

CAECILIA

A Quarterly Review devoted to the liturgical music apostolate.

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EDITORIALS

A Stand on the Chant

The editors of this journal could think with some justification that their stand on the chant has been sufficiently clear. Still, because of publishing events of the last two years, and our own presentation of differing sides, we feel that the time is proper to state a definitive stand. It is no kind of momentous decision, for we stand with the Vatican Edition, which is still the official edition of the church. "Therefore the *authentic* Gregorian chant is that which is found in the "typical" Vatican editions, or which is approved by the Sacred Congregation of Rites for some particular church or religious community, and so it must be reproduced only by editors who have proper authorization, accurately and completely, as regards both melodies and the texts. The signs, called *rhythmic*, which have been privately introduced into Gregorian Chant, are permitted, provided that the force and meaning of the notes found in the Vatican books of liturgical chant are preserved." (Instruction on Sacred Music and the Liturgy, Sept. 3, 1958)

When the Vatican Edition began coming off the press in the first decade of this century, its strongest supporters did not perhaps expect it to last until the distant 1960. They had a somewhat shocking battle on their hands to bring it to light of day. Nonetheless it is still with us, as a necessity it seems to us, reflecting the wisdom of its editors. We cannot accept, on the one hand, the oft-proven artificiality of the rhythmic system of the school of Solesmes, nor on the other, the mensuralistic system of any given set of manuscripts. Some of the latter have added greatly to our knowledge of chant history; the former has only created five decades of confusion.

In this issue we reprint two articles indicative of the early conflict—not simply to fill space, but as a matter of information, which, at this late date, one might hope to evaluate without jaundice. In the next issue we shall print a little known and never Englished defense of the Vatican Edition by Peter Wagner, called *Der Kampf gegen die Editio Vaticana*. And Father Vitry will elaborate editorially.

THE VATICAN EDITION OF PLAIN CHANT *

THE first part of the Vatican edition of Plain Chant, namely, the 'Kyriale,' that is, the part containing the chants for the *Kyrie, Gloria, Sanctus, Agnus,* and *Credo*, as well as for the *Ite, Missa est,* and *Benedicamus Domino* and for the *Asperges* and *Vidi aquam*, has appeared at last. It had been waited for anxiously and with some uneasiness. It was an open secret that the cause of the delay lay in some dissensions amongst the members of the Pontifical Commission. When this difficulty had been overcome—we shall see presently in what manner—disconcerting rumours as to the nature of the forthcoming edition got abroad. We are now in a position to formulate an opinion, and let me say it at once, the result before us is sorely disappointing. I make this statement with the utmost pain. For I know that the opponents of the attempted return to the tradition will rejoice, and many friends of the old chants will be disheartened. But the truth must come out sooner or later, and it is best, therefore, to let it be known at once.

Let us recall what has happened. In his *Motu Proprio* on Church Music, of 22nd November, 1903, Pope Pius X ordained the return to the traditional chant of the Church. Accordingly, in a Decree of 8th January, 1904, the Congregation of Rites, withdrawing the former decrees in favour of the Ratisbon (Medicean) edition, commanded that the traditional form of Plain Chant should be introduced into all the churches as soon as possible. Soon afterwards his Holiness, in order to avoid anything like a monopoly in the chant books, conceived the idea of publishing a Vatican edition of Plain Chant, which all publishers, capable of doing it in a satisfactory manner, should be free to reprint. The Benedictines of Solesmes having, with extraordinary generosity, placed at the disposal of the Holy See the result of their long continued and expensive studies in the field of Plain Chant, Pius X published, under

* From the *Irish Ecclesiastical Record*, Volume XIX, January to June, 1906, pp. 44-63.

25th April, 1904, the *Motu Proprio* concerning the 'Edizione Vaticana dei libri liturgici continenti le melodie gregoriane,' from which I must quote a few extracts. The document opens thus:—

Col Nostro *Motu Proprio* del 22 Novembre 1903 e col susseguente Decreto, pubblicato per Nostro ordine dalla Congregazione dei Sacri Riti l'8 Gennaio 1904, abbiamo restituito alla Chiesa Romana l'antico suo canto gregoriano, quel canto che esse ha ereditata dai padri, che ha custodito gelosamente nei suoi codici liturgici e che gli studi più recenti hanno assai felicemente ricondotto alla sua primitiva purezza.

His Holiness then proceeds to state that he has determined on a Vatican edition of the chant, and lays down a number of directions:—

(a) Le melodie della Chiesa, così dette gregoriane, saranno restabilite nella loro integrità e purezza secondo la fede dei codici più antichi, così però che si tenga particolare conto eziandio della legittima tradizione, contenuta nei codici lungo i secoli, e dell'uso pratico della odierna liturgia.

