the first (long) note of the *clivis*, and the third note is long (according to the convention before a new syllable), the different readings do not seriously contradict. But 121 lengthens both the second and the third notes of its *torculus*. However, this reading is not so very different if we regard the first note as a sort of *portamento* from the previous note (Example 20).

Example 20



This sort of variation might so easily arise in noting music which was passed on by oral tradition. We have already encountered exactly similar variants in the Offertory *Domine Deus* at (37) and in the Introit *Judica me* at (25).

¹ In Metz, as we have seen, the third note of a *porrectus* is always long. See page 45.

(31) Metz and the two St Gall manuscripts give four short notes, Nonantola has two shorts and a long. Another instance of the equivalence between two short notes and one long, and of the lengthening (in Nonantola) of the third note of a *torculus* before a new syllable.

(32) Metz and Nonantola indicate that the first two notes of this *pressus* are short. By using the short-stroke *pressus*, 339 and 121 show that the interpretation is similar to that of a long *clivis* – which comes to the same thing. See the Alleluia *Ostende* at (7) and (11).

(33) Four short notes, with a warning in Metz ('n') not to lengthen the last of them.

(34) The St Gall *bistropa* does not lengthen its second note here because a new syllable does not immediately follow.

In the subsequent descending neum (which may have been understood as a cadence) only Nonantola lengthens the last note. Metz marks it with 'h' (*humiliter*) and 121 with 'i' (*inferius*), presumably on account of the flat.

(35) Four short notes again, with the last of them lengthened only in Nonantola – another cadence? Metz and 121 add the same letters.

(36) Yet once again four short notes in Metz and St Gall, but with Nonantola lengthening the last of them.

(37) The first note is long in all four manuscripts, then comes a *quilisma* in 339 and 121, with its customary equivalent symbol in Metz. As already pointed out (page 38), Nonantola usually represents the St Gall *quilisma* (as here) by two points. The authentic interpretation of this neum remains obscure, but the *virga* that follows it is long – *virga* with 't' in Metz, long sign in Nonantola, *virga* with *episema* in 339.

(38) A *climacus* with its first and third notes long in Metz and Nonantola. 339 has no need to lengthen the third note because it is automatically long before the subsequent *quilisma*; 121 fails to lengthen the first note, which (as the initial note of a *climacus*) should strictly be interpreted as short. But this may be yet another example of the uncertain lengths of repeated notes on the same syllable.

(39) At this point Nonantola stops, not noting the repeated phrase. The other manuscripts repeat the *quilisma-climacus* combination, but with slight modifications. Metz lengthens all three notes of the *climacus*, but adds 'md' (*mediocriter* – a tempo?), perhaps to prevent the superimposing of an unnecessary *rallentando* on notes already lengthened.

In this melody we have encountered a more than usual number of rhythmic uncertainties and discrepancies. Leaving aside those special cases where the same note is repeated on the same syllable – places where a scribe might so easily be uncertain of the precise note-values in an oral tradition – we have met five instances of apparent disagreement: at (4), (8), (34), (35) and (36). Compared with the unanimity generally displayed elsewhere, these instances are a negligible proportion. Such occasional symptoms of disunity merely increase our wonder at the astonishing degree of fidelity and accuracy with which an essentially oral tradition had been preserved in manuscripts from widely scattered areas, employing entirely independent notations – manuscripts which were not compiled until that oral tradition had already been in existence for a hundred years or more!

Of this remarkable unanimity among the manuscripts there can be no doubt. It unquestionably proves that wherever the music was sung, it was sung in the same manner. As Dom Mocquereau has so finely said: 'In the Middle Ages the notation was so imperfect that it could show neither the melodic line nor the rhythmic detail with absolute precision. Nevertheless, in spite of differences of temperament, of taste, of custom, of nationality among Christian peoples, the full rhythmic tradition was able to survive *everywhere*, right down to the eleventh century. . . . This was because the liturgical chant was not thought of as a possession to which any individual could lay claim; it was a sacred thing, the property of the Church. . . . The Church had her own special chant; better still, she had *her own special way of singing it*. No single individual was qualified to substitute his own personal interpretation. But, if the Church has her proper interpretation . . . who are we that we should presume to substitute an interpretation of our own?'¹

Who, indeed?

¹ *Monographies Grégoriennes*, IV, p. 30.

CHAPTER XII

Some Office Antiphons

IN ADDITION to the music for the Mass, the Gregorian Chant includes in its repertoire the music for various other services of the Roman Church, in particular for the Divine Office. The Divine Office consists of a number of 'hours' designed to punctuate the day: Matins (before dawn), Lauds (dawn), Prime (6 a.m.), Terce (9 a.m.), Sext (noon), None (3 p.m.), Vespers (evening) and Compline (nightfall).

Much of the Gregorian Chant for the Office is of the same character as the music for the Mass, with a similar variation between the very simple, syllabic style and the more ornate. But there are a number of melodies with a distinctive rhythmic character, and no anthology of the Chant would be complete without some examples.

It is true that for the Office music we have to depend very largely on a single manuscript, Hartker's *Antiphonale*. This is a tenth-century document in the St Gall notation (St Gall 390/1) which was published photographically as volume I in the second series of *Paléographie Musicale* in 1900. But although only one early manuscript is available, the melodies we are to examine occur so frequently (with different texts) that it is still possible to employ the technique of comparative study in our endeavour to recover the correct note-values.

