CONTENTS.

INTRODUCTION.

The aim of this Plain Chant method is, in the first place, to enable the student to execute well and correctly a Plain Chant melody. To this end it must, above all things, teach him the fundamental principles of Plain Chant. It must enable him to read these venerable melodies, to sing them, to understand them, or, what is equivalent to this end, it must make him acquainted with the NOTATION, the INTERVALS, and the MUSICAL MODES.

Still, a Plain Chant method that would do all this would but take the student half way; it would only have accomplished half its task. While it might have taught him to sing a melody correctly, this would not be sufficient. The chorister who would rest there would, perhaps, sing his OFFERTORIUM or GRADUALE correctly, but he would still be far from a truly artistic rendering. For such rendering there is required more than the mere mechanical singing of a given melody; a beautiful, artistic chanting must, above all, take care that the pulsating life embodied in the melody receives expression. If the student wishes to learn the really beautiful, artistic chant, then he must search for the life and soul of the melody, so as to reproduce it by his execution of the same.

What, however, lends to Plain Chant melody, or, in general, to any musical composition, its soul, its life, its peculiar character? It is the form, the construction of its separate pieces, the manner of joining the separate parts. These, therefore, the singer must know to ascertain, if he wishes to accomplish

his task perfectly. A Plain Chant method, therefore, if it wishes to make of the student a perfect chanter, must show to him the manner in which the form of a Plain Chant melody may be analyzed, i. e., it must impart information on the construction of Plain Chant. Our METHOD, for this reason, offers, following the elementary instruction, an exhaustive chapter on the construction of Plain Chant melodies.

FIRST PART.

The Elements of Plain Chant.

Chapter I.—Notation.

The reading of Gregorian Chant requires a knowledge, if only a general one, of the following five points: the notes, the staff, the clef, accidentals, custos (guide).

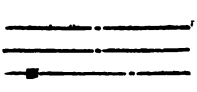
I. The Notes.

The signs which serve for the representation of a Plain Chant melody are numerous. Yet they all lead back to a fundamental note from which its different variations have proceeded, to the *quadrata.*

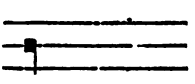
This note may appear either alone or in connection with others.

As a single note it has a twofold form—the *Punctum* and the *Virga.* The Punctum often takes the form of the *Diamond.*

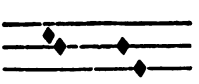
(a) *Punctum:*



(b) *Virga:*



(c) *Diamond:*



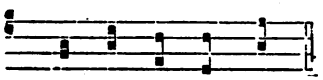
A combination of notes produces *Neums,* or groups of notes. The groups of notes have different names, according to the number of notes in a group, and according to the character of the combination.

1. GROUPS OF TWO NOTES are:

(a) The *Podatus:*

(b) The *Clivis:*

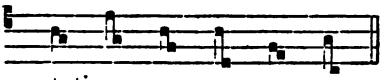
The *Podatus* is a combination of a lower and a higher note. The characteristic of this figure is that the lower note is always to be sounded first, for instance:



in modern notation: *

* In transcribing the Gregorian notes into modern notation we do not intend to give an equivalent of the Neums, as a perfectly true transcription is often impossible; we only add it to give to those to whom Gregorian notation is entirely foreign, an illustration as to how the Neums ought to be read.

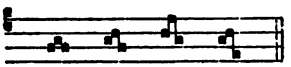
The *Clivis* is a descending sequence. The higher note, therefore, precedes the lower, e. g.,



In modern notation:

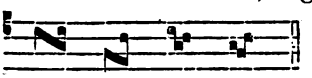
2. GROUPS OF THREE NOTES are:

(a) The *Torculus,* a combination of three notes, of which the middle one is higher than the two others, e. g.,

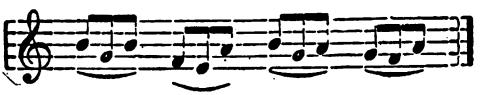


In modern notation:

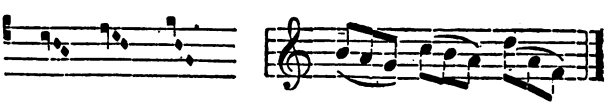
(b) The *Porrectus,* a figure of three notes, of which the middle note is the lowest, e. g.,



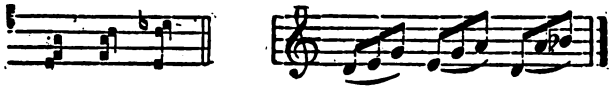
In modern notation:



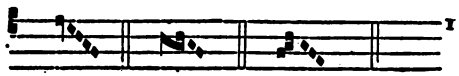
(c) The *Climacus,* an extended *clivis* or descending note figure of three notes, e. g.,



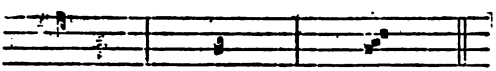
(d) The *Scandicus,* an enlargement of the *Podatus,* an ascending note figure of three notes, as:



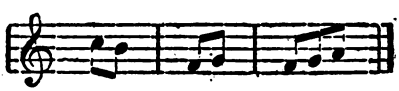
3. GROUPS OF MORE THAN THREE NOTES, though in theory they are classified by terms, are practically made up from the figures already mentioned. We consider it, therefore, unnecessary to speak further of such larger groups of notes. It may suffice to give a few examples:*



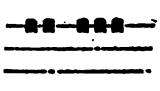
4. ORNAMENTAL NOTES, as used in the latest plain song books, may in a similar manner be traced to fundamental groups, as for instance:



Cephalicus Epiphonus Quilisma



The *Strophicus:*



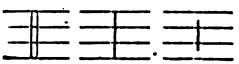
originally sung vibratim or tremolo; it is now usual to sustain the one same sound for the value of a group of the same number of notes.

---

* The practical rendition we will meet with later.

II. The Staff.

The staff of Plain Chant is distinguished from that of the modern note system by containing one line less. The melodies seldom exceed an octave. When a melody goes a third or more above or below the staff, leger lines are used. The PAUSES are indicated by double bars, bars and half bars in the staff.



It is obvious that the half bar indicates a short pause, the bar, however, a good one.

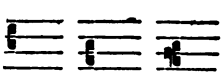
The double bar indicates the end of a melody. We shall see later of what great value the pauses are.

III. The Clefs.

Two clefs are used in Gregorian Notation, the Do (C) clef

and the Fa (F) clef

The latter is distinguishable from the former by the little note placed before it.* It is to be observed that the clef of the Plain Chant Notation has the peculiarity of changing its position.



* The interval from clef line to the note immediately below is always a half tone. The other half tone is, in the C clef, from the upper Third to the Fourth, and in the F clef from the upper Fourth to the Fifth.