(b) Per la speciale Nostra predilezione verso l'Ordine di S. Benedetto, riconoscendo l'opera prestata dai monaci benedettini nella restaurazione delle genuine melodie della Chiesa Romana, particolarmente poi da quelli della Congregazione di Francia e del Monastero di Solesmes, vogliamo che per questa edizione, la redazione delle parti che contengono il canto, sia affidata in modo particolare ai monaci della Congregazione di Francia ed al Monastero di Solesmes.

(c) I lavori così preparati saranno sottomessi all'esame ed alla revisione della speciale Commissione romana, da Noi recentemente a questo fine istituita. . . . Dovrà inoltre procedere nel suo esame con la massima diligenza, non permettendo che nulla sia pubblicato, di cui non si possa dare ragione conveniente e sufficiente. . . . Che se nella revisione delle melodie occorressero difficoltà per ragione del testo liturgico, la Commissione dovrà consultare l'altra Commissione storico-liturgica, già precedentemente istituita presso la Nostra Congregazione dei Sacri Riti. . . .

(d) L'approvazione da darsi da Noi e dalla Nostra Congregazione dei Sacri Riti ai libri di canto così composti e pubblicati sarà di tal natura che a niuno sarà più lecito di approvare libri liturgici, se questi, eziandio nelle parti che contengono il canto, o non siano del tutto conformi all'edizione pubblicata dalla Tipografia Vaticana sotto i Nostri auspici, o per lo meno, a giudizio della Commissione, non siano per tal modo conformi, che le varianti introdotte si dimostrino provenire dall'autorità di altre buoni codici gregoriani.

There can be no reasonable doubt about the meaning of this document. Mark how, in the opening, his Holiness speaks of the chant as having been guarded by the Church jealously in her codices, and as having been restored to its primitive purity. Then, under (a) the work of the Commission is clearly defined. The melodies are to be re-established in their integrity and purity. As criterion for this is to be taken, in the first instance, the reading of the oldest codices. In the second place, however, account is to be taken of the legitimate tradition contained in the codices of later centuries. This is necessary, particularly as some melodies are not contained in the oldest codices. Such is the case, for instance, with a large number of melodies of the 'Kyriale,' which are not of Gregorian origin, but were composed centuries afterwards, some of them even later than the eleventh century, the date of our earliest staff notation MSS. Moreover, it is conceivable that in some particular point the oldest MSS. may be wrong, as each of them represents the tradition of merely one place. It would be the business of scientific criticism in such an instance to determine the original version from later evidence. Finally, the practical use of the present Liturgy is to be taken into account. This is necessary, because in some cases the wording of the liturgical text has been slightly altered in our modern liturgical books. In such cases the original melodies must be adapted to the new wording, unless, indeed, the Congregation of Rites can be induced to restore the original wording, for which the Pope makes provision under (c).

Again, under (c) the Commission is directed to see that nothing should be published which could not be properly accounted for. The meaning of this is plain. It would be absurd to suppose that the President of the Commission could 'account' for a passage by saying: 'This seems to me beautiful; therefore, I have put it in.'

Altogether the document is most wise and statesman-like, and we had reason to expect something very perfect as the outcome of it. But then something unexpected happened, as the novelist says. By a letter of his Eminence

Cardinal Merry del Val, dated 24th June, 1905, Dom Pothier, the President of the Commission, was made the sole judge of the version of the new edition, and the other members were reduced to the position of his helpers. What led up to this decision is not public history, and I have no desire to lift the curtain. Let it suffice to judge the proceedings by their result.

Ostensibly the cry got up against the redactors, the Solesmes monks, was that of 'archaism.' I need not go into the question of archaism at length. Dom Cagin has dealt with it admirably in the *Rassegna Gregoriana*, of July-August, 1905. I will make only one remark. I could understand a modern musician objecting to Plain Chant altogether, because it is archaic. But if we accept at all the chant of thirteen centuries ago, what difference does it make whether a phrase here and there is a little more or less 'archaic'?