In these particular melodies it will be seen that three different note-values are employed: the short, the long, and the double-long. The normal note (the long) is represented by a *tractulus* or a *virga*. The short notes occur in unlengthened neums of more than one note (*pes*, *clivis*, etc.). For the double-long Hartker generally uses either a *virga* with *episema* or a *franculus*. But very often we are left to infer the double-long without any distinctive indication in the manuscript. Parallel passages justify this inference in many cases; elsewhere our musical common-sense demands it, remembering that where well-known melodies are involved there is likely to be carelessness about noting obvious detail.

(1) First-mode Antiphons

(i) *Euge serve bone* presents no rhythmic problem apart from the implied double-longs at the cæsura (end of bar 4) and for the two notes at the end. For the less obvious double-longs Hartker uses a *franculus* (bars 5 and 6). The reader will

SOME OFFICE ANTIPHONS

observe how the antiphon falls naturally into an eight-bar sentence in 4/4 time, duly punctuated at the end of the fourth bar.

(ii) *Tu autem cum oraveris* makes use of a melody which is almost identical. Notice the *virga* with *episema* (a double-long) in bar 2, representing two ordinary *virgæ* (two longs) of the previous antiphon. Implied double-longs occur at the end of bar 4 and for the last two notes, and also (by comparison with the previous antiphon) at the end of bar 6. The second *virga* in bar 6 is equivalent to an unlengthened *clivis* in the previous antiphon. Notice also that the angular *pes* in bar 2 of the previous antiphon now becomes *tractulus*-plus-short *pes*, whereas the similar neum in bar 7 becomes *tractulus*-plus-*virga*. Such equivalences can only be explained on the principle that a short note is half the value of a long note.

(iii) *Cum facis eleemosynam* provides an interesting example of the way a text of unequal phrases has been adapted to the eight-bar melody. The double-longs at bars 4 and 5 seem to be implied by analogy with the final cadence.

(iv) The long *clivis* on the second word of *Qui me sanum fecit* explains no doubt why 'c' was added at this point in the previous antiphon. The length of the *clivis* varied according to the emphasis and rhythmic character of the syllable to which it was set. Consequently there was need on occasion to call attention to its correct note-values. The only implied double-longs are at the two cadences – end of bar 4 and the two notes of the final bar.

(v) A final example of this first-mode formula raises a further interesting point. The first four bars offer no problem. We interpret the *porrectus* in bar 4 according to principles already established: the third note is long because a new syllable follows. But bar 5 provides us with a novelty. If the second and third syllables of 'aliud' (each with a *virga*) are sung as longs, the entire rhythmic pattern of the melody is pulled out of shape. It is not easy to believe that such distortions were possible when the Chant was known and sung by heart and when a melody of such obvious rhythmic regularity was involved. At the end of bar 3 the two notes G-F are grouped in an unlengthened *clivis* (i.e., as two shorts). The inference seems to be that the same two notes at the end of bar 5 were also sung as two shorts, although here set to two separate syllables.¹ At the end of bar 6 the last note is a *tractulus* with *episema* – clearly a double-long. Then Hartker writes 'x' (*expecta*, wait). If we treat this exhortation as a rest for the duration of a minim (i.e., double-long) – and such a rest would be dramatically striking at this point² – then the melody is extended to a ninth bar with no rhythmic dislocation. But the 'x' may just as likely be an additional warning that the preceding note is a double-long.

¹ Compare the separation of two notes of an unlengthened *pes* to carry two separate syllables in the Gradual *Tecum principium* (Example 10).

² 'To the dancing girl her mother gave the command: Ask for nothing else – but the head of John.'

(2) Fourth-mode Antiphons

The reader will observe that these antiphons all end on A. They are classified as fourth-mode because whenever B occurs at the cadence it is flattened, thus producing the characteristic cadence of the third and fourth modes.¹

(i) *Faciem meam* provides another example of a regular eight-bar sentence with a normal cæsura at the end of the fourth bar. All the double-longs are clearly indicated except the obvious one for the final note.

(ii) *Oves meæ* requires the last two notes to be understood as double-longs, the remaining note-values being shown in the manuscript. If we compare bars 3, 4, 6 and 7 with the previous antiphon, important rhythmic equivalences are revealed:

- bar 3: angular *pes* = *tractulus* + *virga* = 2 longs;
episematic *clivis* = *virga* + short *clivis* = 1 long + 2 shorts;
- bar 4: *virga* with *episema* = 2 *virgæ* = 1 double-long.
- bar 6: episematic *clivis* = 2 *virgæ* = 2 longs;
- bar 7: *tractulus* + *virga* = angular *pes* = 2 longs.

There could hardly be a clearer demonstration of the three note-values employed by Hartker and of the 2 : 1 proportion by which they are measured.

(iii) *Thesaurizate vobis* presents no problems. Its final bar justifies our interpretation of the last two notes of the previous antiphon as two double-longs, for the first of these two *tractuli* is now represented by a *virga*-plus-short *pes* (1 long + 2 shorts).

(iv) The two *virgæ* (two longs) in bar 2 represent the *franculus* (a double-long) in the previous antiphons of this mode. But especially interesting is the 'c' added to the last *virga* of bar 4. The purpose of this letter is to prevent any cadential pause or long note at a point where it normally occurs in this melodic formula, for the extra syllable ('et') must be fitted in without distorting the rhythmic structure. Two double-longs at the end, as before.

(v) *Qui sinit* provides an illustration of the principle that the absence of rhythmic indications is not positive evidence. The first *virga* in bar 4 should obviously have an *episema* as in parallel antiphons, and the liquescent *clivis* at the beginning of bar 6 should be marked with 't' or an *episema* as in the two previous antiphons and the subsequent one.