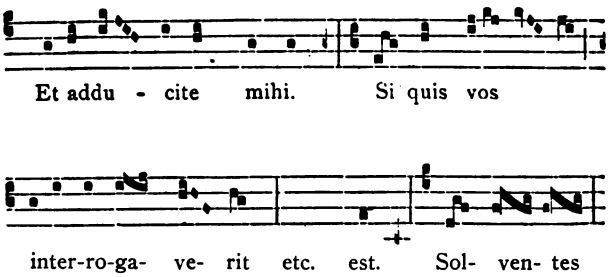
Exercises in reading of melodies in various clefs, from the Gradual, will quickly remove any difficulty in that regard.

IV. Custos (Guide.)

At the end of the staff line a small note is generally found indicating the first note of the following line. It is called *Custos* or *Guide.*

This guide is not sung—it is there only to inform the singer of the interval between the last and the first notes of successive lines.

The guide is also used in the middle of a line whenever the clef changes. An example is found in the Antiphon of the procession on Palm Sunday.



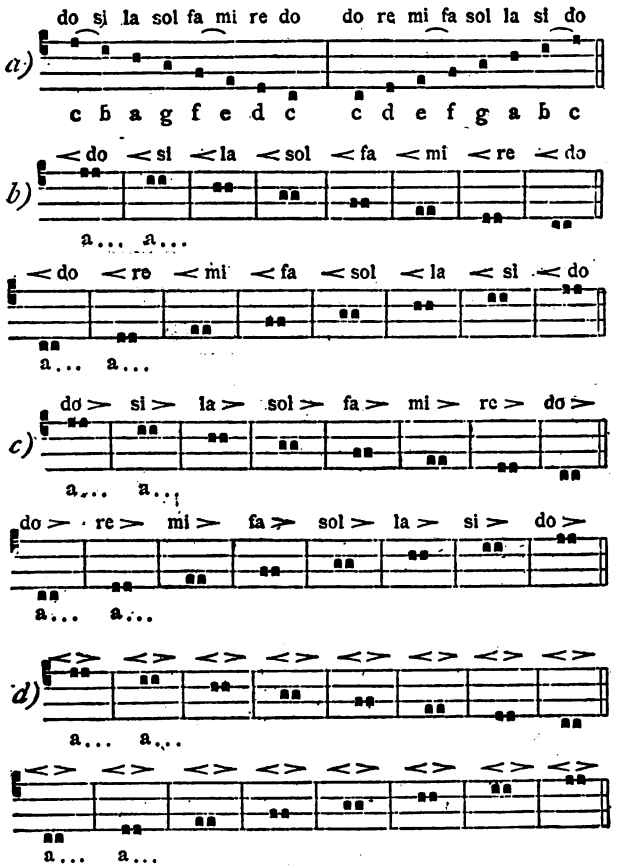
V. Accidentals.

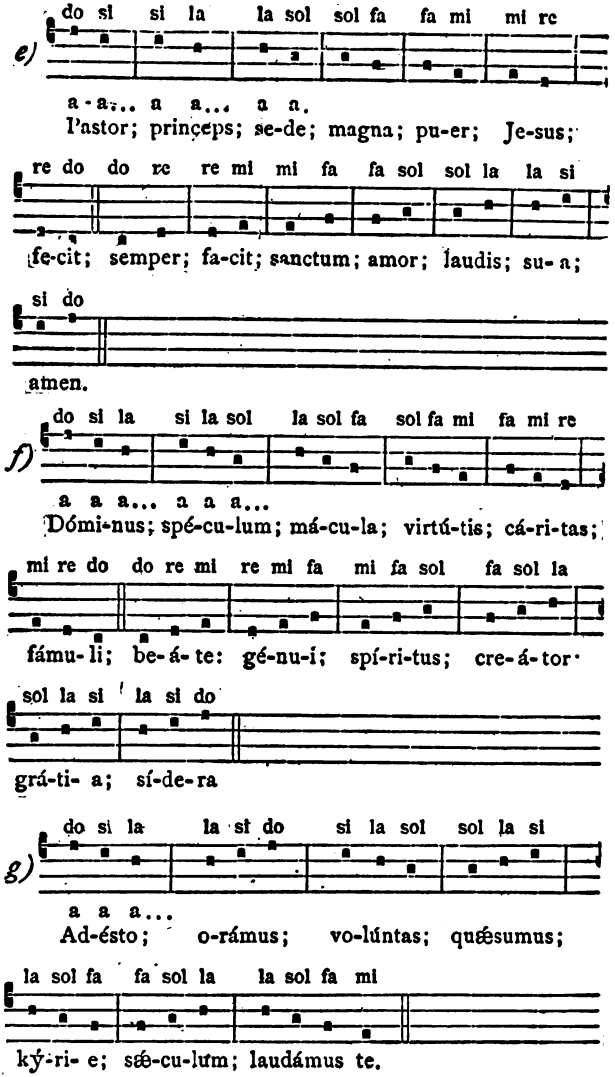
As far as Accidentals are concerned, the Plain Chant is much simpler than our modern music. Above all it has no ♯. The only Accidental admitted in Plain Chant is si (b) flat. In some Plain Chant books the ♭ is repeated whenever the note is to be lowered; in others it retains its effect up to the next bar.

CHAPTER II.—THE INTERVALS.

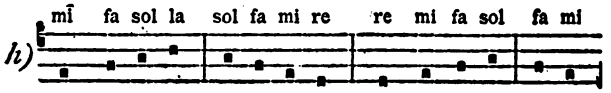
After the student, as a result of the above explanations, has learned to read the Gregorian melodies, his next task is to learn to sing them, i. e., to find out the *Intervals* indicated by the notes. The following vocal exercises should enable him to do this:

1. Seconds.

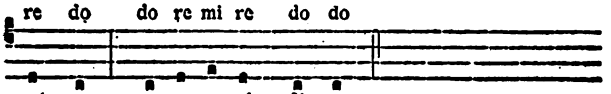




h)



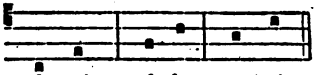
a a a a...
In gló-ri- a; vo-luntá-tis; substánti- a; in-i-



mí- cos; mansu- e- tú- di- nem.

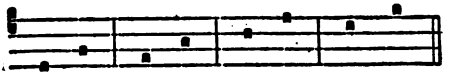
2. *Thirds.*

Major Third.



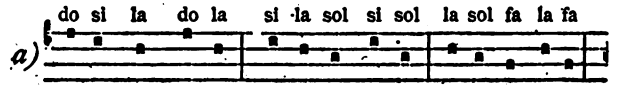
do-mi fa-la sol-si

Minor Third.