It seems that Dom Pothier himself not long ago differed very much from those who now talk of 'archaism,' for, speaking of the variants of the Plain Chant melodies that crept in in the course of time, he said:—

Toutes ces variantes s'expliquent et, à certains points de vue, peuvent plus ou moins se justifier, mais aucune d'elles ne constitue un progrès. La manière plus simple et plus dégagée de la mélodie primitive est aussi la plus douce et la plus distinguée, celle qui a pour elle, avec le mérite de l'antiquité, celui de l'art et du bon goût.¹

And Father Lhoumeau, his pupil, and but the echo of his master, says:—

Cet examen d'une simple mélodie nous amène à des conclusions qui ressortent de l'état général du chant grégorien, car ce que nous voyons ici se retrouve partout. Si l'on veut restaurer l'art grégorien il faut toujours revenir aux sources, et ce qu'il y a de plus ancien, c'est ce qu'il y a de plus pur, de plus artistique, et non pas seulement de plus archaïque, comme peuvent le croire certaines gens.²

¹ *Revue du chant grégorien*, 15th December, 1896, p. 70.

² *Ibid.*, 15th June, 1895, p. 169.

In the Preface, too, of his *Liber Gradualis* of 1895, Dom Pothier claims that he always has followed the authority of the *oldest* codices.

But we need not delay over this, for, as we shall see, the question of 'archaism' has not really much to do with the changes from the original made in the Vatican edition.

Dom Pothier, as soon as he had got a free hand, set to work vigorously, and at the Gregorian Congress in Strasburg last August, it was announced that the last sheet of the 'Kyriale' had got the final *Imprimatur*. At the same time the Commission, that is to say, the majority of the members present in Strasburg, declared that the 'Kyriale' represented the fruit of the long and enlightened labour of the monks of Solesmes. We shall see how much truth there is in this. For, as generally known, the Solesmes Benedictines make the reading of the MSS. their supreme law.

To get any definite information on the relation of the 'Kyriale' to the MSS., my only way was to go to Appuldurcombe, the present home of the Solesmes Benedictines, and study the MSS. They have there over four hundred of the best codices in photographic reproduction—the material on which the Vatican edition is based—and with that same generosity with which they offered the result of their studies to the Holy See, they place their library at the disposal of students. Accordingly I went there, and I now publish the result of my investigations. Within the time at my disposal it was not possible for me to go into all the cases where the Vatican edition seems to deviate from the authentic version. Giulio Bas, one of the consultors of the Commission, in a letter to the *Giornale d'Italia*, states that they number 130. Accordingly I left aside, of set purpose, all the cases that presented difficulty, that would require anything like a careful weighing of the evidence, to get at the true version, and confined myself to those where the Vatican edition is glaringly at variance with the reading of the MSS. And, alas! as the patient reader will soon see, they are only too many.

Before I take up the pieces contained in the 'Kyriale' one by one, I have to make a couple of general reflections. The first concerns the German tradition of the chant, for which Dom Pothier shows a strange predilection. One of the chief peculiarities of this German tradition is the frequent substitution of the minor third $a-c$ for the second $a-bb$ or $a-b$. Is this tradition a 'legitimate tradition'? I should think not. It detaches itself at one point from the general current of tradition which flows from the time that we first can trace it, down to our own days, and remains in opposition to it ever afterwards. It may have a certain title to continued separate existence, but it has no claim to general acceptance. But there is more. I do not for a moment believe that Dom Pothier is going to accept this German tradition in its entirety.

Surely he is not going to make us sing (1)



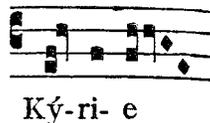
instead of (2)



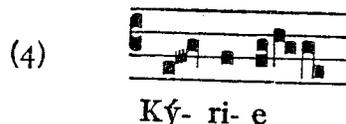
There is a question, therefore, of making a selection. On what principle, then, is this selection to be made? The æsthetic taste of an individual? Dom H. Gaisser, one of the most prominent members of the Commission, in an interview recently published in the *Katholische Kirchenzeitung*, and again in the *Giornale di Roma*, of 3rd December, 1905, points out the danger and instability of such a criterion. He reminds us that not only is taste an individual thing, varying greatly in different people, but it is also dependent, to a very great extent, on what one has been accustomed to. Those, therefore, that have been accustomed to the 'Kyriale' of Dom Pothier's *Liber Gradualis*, including Dom Pothier himself, will be prejudiced in favour of the readings which, for some reason or

other, got into that publication. To give an example, the Vatican 'Kyriale,' in accordance with the *Liber Gra-*

dualis, has the 'Paschal' *Kyrie* thus: (3)

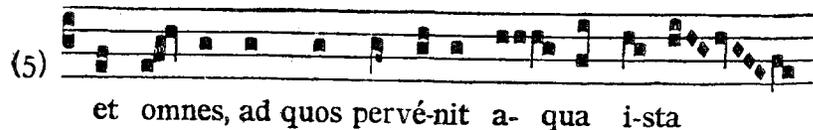


All the MSS., except the German ones, have:



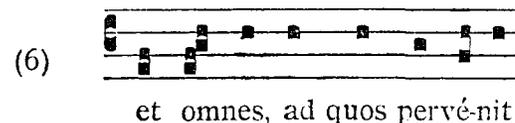
To me it seems that the double *ac* of the Vatican version is decidedly tautological, and that the older version with its gradual rise first to *b* and then to *c* is immensely superior. Dom Pothier evidently thinks differently. But I believe he has stated that in some cases he made too much concession to the modern taste in the 'Kyriale' of his *Liber Gradualis*, and accordingly those pieces have been changed in the Vatican edition. What guarantee have we that after a few years he will not find that he made too much concession to the German tradition?