(vi) The second bar of *Angelus Domini* should be compared with the preceding antiphons. It shows how an angular *pes* may be replaced by a *virga*-plus-short *pes*. But a more interesting point arises in bar 3. The last two notes are given as

¹ See what was said of transposed modes, page 24.

virga and *tractulus*, each with its own syllable. As written, these two notes should be considered as longs. But in the four preceding antiphons these same two notes are combined to form a short *clivis* of two short notes. It is extremely unlikely that the notes were sung in a different way when this text was used, especially as the music was sung by heart. Hence it seems legitimate to infer two short notes here, as in the first-mode antiphon *Puella* at bar 5.

(3) Seventh-mode Antiphons

Yet a third time in these antiphon-melodies we find a natural musical sentence of eight bars, neatly composed of two four-bar phrases.

(i) *Non est inventus* provides a normal example. Double-longs are implied in bars 2, 4 and 8 – all of them spondaic cadences (in an accentual sense) on two notes at the same pitch. That this inference is justified may be seen by comparison with the previous antiphons in the first and fourth modes and by the equivalences they show, and also by the fact that in the second bar of *De sub cuius pede* (the final example below) the two *tractuli* each have an *episema* in Hartker's manuscript.

(ii) Obviously an *episema* or the letter 't' should have been added to the initial liquescent *clivis* of *Non meis meritis*, for comparison with the previous antiphon shows that the neum must be long. Notice how the first *tractulus* of the previous antiphon in bars 2 and 8 now becomes in each case *virga*-plus-short *pes*: 1 long plus 2 shorts = 1 double-long. But more interesting is the fact that in bar 2 of the present antiphon Hartker adds 'st' after the first *tractulus*, meaning 'straight on'. Without this warning letter two successive *tractuli* at the unison might so easily be interpreted as two double-longs. Similarly in bar 4 the last syllable of *Dominus* must not be lengthened: 'st' again.

(iii) *Vidi supra montem* again exemplifies the danger of paying too much attention to negative evidence in studying the Chant manuscripts. Were we to accept as positive rhythmic indications the two unlengthened neums in bar 3 and the short *clivis* in bar 6, we should certainly be in error. Comparative study shows that all three neums should be long and that the omission of lengthening indications has no significance. The melody was too well known to have two incompatible interpretations, and at the same time too well known to need accurate noting every time.

(iv) Although there is no indication in the manuscript, it seems fairly certain that the second *tractulus* in bar 2 of *Ecce sacerdos* cannot be a double-long. Hartker should have added 'st', as in *Non meis meritis* at the corresponding place. Again, it seems equally certain that both *tractuli* in bar 4 are double-longs, although only the second of them has an *episema*. The 'x' at the end of bar 6 poses the same

problem as in the first-mode antiphon *Puellæ*. It either emphasizes that the preceding note is a double-long (hardly a necessary precaution here) or else it is equivalent to a minim rest. The second interpretation seems more likely here.

(v) In bar 2 of *De sub cuius pede* Hartker adds an *episema* to each *tractulus*, thus providing positive evidence that these two notes should be interpreted as double-longs in the other antiphons. The liquescent *clivis* in the next bar becomes long by the addition of 't'. The rhythmic interpretation of the three successive *tractuli* in bar 4 seems obligatory. The accent is thereby thrown incorrectly on to the first syllable, but this accentuation has already occurred in the antiphon *Vidi supra montem* (bar 8), which shows that this was the contemporary pronunciation. The extra syllables (each with its note) in bar 5 necessitate the addition of a ninth bar to the melody. The rhythmic pattern seems to demand a rest at the beginning of bar 5, or (a less likely alternative) the introduction of short notes for some of the additional syllables. The *clivis* at the end of bar 7 should obviously have been marked with an *episema*, for rhythmically this neum is equivalent either to a double-long (as in *Non est inventus*) or to two longs (as in *Non meis meritis*).

The melodic text of all these Office Antiphons is based on the *Solesmes Antiphonale Monasticum* of 1934, which is unquestionably more accurate than the much earlier Vatican *Antiphonale Romanum* of 1912. Yet comparison with the latter is not without interest, especially in certain cadence-formulæ. Time and time again, where the *Antiphonale Monasticum* has an unlengthened *pes* on a weak penultimate syllable, the *Antiphonale Romanum* gives a single note (Example 21).

Example 21

Antiphonale Monasticum

Do- mi- nus. re- dem- pti- o. fi- e- ri.

Antiphonale Romanum

Such variants are typical of the kind so frequently noted in these pages and indicate how the two (short) notes of an unlengthened *pes* are together equal to an ordinary (long) note.

Conclusion

THE READER who has carefully studied the foregoing pages can judge for himself whether the proposed interpretation of the manuscript evidence has been objective. All the lengthening indications have been scrupulously respected, and they have all been consistently interpreted as double notes. This interpretation not only agrees with the internal evidence of the Chant manuscripts (we have seen, for instance, how often two short notes are substituted for one long) but also corresponds with the consistent teaching of the contemporaneous authors ('all the longs must be equally long, all the shorts of equal brevity . . . one always twice as long as the other').

The reason why the transcriptions here offered differ from those in current use is that the latter do not adequately interpret the evidence of the manuscripts. To be convinced of this the reader has only to compare the versions in the modern notation *Liber Usualis* with the manuscript notations in the musical supplement of the present book. For the Gradual *Christus factus est*, as he will see, the manuscripts give 110 long notes.¹ The *Liber Usualis* represents only 36 of these indications (i.e., less than a third) as long notes, and of these nearly half (16) are interpreted as mere nuances instead of double notes. Again, for the Alleluia *Ostende* the manuscripts give 78 long notes, of which only 28 appear as such in the *Liber Usualis*, and 11 of the 28 are interpreted as nuances instead of double notes. Similar statistics result wherever the interpretations in the *Liber Usualis* and other 'rhythmic editions' are compared with the manuscripts.