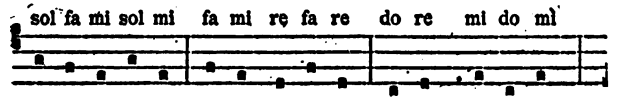


re- fa mi- sol la- do si- re

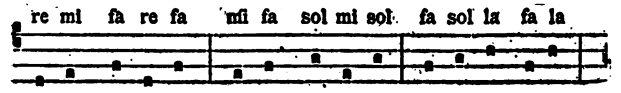
a)



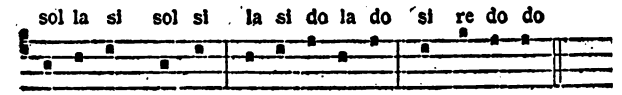
a a a a a...
Po-tens es De-us; grá-ti-a plena: Dóminus-tecum;



de-vo-ti- ó-nis; o- ra pro no-bis; re-rum cre-á-tor;

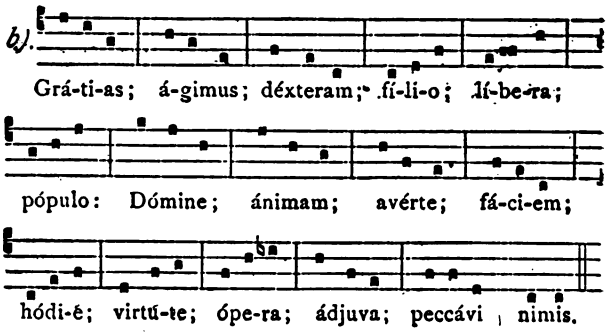


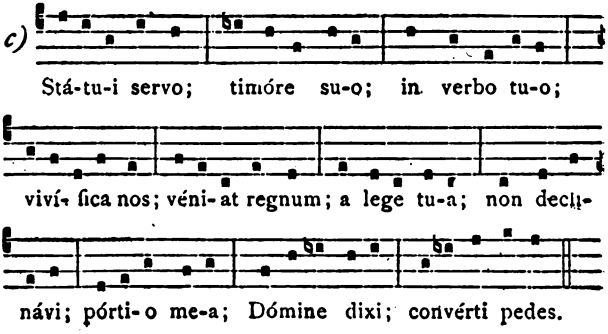
red-empti- ó-nem mi-sit Dómi-nus pó-pu-lo su-o;



exsúrge Christe; Gló-ri-a Pa-tri et Fí- li- o.

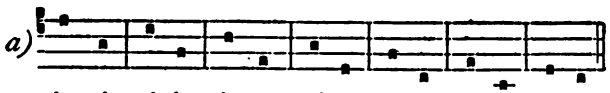
The syllables placed over the notes in the above examples are the generally accepted names of the Plain Chant notes. They correspond to the descending or ascending C major scale of our modern notation. The ⌣ shows the position of the half tones.



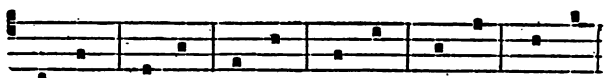


3. *Fourths.**

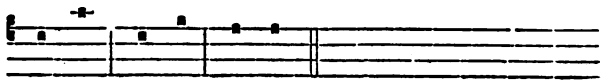
a)



do-sol si-fa la-mi sol-re fa-do mi-si- re-do

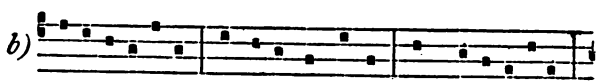


do- fa re-sol mi- la fa- si sol- do la- re

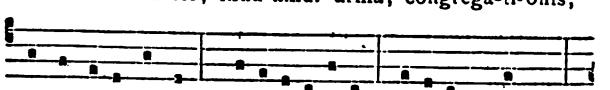


si- mi si- re do-do.

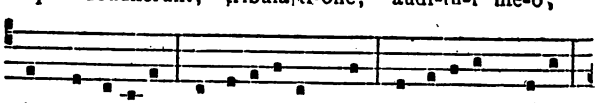
b)



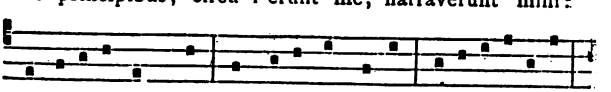
Fiduci- á-li-ter; indu-ámur arma; congrega-ti-ónis;



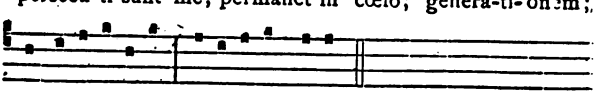
ipsa deduxérunt; tribula-ti-óne; audí-tu-í me-o;



in princípibus; circu-i-érunt me; narravérunt mihi:



persecú-ti sunt me; pérmanet in cœlo; genera-ti-ónem;

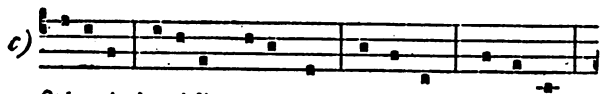


ordina-ti-óne; exaltáte De-um.

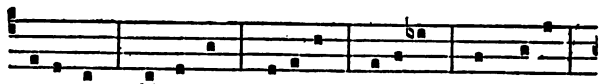
---

* The Plain Chant knows only the perfect fourth; for the purpose of practising we also give the *Tritone fa-si.*

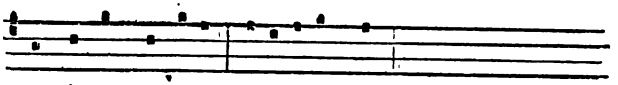
c)



Stá-tu-i; humi-li- á-tus sum; adjútor; susceptor

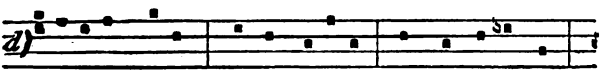


me-us es; láque-um; di-léxi justí-ti- am tu-am;

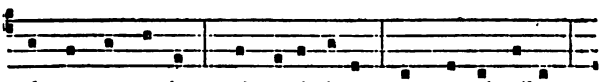


in loco páscu-æ collocávit me.