My next remark is about the reciting note of the 8th mode. It often happens that in the course of a melody a number of syllables are recited on one note. For such recitation the Gregorian melodies had, in the 8th mode, the note *b*, while the reciting note of the psalmody in that mode seems always to have been *c*, as at present. Thus we find in the Antiphon *Vidi aquam* this passage:

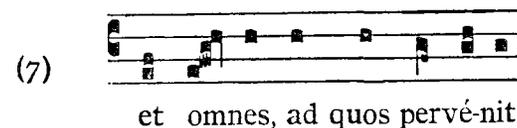


In the course of centuries this reciting note, owing probably to causes similar to those that brought about the German

tradition mentioned above, was almost universally changed into *c*. Thus, the *Liber Gradualis* has



It seems to me that in many cases this change has been to the detriment of the melody. Thus in the example (5), the gradual rise of the melody, which rests first on *b*, then on *c*, and finally rises, on *ista*, to *d*, constitutes a great beauty, which is lost in the version at (6). Still, as the change was almost universal, I could understand the position of those who claim that it should be maintained. But what does the Vatican edition do? It evidently goes on the principle of 'pleasing both parties,' and gives half the recitation to *c*, half to *b*, thus:

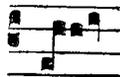
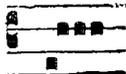


Three syllables on *c*, three on *b*, nothing could be fairer, and nobody has any right to complain! The procedure is a great testimony to Dom Pothier's amiability, but what about his critical judgment?

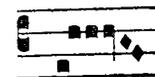
In this same *Vidi aquam* we find the following:—



The MSS. are divided as to the figure on the first syllable

of *templo*, some have (9a)  others (9b) 

the best have (9c)



The version of the Vatican edition is *not found in any single one!*

At *dextro* and the *alleluja* immediately following, all the oldest MSS. except the German have *a b g a* and *g a b a b*. The Vatican edition follows the German tradition in substituting *c* for *b*.

I have already referred to the *Kyrie* of the Mass I (*Tempore Paschali*). I have now only to call attention to the difference in the final figure of examples (3) and (4). All older MSS., neumatic and in staff notation, of all countries have the Pressus as at (4), only German MSS. of later origin have the reading (3) adopted by the *Vaticana*.

A very striking fact is met with in the *Gloria* of this Mass. All MSS. and printed editions down to the nineteenth century ascribe this *Gloria* to the 7th mode, ending it on *g*. The edition of Reims-Cambrai (1851), was the first to change the ending to *b* and thus make the *Gloria* a 4th tone melody. The Vatican edition sides with Reims-Cambrai! In this *Gloria* also the German substitution of *c* for *b* has been accepted at *excelsis*, *hominibus*, and the corresponding places.

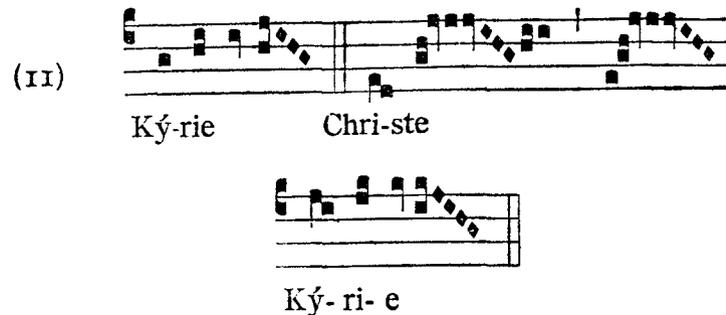
In the *Agnus Dei* nine MSS. of France, England, Spain, and Metz have on *Dei* the figure *a b d*; one German, one Italian, and one French have *g b d*. The *Vaticana* follows the minority.