Pope St Pius X's instructions are clear and explicit: 'the melodies, called Gregorian, are to be re-established in their integrity and purity according to the testimony of the oldest manuscripts.'² This means that every lengthening indication must be reproduced. Furthermore it is obvious that the interpretation of the lengthening indications should follow a consistent plan. What that plan should be we can learn both from the manuscripts themselves and from the contemporaneous authors.

Such are the lines on which future editions of the Chant must be prepared. Not until they are available will the great work of Gregorian restoration be complete.

¹ In these statistics no account has been taken of notes merely *presumed* to be long. The reckoning is based strictly on the numbers of long signs actually given in the manuscripts.

² See above, p. 9.

INDEX

- 'a' (Metz, *auge*, lengthen), 12
 'a' (St Gall, *altius*, higher), 66
 Alleluia, 26
 'am' (St Gall, *altius mediocriter*, moderately higher), 66
 Anonymus Vaticanus, 36, 38, 39 n., 42
Antiphonale Missarum, 31, 32
Antiphonale Monasticum, 94
Antiphonale Romanum, 8, 94
 Apel, v, 3, 4 n., 21, 21 n.
 Aquitaine, 10
 Aribo, 7, 9, 20, 40
 Aurelian, 20, 40, 64
 authentic modes, 23, 24
 Bach, 17
 Benevento, 10
 Berno, 40
bistropa, 39, 40
bivirga (Nonantola), 76
 (St Gall), 34
 Boethius, 6
 'c' (*celeritas*, speed, *celeriter*, quickly), 6, 7, 7 n., 12
Cantatorium, 31
cantus planus, 9
 Cardine, 55, 73
carmen gregorianum, 3
 Charlemagne, 4
 Chartres, 3, 10, 52
climacus (Metz), 12
 (Nonantola), 77, 78 f.
 (St Gall), 11; third note long, 44
clivis (Metz), 12
 (Nonantola), 76
 (St Gall), 11, 34
Commemoratio Brevis, 20
 Communion, 27
 Corbin, 3 n.
 Cotton, John, 40
 Coussemaker, 5 n., 8 n., 9 n.
 Delorme, 77 n.
 deuterus, 23, 24
distropa, 39, 40
 Divine Office, hours of, 90
 van Dorren, 12 n.
 'e' (*equaliter*, at the same pitch), 6
 Einsiedeln, 3, 31, 32
episema, 11
 Ferretti, 41, 77 n., 80
 Franco of Cologne, 9
franculus, 42, 58, 90, 92
 Gajard, 31
 Gerbert, 7 nn., 9 n., 20 n., 40 n., 48 n.
 Gradual, 26
Graduale Romanum, 8
 Gregory, St, 3
 Guido d'Arezzo, 7, 20, 36, 40
 'h' (*humiliter*, lower), 54
 Hartker, 59, 90, 91, 92, 93, 94
 Hucbald, 6, 7, 20
 Hucke, 4 n.
 'i' (*iusum, inferius*, lower), 39
 Isidore, St, 3
Instituta Patrum, 20
 Introit, 26
 Jeannin, 86
 John the Deacon, 3
 Jungmann, 4 n.
 'l' (*leva*, rise), 34
 Laon, 31, 32
 'lm' (*leva mediocriter*, rise moderately), 74
Liber Pontificalis, 3
Liber Usualis, v, 8, 95
 liquescence, 36
 'm' or 'md' (*mediocriter*, moderately, *a tempo?*), 7, 59, 86, 88

INDEX

- Mass, Ordinary of, 26
 Proper of, 26
 Ménager, 47 n., 54 n.
 Metz, 3, 4, 10
 (notation), 12 f.
Micrologus, 7
 Milan, 62 n., 77, 84
 Mocquereau, 8, 11, 15 n., 20, 21, 22, 31, 33, 37, 50, 51, 61, 89
 Montpellier, 8
 Monza, 77, 78
 Murray, 15 n.
Musica Enchiriadis, 7
 'n' (Metz, *naturaliter*, not lengthened), 34
 'nl' (*ne leves*, do not rise), 59
 Nonantola, 10
 (notation), 38, 62, 69 n., 76 ff.
 Notker, 12 n., 20, 86
 'nt' (*ne teneas*, do not lengthen), 57
 Odo, 20
Offertoriale, 26
 Offertory, 26
organum, 7, 8
oriscus, 41, 42
 (Nonantola), plain, 87; undulating, 86
 Ott, 26
 'p' (*pressionem vel perfectionem*), 59
 Pepin, 4
pes (Metz), 12
 (Nonantola), 76
 (St Gall), 11, 34
pes quassus, 56
 Pius X, St, 9, 95
 plagal modes, 23, 24
 plainchant, plainsong, 9
podatus (Metz), 12
 (St Gall), 11
 Ponchelet, 37 n.
porrectus (Metz), 13; third note long, 35, 45
 (St Gall), 11; third note long, 35, 52
pressus, 41, 42, 50
 protus, 23, 24
punctum (Metz), 12, 13
 (St Gall), 11, 13
quilisma, 38, 39, 88
 Quintilian, 7 n.
 's' (*sursum*, higher, or *surge*, rise), 6, 34, 58
 Salamon, Elias, 9
salicus (Metz, St Gall), 37; third note long, 45
 (Nonantola), 78
scandicus (Metz, St Gall), 37; third note long, 45
 (Nonantola), 77
schola cantorum, 3
Scholia Enchiriadis, 7
 'sm' (*surge mediocriter*, rise moderately), 58, 74
 Solesmes, v, 8, 14, 47 n., 94
 'st' (*statim, strictim*, without delay, straight on), 57, 93
 St Gall, 3, 4, 10
 (notation), 10 ff.
stropa, *strophicus*, 39, 40
 Sunol, 36 n., 59 n.
 't' (*tarditas*, delay, *tene* or *tenete*, hold), 6, 7, 7 n., 12
tetrardus, 23, 24
torculus (Metz), 13; third note long, 34, 41, 51, 66, 70
 (Nonantola), 76, 85
 (St Gall), 11; third note long, 51, 85
torculus resupinus, 41
 Tract, 26
tractulus (Metz), 12
 (St Gall), 11
 transposed modes, 24
tremula, 6 f., 38
trigon, 36
tristropa, 40; third note long, 44
 tritus, 23, 24
 Vatican Edition, 8, 9, 31
virga (Metz), 12, 13
 (St Gall), 11, 13, 33, 78
virgula (= *virga*), 40
 Vollaerts, v, 11, 13 n., 15 n., 37 n., 38, 42, 45, 47, 50, 55, 56, 57, 69 n., 70 n., 79 n., 82 n.
 Wagner, P., 7 n., 36 n., 38 n., 42 n.
 Warnefrid, 3
 Weakland, 7 n.
 'x' (*expecta*, wait), 82, 91