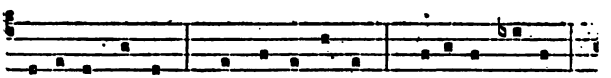
d)



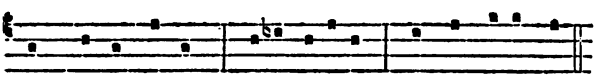
Dóminus fortis; et intro-i-bit; supplantabúntur;



ab omni ma-lo; innocénti- a; ex-spectán-tibus;



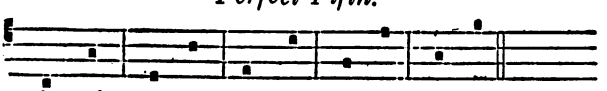
clíbanum ignis; qui non accépit; ánimam tu-am;



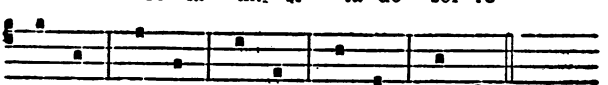
in monte sancto; Jesu coróna; reddit perénne.

4. Fifths.

Perfect Fifth.

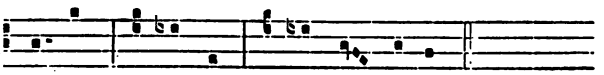


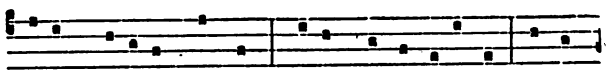
do- sol re- la mi- si fa- do sol- re

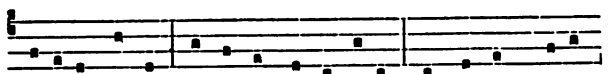


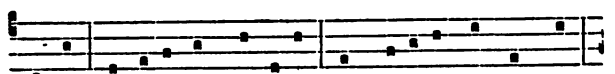
re- sol do- fa si- mi la- re sol- do.

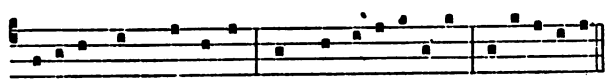
Diminished Fifth.







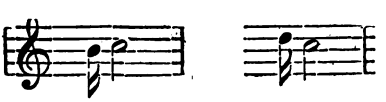




If the student has overcome the first difficulty of singing the notes, he should practise the above exercises repeatedly, so as to learn to sing them well. In this endeavor he will have to observe principally the following points:

(*a*) *Tone Formation.*

1. Every note must be precise; it must be intoned correctly and firmly, not, for instance, as follows:



2. The tone must be held as firmly as it was intoned.

3. The mouth in singing should be wide open. This should never be neglected. To produce a clear, full "a," the opening of the mouth should be wide enough to allow the placing of two fingers between the teeth.

4. Avoid the so-called guttural tone, and place the tongue close to the lower part of the mouth, to avoid the nasal tone.

5. Never sing with the head bent down.

6. Never force the voice. It is well to make it a rule to sing with moderate loudness.

(*b*) *Vowels.*

1. The vowels should sound full, and must from beginning to end have the same shading.

2. We should not sing: "*da*" or "*nda*" instead of "*a.*"

3. The pitch ought not to influence the shading of the vowels.

4. Do not sing Kyrieleison, but Kyrie-eleison. Separate the vowels, and let each one be heard distinctly, not gratia͡a, sapientia͡a, but grati-a, sapi-enti-a.

5. Attention should be given to bind the notes, not to tear them apart.

(*c*) *Consonants.*

1. These give force and energy to the word. Vowels are the souls of the words; consonants are their physical life. Those, therefore, who in singing do not carefully articulate the consonants will

not render a lively, brisk chant. Hence we must not sing to-lis peccata, but tollis peccata. At the same time we do not wish to say that the consonants should in any way influence the sound of the vowels. The consonants are to be regarded only as various interruptions of the vowel sounds. As such the more energetically they are pronounced the greater is their effectiveness; by a sharp cutting off of the vowels, they will gain sound and life.

2. Whenever one word ends with the same consonant with which the following word begins, then there is danger of their running into one another, as sedesapientiae instead of sedes-sapientiae.

(*a*) *Accent.*

It is of the utmost importance that the accented syllables of words should be properly emphasized in singing.

Chapter III.—The Modes.

To the elements of Plain Chant belong finally the Plain Chant scales or modes. Plain Chant scales are radically different from our modern scales.

We have in Plain Chant as many different scales as there are final notes of the natural scale. There are, however, only four final notes in Plain Chant: *re, mi, fa, sol.* Therefore, there are four fundamental scales or modes.

In forming these scales, no change is made in the sequence of intervals (whole and half tones) in the natural (*do*) scale, from which the new scale is formed, and thus the position of the semitones, and with that, the melodic peculiarity, is different

in each one of these scales. Hence a melody of the scale of *re* differs peculiarly from one of the key of *mi, fa,* etc.

By analyzing the scales in their two constituent parts, the fourth and fifth, Plain Chant finds the means of forming four other modes, respectively, to divide each of the above mentioned fundamental modes into two modes.

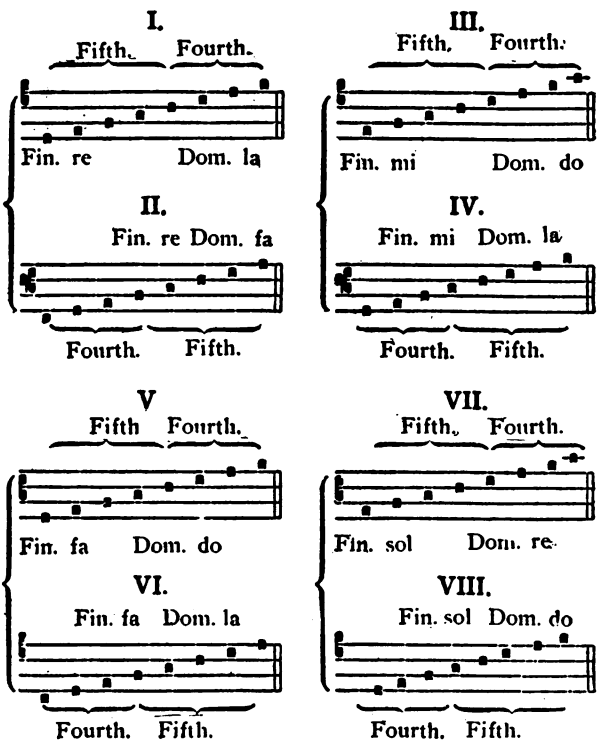
Let us, for example, take the fourth, *la—re,* out of the doric scale and place it below, instead of above, the remaining fifth, *re—la;* there will then be the scale *la—la.* As a matter of fact, we have in both cases the same intervals of the scale *re—re,* only they are differently placed. The new scale is perceived to be a different arrangement of the first, and the melodies formed upon it show their origin plainly by having their final not in *la,* but, like the chant of the first scale, in *re.* The recital note, of which we shall learn more below, is, however, different.