The *Kyrie* of Mass II (*Kyrie Fons bonitatis*) has been dealt with, in a masterly fashion, by Dom Beyssac in the *Rassegna Gregoriana*, November-December, 1904, where the MS: evidence is subjected to a thorough examination. I can confine myself, therefore, to giving some extracts showing the difference between the version of the MSS. (10)¹

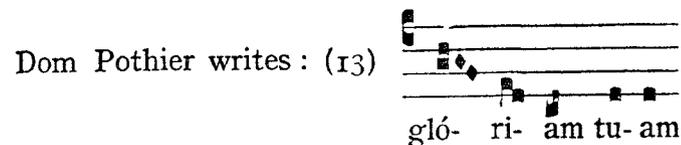
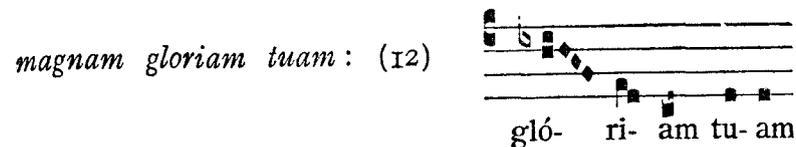


¹ The last note of this example ought to be *g* instead of *a*.

and that of the *Vaticana*



In the *Gloria* of this Mass *all* the MSS. have at *propter*

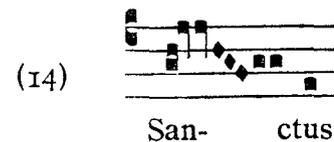


The second *Agnus* of this Mass is an adaptation of a trope. All the MSS. without tropes repeat the melody of the first *Agnus*.

In the first *Christe* of Mass III, all the MSS. have *e g g a*. Dom Pothier changes this into *e f g a*.

In the *Gloria* all the MSS. have a Podatus on the final syllables of *Domine Deus* and *Domine Fili*. The *Vaticana* has single notes.

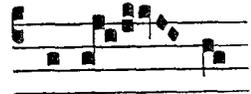
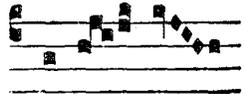
The intonation of the *Sanctus* is thus in the *Vaticana*:



This piece is found in eight MSS. Seven of these have *g a b*, one has *g a c c b a g f*. Dom Pothier takes the latter

version, but omits the *b* after *cc*. The reason for this change is easy to guess. It is to avoid that *diabolus in musica* of the medieval theorists, the tritone. I admit that the tritone sometimes causes a little difficulty to modern ears. But if we are to eliminate all the tritones from the Gregorian melodies, what is to become of them? And if we are to make this concession to the modern taste, why not change other things as well, why not, for instance, sharpen the leading note? I think that the full tone under the tonic causes far more difficulty to the modern musician than a few tritones. As a matter of fact, in one case, as we shall see below (*Gloria* of No. VII), Dom Pothier has sharpened the leading note. So we cannot know what may happen before the Vatican edition is completed. But why not go a step farther and do away with the antiquated modes altogether, and present all pieces of Plain Chant either in the major or the minor mode? And, finally, why retain that puzzling rhythm of Plain Chant? Why not re-write it nicely with bars in $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{6}{8}$ time? I must confess I see no satisfactory answer to these questions. Once we leave the firm ground of the tradition, we get into shifting sands, and there is no stopping anywhere.

In the *Agnus* of this Mass all MSS. are agreed in having a single note on the first syllable of *Dei*. The *Vaticana* has three. All MSS. are agreed in having a Quilisma on *tollis*. The *Vaticana* has a simple Podatus. All MSS. are

agreed in reading (15)		The <i>Vaticana</i> reads : (16)	
	peccá- ta		peccá- ta

All MSS. are agreed in placing *e* on the accented syllable of *miserere*. The *Vaticana* has *f*. The melody of the second *Agnus* in the *Vaticana* is not to be found in any MS.

In the *Gloria* of Mass IV, the vast majority of the MSS. have the last figure on, *Glorificamus te* as *g f e*. The *Vaticana* has *g g e*.

The *Agnus* of Mass V is found in two MSS. At *tollis*

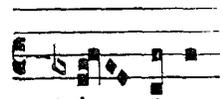
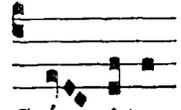
and *miserere* the one has *b*, the other *b \flat* . The *Vaticana* has *c*.

In Mass VI, in the second last *Kyrie*, nearly all the oldest MSS. have two notes on the second syllable, and nearly all MSS. mark a *bb*. The *Vaticana* has one note on *ri* and has *b \natural* .

In the *Gloria* the vast majority of MSS. have two notes on the final syllable of *excelsis*. The *Vaticana* has one. At the first *peccata* all the MSS. that have substantially the reading of the *Vaticana*, have the figure *a b c*. No MS. whatever has *a c* as the *Vaticana*. Of the *Amen* several variants are found, but not amongst them the version of the *Vaticana*.