GREGORIAN CHANT

According to the Manuscripts

DOM GREGORY MURRAY

792.5222
M 963 a
Supp

CONTENTS

	PAGE
1. Gradual: Christus factus est (5th Mode)	2
2. Alleluia: Ostende (8th Mode)	5
3. Communion: Videns Dominus (1st Mode)	8
4. Introit: Rorate cæli (1st Mode)	10
5. Offertory: Exsulta satis (3rd Mode)	12
6. Communion: In splendoribus (6th Mode)	14
7. Offertory: Domine Deus (6th Mode)	15
8. Alleluia: Pascha nostrum (7th Mode)	18
9. Introit: Judica me (4th Mode)	20
10. Offertory: Meditabor (2nd Mode)	23
11. First-Mode Antiphons: Euge serve, Tu autem, Cum facis, Qui me sanum, Puellæ saltanti	26
12. Fourth-Mode Antiphons: Faciem meam, Oves meæ, Thesaurizate vobis, Ego autem, Qui sitit, Angelus Domini	28
13. Seventh-Mode Antiphons: Non est inventus, Non meis meritis, Vidi supra montem, Ecce sacerdos, De sub cujus pede	30

L. J. CARY & CO. LTD.

16 Mortimer Street, London, W.1

SOLE DISTRIBUTORS FOR THE BOOK TRADE

METHUEN & CO. LTD.

36 ESSEX STREET, LONDON, W.C.2

GRADUAL: CHRISTUS FACTUS EST

(1) Cantor (2) (3) (4) (5) (6) (7)

Chri- stus fa- ctus est pro no- bis o-

Metz

859

889

121

(8) (9) (10) (11) (12) (13) (14) (15) (16)

be- di- ens us- que ad

Metz

859

889

121

(17) (18) (19) (20) (21) (22) (23)

mor- tem, mor- tem au- tem

Metz

859

889

121

(24) (25) (26) (27) (28) (29) FINE (30) Cantor (31) (32)

cru- cis. Pro-pter quod De-

Metz

859

889

121

(33) (34) (35) (36) (37) (38)

us ex- al- ta- vit il- lum

Metz

859

889

121

(39) (40) (41) (42) (43) (44) (45) (46) (47) (48)

et de- dit il- li

Metz

859

889

121

(49) (50) (51) (52) (53) (54) (55) (56) (57)

no - men

Metz

859

839

121

(58) (59) (60) (61) (62) (63) (64)

Choir

quod est su- per o- mne no- men.

Metz

859

839

121

(65) (66) (67) (68) (69) (70) (71) D.C.

Metz

859

839

121

C. & Co. 3082

ALLELUIA: OSTENDE

(1) (2) (3) (4) (5) (6) (7)

Cantor

Al- le- lu- ia.

Metz

859

839

121

(8) (9) (10) (11) (12) (13) FINE

Choir

Metz

859

839

121

(14) (15) (16) (17) (18)

Cantor

O- sten- de no- bis Do-

Metz

859

839

121

C. & Co. 3082

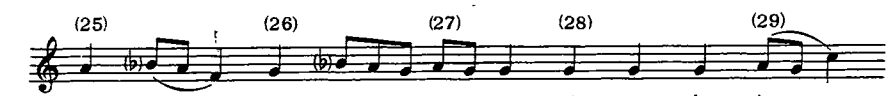


Metz 1 2 3 4 5 6 7 8 9 10

859 1 2 3 4 5 6 7 8 9 10

889 1 2 3 4 5 6 7 8 9 10

121 1 2 3 4 5 6 7 8 9 10



Metz 1 2 3 4 5 6 7 8 9 10

859 1 2 3 4 5 6 7 8 9 10

889 1 2 3 4 5 6 7 8 9 10

121 1 2 3 4 5 6 7 8 9 10



Metz 1 2 3 4 5 6 7 8 9 10

859 1 2 3 4 5 6 7 8 9 10

889 1 2 3 4 5 6 7 8 9 10

121 1 2 3 4 5 6 7 8 9 10

C. & Co. 3082



Metz 1 2 3 4 5 6 7 8 9 10

859 1 2 3 4 5 6 7 8 9 10

889 1 2 3 4 5 6 7 8 9 10

121 1 2 3 4 5 6 7 8 9 10



Metz 1 2 3 4 5 6 7 8 9 10

859 1 2 3 4 5 6 7 8 9 10

889 1 2 3 4 5 6 7 8 9 10

121 1 2 3 4 5 6 7 8 9 10



Metz 1 2 3 4 5 6 7 8 9 10

859 1 2 3 4 5 6 7 8 9 10

889 1 2 3 4 5 6 7 8 9 10

121 1 2 3 4 5 6 7 8 9 10

C. & Co. 3082

COMMUNION: VIDENS DOMINUS

(1) (2) (3)