The four fundamental tones are called Authentic (original) tones, and the four derived scales are termed Plagal. As a rule, the Plain Chant tones do not appear under their proper names, but are indicated by numbers placed at the beginning of a Chant: I. (doric), II. (hypodoric), III. (phrygic), IV. (hypophrygic), V. (lydic), VI. (hypolydic), VII. (mixolydic), VIII. (hypomixolydic). Two notes are of particular importance in every mode, the *Final* and the *Dominant;* the latter also called recital note.

The *Final* is the concluding note of a composition (and the first note of the authentic scales). The *Dominant* (recital note), on the other hand, is the

note about which the melody is grouped for its greater part. The psalm-tone of a mode is sung on its Dominant, or reciting note.

The following table will show the modes, their finals and reciting notes:



When a melody ranges through the whole compass of its scale, or even exceeds it by a note, it is

called Perfect; in the other case Imperfect. It may happen that a melody moves through the combined compass of an authentic and the corresponding plagal scale. A melody of this kind is called a mixed mode.

SECOND PART.

The Melodies of Plain Chant.

The matter which we have so far considered is not Plain Chant, properly speaking. Modes, scales, intervals are dead matters. Plain Chant melody, however, breathes life. The element which infuses life and expression in the tones is FORM or MELODY; it is the soul of Chant, or of any piece of music. Although a simple scale has form, too, yet it is not life-giving melody. A beautiful, artistic and perfect melody alone gives life.

In order that a number of tones should present artistic form, they must unite themselves to a connected whole. The task of musical form, therefore, is to unite its individual sounds and to inspire them with a common thought. Hence we can define the form of a piece of music as the rules which unite the single parts of melody to a harmonious or organic whole.

An instruction on the form of Chant must accordingly show the laws after which the small and smallest parts of Plain Chant melody are united to a musical composition. It must first of all examine these parts separately, and afterward inquire into the laws by which they are united, both, at first in a general sense, and also in application to the various kinds of Plain Chant.

Is the knowledge of musical form necessary for the singing of Plain Chant? In order to sing Chant monotonously and indifferently, we certainly do not

require knowledge of form, but in order to impress an audience by living, soulful song, it is absolutely necessary to understand the life of melody. Without this knowledge the singer will not succeed in inspiring his hearers. He can, at most, weary them by a spiritless drawling of the Chant, or, by false pathos, move them to an indulgent smile.

We will restrict ourselves in the following to the most essential, and shall deal with musical form only in so far as it promotes the proper rendering of Chant.

I. MUSICAL FORM IN GENERAL.

CHAPTER I.—ELEMENTS CONSTITUTING THE MUSICAL FORM OF CHANT.

Every piece of music consists of certain parts, different as to each other, so-called *motifs.* For the formation of a motif, three different points are to be considered.

(a) Melodic: the absolute and relative pitch.

(b) Rhythmic: the absolute and relative duration.

(c) Dynamic: the absolute and relative accent.

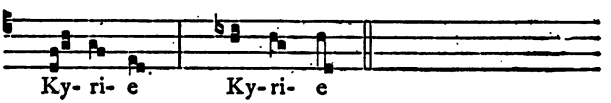
In any one of these characteristics the motifs must be distinguished one from another if they are to form an organic whole, i. e., an entirety composed of various parts. We say, in any one of these characteristics. For even there where the pitch is the same, a harmonic result may ensue (e. g., roll of the drum). Again, a theme composed of equally long notes is conceivable.*

* See J. S. Bach, *Wohltemp. Clav.*, II. Prelude and fugue in G major; I. Prelude in C minor, etc.

The question before us now is: Does Plain Chant make use of all these three elements in its motifs?

(*a*) *The Melodic Element.*

The melodic moment has the same signification in Chant as in modern music. It can vary its melodic sequence by the changing of intervals, or by altering the direction of its movement, or also by doing both at the same time, for instance:



The first two notes form a motif. The two following notes of the first example are the same motif, but in diminished intervals, the next two following notes offer the inverting and contracting of the motifs at the same time, and so do the two last notes. The second example shows: Motif, inversion, inversion and increasing of the interval.

(*b*) *The Rhythmic Element.*

The second point, the *Rhythmic,* has no consideration in Chant, i. e., the notes of a Plain Chant motif do not vary in duration, because they do not lay claim to any absolute values in their relation to each other. The reason of this deviation of the Chant from modern music is a twofold one. In the first instance, Plain Chant is chiefly declamation, and more a matter of accent than of long and short notes; secondly, the Chant originated at a period when, in musical performance of any kind, length

and brevity of syllables were entirely subordinated to accent.

(c) *The Dynamic Element.*

The Chant makes a very extended use of the third—the dynamic element, the accent. It receives thereby an abundance of life and a nature utterly different from modern music. Plain Chant does not hesitate to alter the relation of the stronger and weaker parts of a motif. This alteration is rather a chief means to distinguish and to unite motifs, i. e., THE CHIEF CHARACTERISTIC OF THE MUSICAL FORM OF A PLAIN CHANT COMPOSITION. For this reason it is also of the greatest importance to find in each instance the accented and unaccented parts of a melody.

The importance of accent in Plain Chant makes it necessary to deal at least briefly with the various forms of accent and of pauses, which latter are intimately connected with the accents.

1. The Accent as a Melodic Element in Plain Chant.

The accents of Plain Chant are the same as those of fine and flowing oratory. In oratory, as in Plain Chant, we distinguish a threefold accent, the *tonic,* the *logic,* and the *pathetic.*

(a) *The Tonic Accent.*—Every word having a meaning of itself forms a positive whole. In its pronunciation we indicate the coherence of its component syllables, by laying stress upon a particular

syllable, around which the others group themselves, and appear, as it were, subordinate to it. This emphasis takes place by strengthening this syllable by the tonic accent. Every word, that has a meaning of its own, receives this tonic accent: Father, Paradise. Prepositions of one syllable (*ad* adjuvandum, *per* omnia), conjunctions of one syllable at the beginning of a sentence (et, sed), and certain affixed syllables (ipsem*et*, hujus*ce*, filio*que*) have no accent; these latter, however, shift the accent in the word to which they are appended. When we say every independent word has a tonic accent, we do not wish to indicate that a longer word may not have several accents, a chief accent and one or more lesser accents, as, *Ómnipoténtem, Cónsubstántiálem* —a fact from which we shall later draw important conclusions.