In the *Kyrie* of Mass VII, the vast majority of the MSS. and all the best, place the Clivis *a f* on the second syllable of *eleison*. The *Vaticana* places it on the first.

The *Gloria* is found only in some English MSS. They all write it in *c* and have a flat at the cadence of *Deus Pater omnipotens*. The *Vaticana* writes it in *f* and omits the flat, thus sharpening the leading note, as mentioned above. At *Cum sancto Spiritu* the MSS. read

(17)		the <i>Vaticana</i> (18)	
	Spi- ri-tu		Spí- ri-tu

The *Agnus* of Mass VIII is found only in one MS. (Paris Bibl. Nat. Lat., 905 fol. A.). On *tollis* it has the notes *f e d c*, Dom Pothier changes this into *f d d c*. At *mundi* the MS. has *f g g f*, Dom Pothier writes *f g f*. On the second syllable of *miserere* the MS. has *g*, Dom Pothier writes *g a*. On the second *Dei*, the MS. has *c a b c*, Dom Pothier writes *c a g c*. At the second *tollis* the MS. has *a g a g*, Dom Pothier writes *a g a*. It is hard to suppress one's indignation at this. But we have a long way to travel yet. So I hurry on with the bare enumeration of facts.

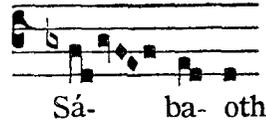
In the *Gloria* of Mass IX all old MSS. have *c* on the first syllable of *deprecationem*, Dom Pothier has *d*. At

Cum (sancto Sp.) thirty-nine MSS. have *e*, three have *d e*, Dom Pothier follows the minority.

In the *Sanctus* the MSS. write (19)



Dom Pothier (20)



Similarly at *Domini*. The figure at *Deus* is found in no MS. At *tua* most MSS. have *bb a g a*. No MS. has the reading of the *Vaticana*, *bb a g*.

In the *Agnus* the *Vaticana* writes (21)



Of eighteen
MSS. sixteen
have (22)



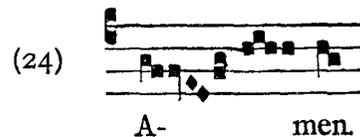
Two have
(23)



The version of the *Vaticana* finds, therefore, no authority at all in the MSS. Similarly the note on *qui* in the second *Agnus* is not found in any MS.

The *Kyrie* of Mass X, which is the older form of that in No. IX, is found in three MSS. All three have double notes on the accented syllable of *eleison*. The *Vaticana* has single notes.

The *Gloria* is found only in one MS., the one published with the Sarum Gradual by the Plainsong and Mediæval Music Society. The *Amen* runs thus in this MS.

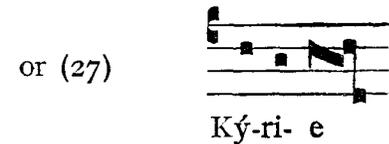


Dom Pothier changes this into (25)



The *Sanctus* of this Mass is not found anywhere. It seems to be Dom Pothier's own composition. The same holds of the *Sanctus* No. III, and the *Agnus* No. II, of the *Cantus ad libitum*. Now there is not, of course, any objection to Dom Pothier or anybody else composing new pieces of Church music, and if they select to write in the style of the Gregorian music, they are at perfect liberty to do so. But I certainly think that such compositions ought to have no place in the Vatican edition, which purports to be a collection of medieval music. There might be some excuse in the case of new texts, for which no melody exists, though I should consider it better to arrange some existing melody to them, as was the general usage from the seventh to the fifteenth century. In the Ordinary of the Mass, however, for which we have such a large number of medieval pieces, such a procedure is altogether unwarranted.

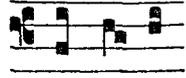
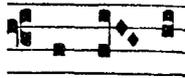
In the *Kyrie* of Mass XI the vast majority of MSS. have on *Christe* the figure *d c b a* and suppress, in the second *eleison*, the *f g a bb* of the first. Dom Pothier skips the *b* on *Christe*, and writes the second *eleison* like the first. For the second *Kyrie* the vast majority of MSS. have either



Dom Pothier writes (28)



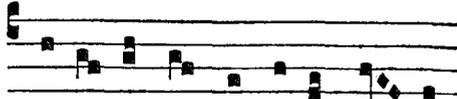
In the *Gloria* eight MSS., and these not very good ones,

write (29)  Some sixty have (30) 
Qui se-des Qui se- des

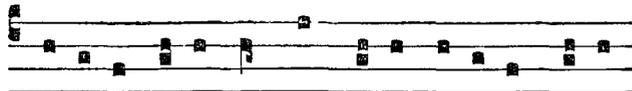
The *Vaticana* sides with the minority.