Vi dens Do mi nus flen tes so ro res La za ri

Metz *ht* *τ* *ht*

839 / / / / / / / / /

121 / / / / / / *st* / / / /

(4) (5) (6) (7)

ad mo nu men tum, la cri ma tus est co

Metz *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ*

839 / / - *τ* - / / *τ* / / /

121 / / - *τ* - / *τ* *τ* *sm* / / /

(8) (9) (10) (11) (12)

ram Ju dæ is et cla ma bat: La za

Metz *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ*

839 - - / - / - - / *τ* *τ*

121 - *τ* / / - / - - *τ* *τ*

C. & Co. 3082

(13) (14) (15) (16) (17) (18) (19)

re ve ni fo ras. Et prod i it li ga

Metz *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ*

839 - / *τ* - *τ* - *τ* *τ* *τ* - - /

121 - / *τ* *τ* *τ* *τ* *τ* *τ* *τ* - - /

(20) (21) (22) (23) (24) (25) (26) (27) (28)

tis ma ni bus et pe di bus qui fu e rat

Metz *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ*

839 - *τ* / - / *τ* / - / / *τ* -

121 - *τ* / - / *τ* / - / *τ* / *τ* /

(29) (30) (31) (32) (33)

qua tri du a nus mor tuus.

Metz *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ* *τ*

839 - - - *τ* *τ* *τ* - *τ* *τ* *τ* *τ*

121 *τ* / / / *τ* / *τ* *τ* *τ* *τ* *τ*

C. & Co. 3082

INTROIT: RORATE CÆLI

(1) (2) (3) (4) (5) (6)

Ro-ra-te cæ-li de-

Metz

389

121

(7) (8) (9) (10) (11) (12) (13)

su-per et nu-bes plu-

Metz

389

121

(14) (15) (16) (17) (18) (19)

ant ju-stum: a-pe-ri-a-

Metz

389

121

C. & Co. 3082

(20) (21) (22) (23) (24) (25)

tur-ter-ra et ger-mi-net

Metz

389

121

(26) (27) (28) (29) (30)

sal-va-to-rem. Ps. Cæ-li e-nar-

Metz

389

121

(31)

rant glo-ri-am De-i: et o-pe-ra ma-nu-um

121

(32) (33) (34) (35) (36) (37)

e-jus an-nun-ti-at fir-ma-men-tum.

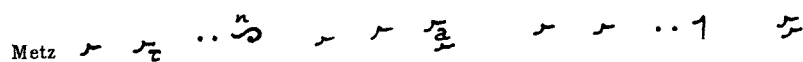
121

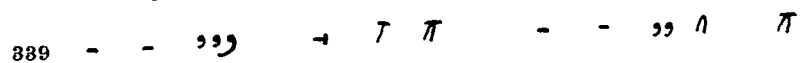
C. & Co. 3082

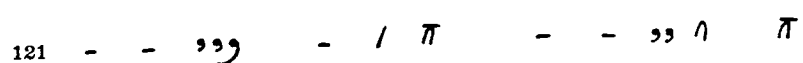
OFFERTORY: EXSULTA SATIS

(1) (2) (3) (4) (5) (6) (7) (8) (9)

Ex- sul- ta sa- tis fi- li- a

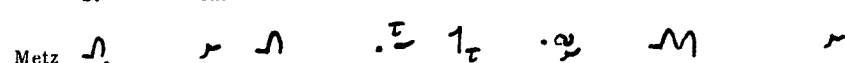
Metz 

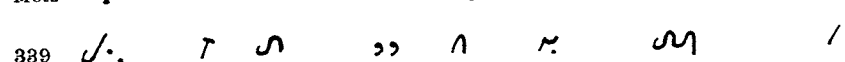
389 

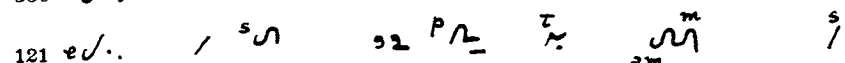
121 

(10) (11) (12) (13) (14) (15) (16)

Si- on: prae-

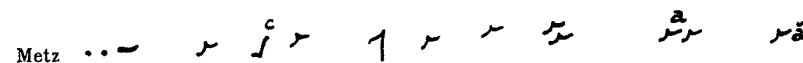
Metz 

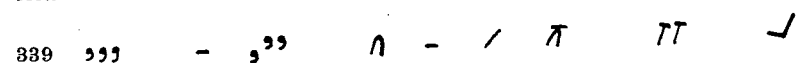
389 

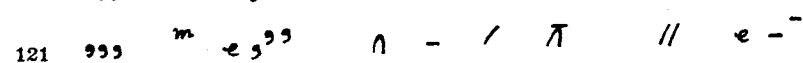
121 

(17) (18) (19) (20) (21) (22) (23) (24)

di- ca fi- li- a Je- ru- sa- lem:

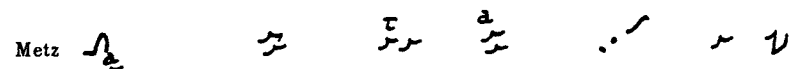
Metz 

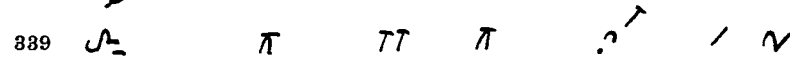
389 

121 

(25) (26) (27) (28) (29) (30) (31)

ec- ce Rex

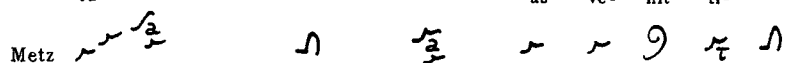
Metz 

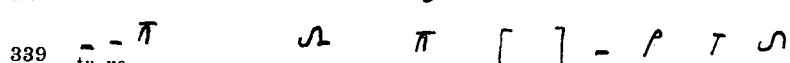
389 

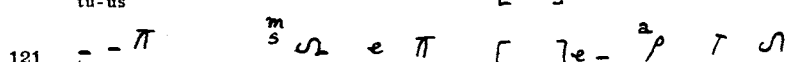
121 

(32) (33) (34) (35) (36) (37) (38) (39)

tu- us ve- nit ti-

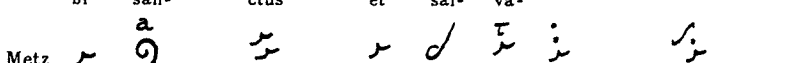
Metz 

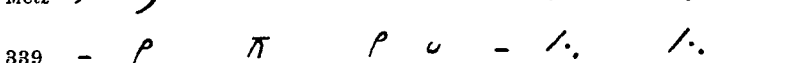
389 

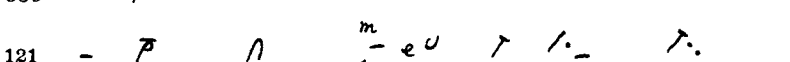
121 

(40) (41) (42) (43) (44) (45) (46) (47)

bi san- ctus et sal- va- tor.

Metz 

389 

121 

COMMUNION: IN SPLENDORIBUS

(1) (2) (3) (4) (5) (6)

In splen- do- ri- bus: san- cto- rum ex

Metz

389

121

(7) (8)

u- te- ro an- te lu- ci-

Metz

389

121

(9) (10) (11) (12)

fe- rum ge- nu- i te.

Metz

389

121

C. & Co. 3082

OFFERTORY: DOMINE DEUS

(1) (2) (3) (4) (5) (6) (7)

Do- mi- ne De- us in sim- pli- ci-

Metz

389

121

(8) (9) (10) (11) (12) (13)

ta- te cor- dis me- i

Metz

389

121

(14) (15) (16) (17) (18) (19)

læ- tus ob- tu- li u-

Metz

389

121

C. & Co. 3082

(20) (21) (22) (23) (24)

ni- ver- sa: et po- pu- lum

Metz

339

121

(25) (26) (27) (28)

tuum qui re- per- tus

Metz

339

121

(29) (30) (31) (32) (33) (34) (35)

est vi- di cum in- gen- ti gau-

Metz

339

121

(36) (37) (38) (39)

di- o: De- us Is- ra- el cu-

Metz

339

121

(40) (41) (42) (43) (44) (45)

sto- di hanc vo- lun-

Metz

339

121

(46) (47) (48) (49) (50) (51)

ta- tem: Do- mi- ne De- us.

Metz

339

121

ALLELUIA: PASCHA NOSTRUM

(1) Cantor (2) (3) (4) (5) Choir (6) (7) (8)

Al- le- lu- ia.

Metz

359

389

121

im

(9) (10) (11) (12) (13) (14) (15) FINE

Metz

359

389

121

(16) Cantor (17) (18) (19) (20) (21) (22) (23)

Pa-scha no- strum im-mo-la-

Metz

359

389

121

m

C. & Co. 3082

(24) (25) (26) (27) (28) (29) (30) (31)

Metz

359

389

121

(32) (33) (34) (35) (36) (37) (38)

tus est

Metz

359

389

121

(39) Choir (40) (41) (42) (43) (44) (45) (46) (47) D.C.

Chri- stus.

Metz

359

389

121

C. & Co. 3082

INTROIT: JUDICA ME

(1) (2) (3) (4) (5) (6) (7) (8)

Ju- di- ca me De- us et dis-

Metz

Nonantola

889

121

(9) (10) (11) (12) (13) (14) (15) (16)

cer- ne cau- sam me- am de gen-

Metz

Nonantola

889

121

(17) (18) (19) (20) (21) (22)

te non san- cta: ab ho-

Metz

Nonantola

889

121

C. & Co. 3082

(23) (24) (25) (26) (27) (28) (29)

mi- ne in- i- quo et do- lo- so

Metz

Nonantola

889

121

(30) (31) (32) (33) (34) (35) (36)

e- ri- pe me: qui- a tu

Metz

Nonantola

889

121

(37) (38) (39) (40) (41) (42) (43)

es De- us me- us et for-

Metz

Nonantola

889

121

C. & Co. 3082

(44) (45) (46) (47) *FINE*

ti- tu- do me- a.

Metz

Nonantola

889

121

(48)

Ps. E- mit- te lu- cem tu- am et ve- ri- ta-

121

tem tu- am: ip- sa me de- du- xe- runt et

121

D.C.

ad- du- xe- runt in mon- tem san- ctum tu- am.