(b) *The Logic Accent* (emphasis of a sentence). —What the *tonic* accent is to the word the *logic* accent is to the sentence. Every sentence contains some word in which centers the idea expressed in the sentence. This word is the pith and centre of gravity about which the other words group. The dominating importance of this word is emphasized in speech by giving it an accent stronger than to the others. This sort of accent is called the *logic accent.* Logic accent is, therefore, nothing else but a strong word accent placed on the most essential word of a sentence. Naturally there may be more than one essential word in a sentence entitled to this particular accent, for instance: The ship received serious *injury* in the *terrible tornado.*

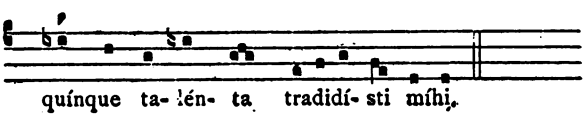
(c) The *pathetic* accent is that kind of emphasis which seeks to represent the mood of the orator, for

instance, joy or sorrow, which the subject under discussion causes in the speaker.

The Chanter should beware of exaggerating the *pathetic* accent. The Chant is an unartificial, unstilted song which will not bear affectation and undue pathos.

The *pathetic* accent is frequently identical with dynamic variation. In this sense the Chanter, of course, must observe the pathetic accent. What we would like to exclude by our warning above is the exaggerated expression of a subjective feeling which the text produces in the singer, and to which he endeavors to give vent by a theatrical tremolo or other painful or ridiculous mannerisms.

These three varieties of accents explained above are known in Plain Chant. The following example will show the tonic and logic accent:



Every word in this example has its *tonic* accent. Considering the idea expressed in the sentence, the principal *logic* accent must be placed upon the word *quinque.* The word *tradidisti* should be given a subordinate logic accent. The strongest accent, therefore, is placed upon the first note, a weaker accent upon *tradidisti,* and finally two wholly subordinate word accents upon *talénta* and *mihi.* The reason why the accentuation must take place just in this manner will be made plain later on: we only demonstrate here the existence of these various accents.

2. The Pauses as Form Building Elements of Plain Chant.

Next to the accent, the *Pauses* appear as a form building element in Plain Chant, or, rather, they support the accent. The domain of a chief accent is separated from that of its neighbor by a pause, quite the same as in speech.

Who could understand an orator who would deliver his speech in the following manner: Gloriainexcelsisdeo?

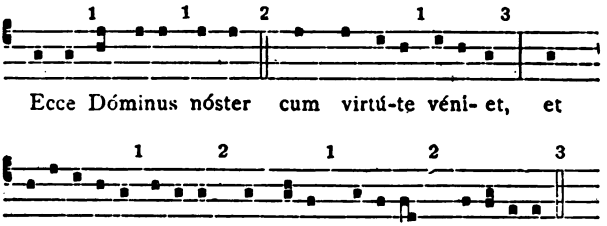
If an orator wishes to be understood, he must separate the single words from one another by brief, almost imperceptible pauses; for only thus can the audience distinguish the individual words. Still more, small sentences, which of themselves have a definite sense, must be more perceptibly separated from one another. And finally there must be placed at the end of a whole sentence, or of a connected group of sentences, a corresponding long pause. There are, therefore, in Plain Chant three kinds of pauses: A word pause, a sentence pause, and a period pause.

The first is trifling, barely perceptible. It must never be employed to draw breath, no more than the speaker in the above example would make a stop after *Gloria* in order to breathe.

The second pause is somewhat longer, as we would make a pause after *Deo* in the sentence: *Gloria in excelsis Deo, et in terra pax hominibus.* If the necessity is present, the singer may draw breath on such a pause.

The third pause, at the end of a musical period, should be long. It should really be a *rest.*

The following example may demonstrate the different character and value of pauses:



The figure 1 indicates the first kind of pause, word pause; 2, the second, the sentence pause; 3, the third, the period, or end pause. In this example the syllables of the text and the musical syllables cover each other. The manner of ascertaining musical syllables will occupy our attention later on.

Chapter II.—The Laws of Plain Chant Forms.

This paragraph leads us to the intrinsical character of Plain Chant. After having, in the foregoing chapters, learned to know the constituent elements of Plain Chant, form, melody, and sound, it now remains to consider upon which principles these elements are united to a musical composition. The importance of this knowledge to the singer of Plain Chant must be apparent. While without the knowledge of these principles he would have to follow blindly the guidance of some one else, he is by an acquaintance with them placed in a position to render an account to himself about his chanting, to

analyze for himself new chants, to recognize their construction, and thus be enabled to render them properly and impressively.

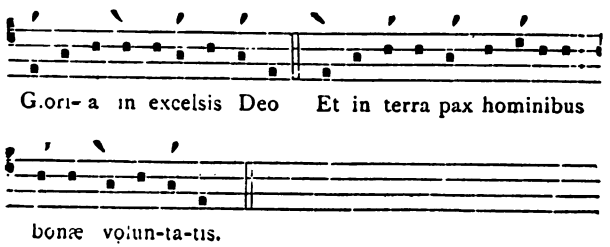
Are there really laws of musical form in Plain Chant? Is the arrangement and grouping of the motifs of Plain Chant done according to a definite code of laws? In modern music such laws exist. There the construction of a composition, from the simplest motif of two bars up to the magnificent sonata, takes place according to fixed rules and regulations, just as poetry is set to fixed metres.

We must not seek such fixed rules and metres in Chant. Plain Chant is not a conventional form of art, but a free art, like the art of oratory. A comparison with oratory has been used in an inquiry into the constituent elements of Plain Chant form. A comparison with it will now throw light upon the art of putting these elements together. Plain Chant is a solemn recitation, moving along in beautiful modulation and perfectly regulated rhythm.

In order that an oratorical discourse should be perfect and gratifying, it is not sufficient that it be of intrinsical worth—it must also be satisfactory in its exterior form. It is impossible to establish rules for this outward form. In fact, as in pieces of oratory, it assumes different shapes, and does not allow of being pressed into a schedule. Yet so much is certain—this exterior form is due to a certain sequence of single words, to the variation of accented and unaccented syllables. The rising or falling of the voice has very little to do with it. In oratory, if it is to be euphonic, this alternation of accented and unaccented syllables must be present.

This fundamental law of oratorical rhythm or euphony is also the first law of Plain Chant. The same as there, so the unity and harmony in Plain Chant arise from a constant variation of strong and weak syllables.