In the *Gloria* of Mass XII at *Filius Patris* two Treves MSS. end *e e*, twenty-five others have *e f*. The *Vaticana* has *e e*, though in the corresponding place at *tu solus sanctus* it has *e f*.

For the *Gloria* of Mass XIII there is only one MS. It

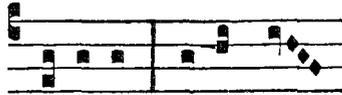
has the intonation thus (31) 
Gló-ri- a in excélsis De- o

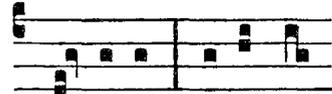
Dom Pothier cuts out the *f* on *in*. Later on the MS. has

(32) 
Dómi-ne De-us, Agnus De-i, Fí-li-us Patris

Dom Pothier changes the *c* on *Agnus* into *f*, thereby losing the pretty effect of the varied middle phrase! Could anything be more discreditable to an editor?

The *Sanctus* is found in two MSS., Worcester and Sarum.

Worcester has (33) 
Dómi-ni. Ho-sánna

Sarum has (34) 
Dó-mi-ni. Ho-sánna

Dom Pothier writes (35) 
Dómi-ni. Ho-sánna

In the *Kyrie* of Mass XIV all the MSS. have a *b* in the second *Kyrie* melody. The *Vaticana* omits it. In the *Gloria*, on the last syllable of *miserere*, practically all MSS. have a four-note Climacus; the *Vaticana* has three notes. In the *Amen* the German codices are followed against all the others.

In the *Kyrie* of Mass XV the second *eleison* takes the reading of one MS. against forty. In the *Gloria*, at *Tu solus Dominus*, most MSS. have the intonation *e g a* or *g a a*. No MS. has the reading of the *Vaticana*.

In the *Agnus* of Mass XVI, on the last syllable of the first *miserere*, one MS. has a Clivis, thirty-seven have a Podatus. The *Vaticana* has a Clivis.

For the second *Kyrie* of Mass XVII the sources are one MS. and one printed book, both of the sixteenth century. Both divide the figure on *eleison* after *a* (*c b b a g a | f e g*) as the Ratisbon Edition and the Missal (*Benedicamus* for Advent and Lent) do. The *Vaticana* writes the notes *a f e* as a Climacus.

For the figure on the second syllable of *Hosanna* in the *Sanctus* the MS. evidence is: one for, thirty-four against.

In the *Kyrie* of Mass XVIII all the MSS. that have that melody give three notes to the first syllable of the second *eleison*. The *Vaticana* has two.

In the first *Credo*, at *visibilium* and in all the corresponding phrases, two MSS. of the late fifteenth century have *a*, all the others *g*. The *Vaticana* has *a*. At *Genitum* one MS. of the fifteenth century is followed against all others.

At *de Spiritu* only the Cistercians and Dominicans share the reading of the *Vaticana*. At *venturi* the vast majority of the MSS. and all the old ones end on *d*, not on *e*, as the *Vaticana* does.

We come now to the *Cantus ad libitum*. In passing I may note that the *Kyrie* II has only two *Christe*, evidently an oversight. The *Kyrie* VI is a later form of the Paschal *Kyrie* dealt with above. I may remark that here we meet the Pressus *c b b g*, that is simplified in the other

version. Another trifle is that in the first *Christe* the *eleison* has a different melody from the former version. The MSS. have both melodies, but each MS. gives the same form for both the older and the later version.

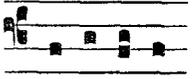
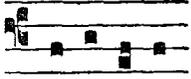
Kyrie X is the older form of No. XI in the body of the book. Here we find for the second *Kyrie* the melody given above as No. 27. The last *Kyrie*, however, is not found in any MS. as given in the *Vaticana*.

In the *Gloria* I we are met by an interesting psychological problem. We have seen that in many cases Dom Pothier showed a curious leaning towards the German tradition. Now this *Gloria*, attributed to Pope Leo IX, belongs mainly to the German tradition. Accordingly we find very frequently the third *a c.* Thus, the *miserere nobis* runs in the MSS. as follows:

(36) 
mi-se-ré-re no-bis

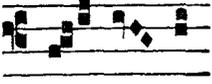
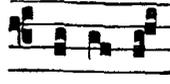
What does Dom Pothier do? He changes the first *c* into *b*! *Qui potest capere, capiat.*

For the *Gloria* II we have three MSS. They are agreed

in writing (37)  Dom Pothier writes (38) 
homí-ni-bus homí-ni-bus

At *deprecationem nostram* the MSS. have *e e* for *nostram*. Dom Pothier writes *d d*, although in the corresponding place, at *unigenite*, he has *e*.