121

OFFERTORY: MEDITABOR

(1) (2) (3) (4) (5) (6) (7) (8)

Me- di- ta- bor in man- da- tis

Metz

Nonantola

889

121

(9) (10) (11) (12) (13) (14) (15)

tu- is quæ di- le- xi val-

Metz

Nonantola

889

121

(16) (17) (18) (19) (20) (21)

de: et le-va- bo ma- nus me-

Metz

Nonantola

889

121

(22) (23) (24) (25) (26) (27)

as ad man-da- ta

Metz

Nonantola

889

121

C. & Co. 3082

(28) (29) (30) (31) (32) (33) (34)

tu- a quæ di- le-

Metz

Nonantola

889

121

(35) (36) (37) (38) (39)

xi.

Metz

Nonantola

889

121

C. & Co. 3082

FIRST-MODE ANTIPHONS

(i) 1 2 3 4

Eu- ge ser- ve bo- ne in mo- di- co fi- de- lis:

5 6 7 8

in- tra in gau- di- um Do- mi- ni tu- i.

(ii) 1 2 3 4

Tu au- tem cum o- ra- ve- ris in- tra in cu- bi- cu- lum,

5 6 7 8

et clau- so o- sti- o o- ra Pa- trem tu- um.

(iii) 1 2 3 4

Cum fa- cis e- lee- mo- sy- nam ne- sci- at si- ni- stra tu-

C. & Co. 3082

5 6 7 8

a quid fa- ci- at dex- te- ra tu- a.

(iv) 1 2 3 4

Qui me sa- num fe- cit il- le mi- hi præ- ce- pit:

5 6 7 8

Tol- le gra- ba- tum tu- um et am- bu- la in pa- ce.

(v) 1 2 3 4

Pu- el- læ sal- tan- ti im- pe- ra- vit ma- ter:

5 6 7 8 9

Ni- hil a- li-ud pe- tas ni- si ca- put jo- an- nis.

C. & Co. 3082

FOURTH-MODE ANTIPHONS

(i)

1 2 3 4

Fa-ci-em me-am non a-ver-ti

5 6 7 8

ab in-cre-pan-ti-bus et con-spu-en-ti-bus in me.

(ii)

1 2 3 4

O-ves me-æ vo-cem me-am au-di-unt:

5 6 7 8

et e-go Do-mi-nus a-gno-sco e-as.

(iii)

1 2 3 4

The-sau-ri-za-te vo-bis the-sau-ros in cæ-lo:

5 6 7 8

u-bi nec æ-ru-go nec ti-ne-a ex-ter-mi-nat.

C. & Co. 3082

(iv)

1 2 3 4

E-go au-tem ad Do-mi-num a-spi-ci-am et

5 6 7 8

ex-pe-cta-bo De-um sal-va-to-rem me-um.

(v)

1 2 3 4

Qui si-tit ve-ni-at et bi-bat:

5 6 7 8

et de-ven-tre e-jus flu-ent a-quæ vi-væ.

(vi)

1 2 3 4

An-ge-lus Do-mi-ni de-scen-de-bat de cæ-lo:

5 6 7 8

mo-ve-ba-tur a-qua et sa-na-ba-tur u-nus.

C. & Co. 3082

SEVENTH-MODE ANTIPHONS

(i) 1 2 3 4

Non est in-ven-tus si-mi-lis il-li:

5 6 7 8

qui con-ser-va-ret le-gem ex-cel-si.

(ii) 1 2 3 4

Non me-is me-ri-tis ad vos me mi-sit Do-mi-nus, sed

5 6 7 8

ve-stris co-ro-nis par-ti-ci-pem me fi-e-ri.

(iii) 1 2 3 4

Vi-di su-pra mon-tem A-gnum stan-tem:

C. & Co. 3082

5 6 7 8

de sub cu-jus pe-de fons vi-vus e-ma-nat.

(iv) 1 2 3 4

Ec-ce sa-cer-dos ma-gnus qui in di-e-bus su-is

5 6 7 8 9

pla-cu-it De-o et in-ven-tus est ju-stus.

(v) 1 2 3 4 5

De sub cu-jus pe-de fons vi-vus e-ma-nat: flu-mi-nis

6 7 8 9

im-pe-tus læ-ti-fi-cat ci-vi-ta-tem De-i.

Engraved by Lowe and Brydone (Printers) Limited London

C. & Co. 3082

GREGORIAN CHANT

According to the Manuscripts

DOM GREGORY MURRAY

792.3222
M 9639

CONTENTS

Supp

	PAGE
1. Gradual: Christus factus est (5th Mode)	2
2. Alleluia: Ostende (8th Mode)	5
3. Communion: Videns Dominus (1st Mode)	8
4. Introit: Rorate cæli (1st Mode)	10
5. Offertory: Exsulta satis (3rd Mode)	12
6. Communion: In splendoribus (6th Mode)	14
7. Offertory: Domine Deus (6th Mode)	15
8. Alleluia: Pascha nostrum (7th Mode)	18
9. Introit: Judica me (4th Mode)	20
10. Offertory: Meditabor (2nd Mode)	23
11. First-Mode Antiphons: Euge serve, Tu autem, Cum facis, Qui me sanum, Puellæ saltanti	26
12. Fourth-Mode Antiphons: Faciem meam, Oves meæ, Thesaurizate vobis, Ego autem, Qui sitit, Angelus Domini	28
13. Seventh-Mode Antiphons: Non est inventus, Non meis meritis, Vidi supra montem, Ecce sacerdos, De sub cujus pede	30

L. J. CARY & CO. LTD.

16 Mortimer Street, London, W.1

SOLE DISTRIBUTORS FOR THE BOOK TRADE

METHUEN & CO. LTD.

36 ESSEX STREET, LONDON, W.C.2