(a) The first law of Plain Chant form may be put into the following words: Plain Chant is composed of *groups or motifs of two or three notes.* Its execution is governed by the rule: *Every second or third note following an accent must receive a new accent.*

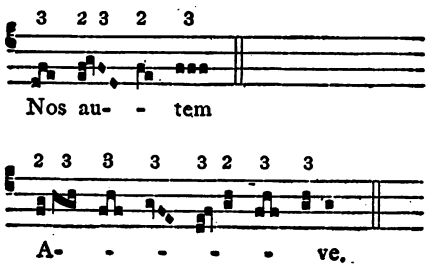


This example begins with a word of three parts: glória. The following word, *in,* is, according to our dynamic rules, not entitled to an accent, but for the sake of euphony, it must be given one, unless a pause taking the place of an accent is made after *gloria,* so that the following two syllables become, as it were, the last two parts of a three part group, of which the first part is the accent supplied by the pause. This manner of welding the motifs into one another, of abbreviating them, occurs also in modern music. In Plain Chant it is frequent. Many groups would not admit of explanation but for this supposition.

(b) The second law that is operative in the production of musical form in Plain Chant is: *The*

union of two and three part motifs is a free one, i. e., it does not take place according to rules or schedules. This law also receives its justification from oratory, the sister art of Plain Chant. One example from oratory may here be given: *O témpora! O móres! senátus háce intélligit; cónsul vídet: hic tamen vívit. Vivìt? immo véro étiam in senátum vénit,* and so forth. This part from Cicero's first speech against Catilina shows the following groups of accents or motifs (no notice being taken of the anacrusis): — 3 (tempora) — 2 (mores) — 2. 2. 3. — 2. 2. — 3. 2. — 2. — 2. 2. 3. 2. 2. 3.

In the same manner follow each other in Plain Chant two and three part groups in unconstrained succession. Here is an example:



Through this second law Plain Chant in nowise ceases to be an art. True, if mathematical symmetry, as it appears in poetry or in modern music, is considered necessary for art form, then Plain Chant is not an art. But is mathematical symmetry an indispensable quality of true art? Certainly not. It would be false to let art first begin there, where the baton reigns with the regularity of a pendulum, or there where the verse metre with inexorable

severity governs the words. Is not an architectural structure, founded upon the golden rule, far more beautiful and artistic than the mathematical division into equal parts? However, since all art must rest upon certain laws, so also must laws govern in such cases—laws more generative than the law of symmetry.

As a fact, the supreme law in art is human nature given by the Creator. God has implanted in our nature certain laws according to which we instinctively pronounce things true, good, or beautiful. Thus every man admits that twice two is four, that God is good, that the song of a nightingale is delightful. These laws, present in man's nature, are the supreme laws of art. Symmetry, etc., whereby man modifies these fundamental laws, are only true laws of art as far as they grow out of those first principles, and do not cancel them. If, therefore, we say that Plain Chant admits of no other laws but those fundamental ones for its formation, we do not in any way exclude Plain Chant from the ranks of art; this fact rather gives it preference over measured music, as it secures for oratory a higher place than for poetry.

It remains, therefore, only to specify more closely the fundamental laws which must be taken into consideration for the formation of Plain Chant melody, and to show what limitations these laws impose upon the Chant. This is done by the third principle or law of Plain Chant forms, which is:

(c) *The single parts of a motif must be arranged in due proportion.* There must exist a beautiful symmetry, not so much between the single parts of a melody—although even this is very often found,

as in the above example, *Nos autem* 3. 2. .. 3. .. 2. 3, but rather between text and melody, or, really, between thought, text, and melody, i. e., the melody must keep pace with the text, and the latter with the thought. In other words, the melody must grow forth from the text, and this must be entirely governed by the thought. We shall quote further on examples of this harmonious relation of melody, text, and thought.

Practical Conclusions from the Observations Made.

An examination of musical forms so far has shown us the elements of Plain Chant form and how they are joined. They have enabled the student to recognize the component parts of a melody and the process of its composition.

It remains that he chant according to this knowledge, i. e., that he strive in his chanting to give expression to the separate motifs, and he will be enabled to do this by the proper treatment of *accents, pauses,* and *note duration.*

1. Accents.

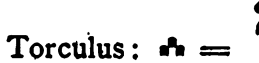
Both the tonic as well as the logic accent of a melody is to be expressed in chanting. The tonic accent is easily recognized. In syllabic songs (one note to one syllable) it falls together with the accented syllable. In ornate chants it will be determined by groups. The tonic accent in groups is placed as follows:

Podatus: 

Clivis: 

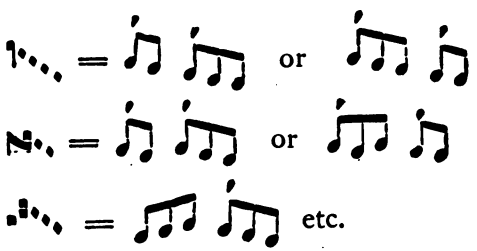
Climacus: 

Scandicus: 

Torculus: 

Porrectus: 

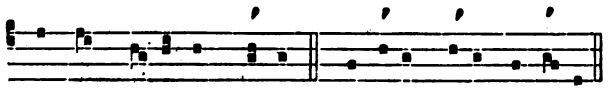
Longer note groups receive, according to the first law of Plain Chant form, a subordinate accented note in addition to the principal accent, e. g.,



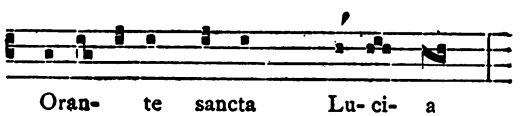
This additional accent must be subordinate to the principal accent of the group, i. e., it should be weaker than that.

From our previous explanation it will be clear that the *logic* accent is given expression by treating the ordinary *word* accent more lightly, and giving to the most important note a stronger accent,

thus emphasizing the same over the ordinary word accent, for instance:



The first of these examples deserves particular attention owing to a peculiarity of its own, which is of importance in explaining many chant melodies. The distribution of the accents lets the first group—*hoc est prae*—appear to have a *five part* motif. Yet this is only so in appearance. The measure is three time, but the second and third parts are each divided in two notes. As the length of the notes does not come into consideration, the motif will appear clear enough if the principal accent is strongly emphasized, the accents of the subdivision, however, less perceptibly. Plain Chant not seldom makes use of this means to bring out the logic accent, namely, by previous or by subsequent subdivisions. An interesting example of this kind is the first Antiphon from the Vespers of St. Lucia.

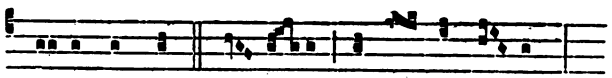


The logic accent belongs here undoubtedly upon the word *Lúcia.** Were there but one note each

* In note groups the *logic* accent can never fall upon an unaccented note, as little as the logic accent of a spoken sentence can fall upon an unaccented syllable.

upon the syllables "*ci*" and "*a*," the natural pronunciation of *Lúcia* would be rendered very simple. The way, however, in which the notes are parceled in this example necessitates a certain compulsion of the accent to its right place, i. e., the accent on *Lúcia* must be strengthened, made very prominent, so as to render it as the logical accent.