For *Gloria* III there are nine MSS. They have a Pressus at *excelsis* (*g f f e*) and double *d* at *te* (*Laudamus te*, etc.) Dom Pothier has a simple Climacus and a single *d*. At *Domine Deus, Rex caelestis* six MSS. have

(39)  Dom Pothier's version (40) 
Dó-mi-ne Dómi-ne

is not found in any MS. Similarly, the melody of the final *Patris* is not found in any MS.

We have come to the end of our weary journey. It would be difficult to see any definite principle in all the cases where Dom Pothier has defied the evidence of the MSS. In some cases, as we have seen, he followed a special current of tradition against the general tradition; in others a morbid fear of the tritone made him introduce changes; But for most cases the only actuating principle that could be assigned is his 'æsthetic taste,' or shall we say, his whim? In any case it is clear that he has given up his role as restorer of the ancient melodies, and has joined the rank of the 'reformers.'

It is a melancholy sight, this procession of the 'reformers' as they pass through the centuries, although they are headed by a St. Bernard. He at least, or rather his musical adviser, Guido, the Abbot of Cherlieu, had some show of reason for his changes. For it was on the Scriptural authority of the *In psalterio decachordo psallam tibi* that he cut down all the melodies exceeding the ten-note compass. The Cistercians were followed in a mild way by the Dominicans, who looked upon the repetition of melodic phrases, and upon the melisma at the end of the Alleluja verses as redundant. There is a gap then until we come to the end of the sixteenth century, when the cry of 'Barbarisms' was got up, and eventually, in 1614 and 1615, the *Medicaea* resulted. And now they come in regular succession through the seventeenth and eighteenth centuries, each subsequent editor improving on his predecessor, and according to his own peculiar 'æsthetic taste' mutilating the poor Gregorian melodies, until at last they richly deserved the general contempt into which they had fallen. In the nineteenth century the need of a return was felt. But still editors

could not resist the temptation to reform to some extent. Thus, to mention only a couple, we have the edition of Reims-Cambrai still yielding to the fear of 'barbarisms,' and the edition of Cologne reducing all Gregorian rhythm to duple time. All these editions have come and gone, and now in their wake we find the *Vaticana*, really the saddest spectacle of all, because none of the others were the direct outcome of an act of the central authority of the Church.

What next? One thing is certain to me. The *Vaticana* cannot last. Dom Pothier has, indeed, already got a considerable number of authoritative pronouncements in favour of his edition. There was first a letter from Cardinal Merry del Val, of 3rd April, 1905, of which Professor Wagner gives some extracts in a paper published for the Gregorian Congress at Strasburg. Then the other letter of 24th June, quoted above, and finally two decrees of the S.R.C., dated 11th August and 14th August, which, to some extent, annul the wise and liberal regulations as to other editions, laid down in the *Motu Proprio* of 25th April, 1904, *sub (d)* quoted above. But what is this compared with the formidable array of decrees that backed up the *Medicea*? And yet, with one stroke of the pen, an enlightened and determined Pope cancelled them all. No, this question cannot be settled by decrees. If the *Vaticana* cannot stand on the strength of its intrinsic excellence, no artificial propping up by decrees will prevent it from tumbling down.

But what are we to do? The best thing, in my opinion, would be, if the Solesmes Benedictines would publish the MS. version of the 'Kyriale.' It seems to me that the whole world, as far as it is interested in Plain Chant, is anxious to know the MS. version of it, and the monks of Solesmes would satisfy a general demand by publishing that. But if for some reason or other they should choose not to do so, or if Dom Pothier, through the power of the Congregation of Rites, should succeed in preventing the original form of the melodies of the Church from being published, then we shall have to be satisfied with the

Vatican edition for a time. We may console ourselves by the thought that of all existing editions the Vatican edition is decidedly the best. If we compare it with the 'Kyriale' of the *Liber Gradualis* or *Liber Usualis*, we find not only many of their melodies much improved, but also a considerable number of new ones added, some of them of great beauty, particularly the older and simpler forms of the *Asperges* and of the *Kyrie de Beata* and *in Dominicis per annum*. The labours of the Solesmes monks have not all been in vain. But I hope still that before long the unconditioned return to the tradition, so happily inaugurated by the early acts of our reigning Pontiff, will be fully accomplished.

H. BEWERUNGE.