Frequently Plain Chant attains the same end by the opposite means, i. e., by a piling of notes on the syllable which should receive the logic accent, as in the following example:



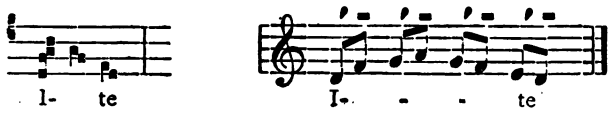
Here the logic accents are characterized by a massing of notes upon VO bis and a MI cis. In every instance the singer must let the logic accent be clearly distinguished, and the longer the sentence, the stronger must be the accent.

2. *Pauses.*

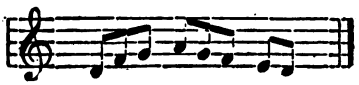
Not less exact than for accent are the rules concerning *Pauses* contained in the stated laws.

The *word pause* is to be observed after every motif, i. e., every motif must be separated from the following one a barely perceptible intermission. Care must be taken not to exaggerate these pauses, for as little as the individual words of a logic sentence may be disrupted in oratory, so little may the musical words of the motif lose their connection. A very brief extension of the last note of the motif suf-

fices as a rule. The non-observance of this rule leads frequently to an entirely false rendering, for instance,



The following is an incorrect rendering:



The *sentence pause* limits the sphere of the logic accent. It must produce an actual separation of the sentences, which is attained sometimes by a perceptible extension of the last notes, or also by the actual interruption of the melody.

The *period pause* marks the conclusion of a composition, or of an important division. It will be preceded by a marked stretching of the last notes. But this brings us to the chapter of note values.

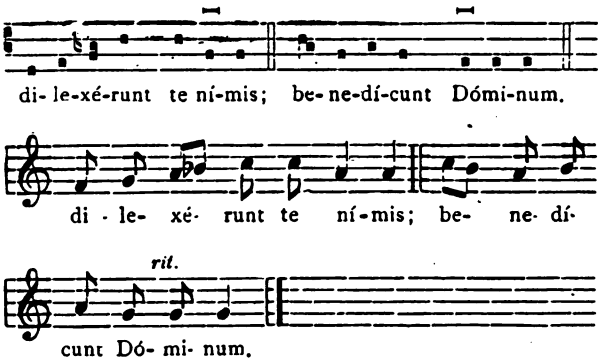
3. Note Duration.

The principle which we declared above: all notes of Plain Chant are approximately of equal value, is adhered to. The pauses, however, effect a modification of the same. It is, for instance, quite unnatural to pass suddenly from motion to repose. Motion, rather, should slacken at first, and only then cease altogether. According to this generally recognized tenet the following rules are established:

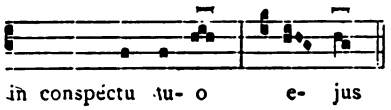
1. Notes immediately preceding a pause are to be somewhat lengthened.

2. This applies especially to such notes that conclude a melody, or distinct parts of the same.

The note upon which the slower time is to begin is not always the same. For (a) in syllabic songs it will begin on the last accented syllable:



(b) If the last syllable is sung to a group of notes, then the retarding will be put off to the last syllable and these notes will be lengthened.

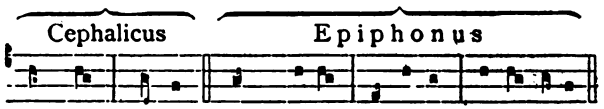


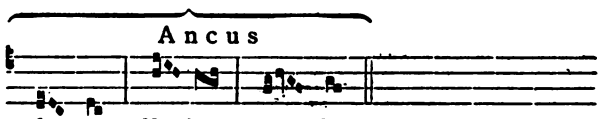
(c) If there are several groups of notes on the last syllable, a very trifling *ritardando* on the group preceding the final notes often serves to introduce the final *ritardando*.

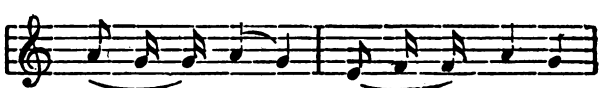
In general, this rule may be so expressed: The last motif before the end of a composition or division is to be retarded.

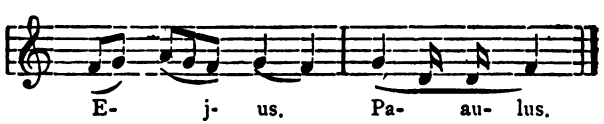
The shapes of the notes have nothing to do with their duration. Neither the diamond shaped notes

nor the so-called ornamental notes indicate a shorter duration. The latter serve mostly (the so-called *liquescent* always) to facilitate the pronunciation of syllables, where consonants meet, also of diphthongs. Here are a few examples:

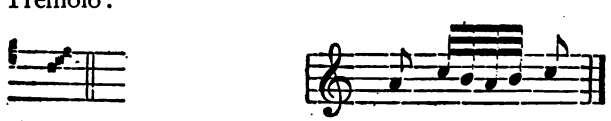








The Quilisma seems to have indicated a sort of Tremolo:



In most cases it may be treated as a simple note. Many desire that the note preceding the Quilisma should be somewhat lengthened, whereby a similar effect would be attained as by a slight tremolo of the voice.

II. APPLIED MUSICAL FORM.

Three laws, as we have learned, govern the construction of a Plain Chant melody. Wherever any one of these laws and its effects in a melody is lacking, there we have not a true and genuine Plain Chant melody.

If, for instance, there is lacking the succession of two and three part motifs, there will not be a musical composition according to the rules of art.

If, again, in a melody the free variation of these motifs is not present, there will result mensurated music.

Finally, if a melody is not proportioned to the text or fitted to the thought, it may, in so far as it may be proportioned to another text, be called Plain Chant, but it is not a proper Plain Chant melody for the text to which it is set.

Whence, we must ask, comes then the variety of melodies in Plain Chant if they all are the result of the three laws mentioned? A *Gradual* sounds quite different from an *Introitus,* an Offertory is unlike a Psalm Chant, and a Preface or a *Pater Noster* is characteristically dissimilar to a *Hymnus,* and yet all of them are Plain Chant melodies, i. e., musical forms constructed according to these three laws.

This difference is due again to certain fixed laws. It is not accidental that this *Responsorium,* this *Alleluia,* is so entirely different from that *Communio,* etc. A difference of this sort is proper to the nature of these Chants, and for this reason there must be certain established laws according to which various species of Plain Chant songs can be formed.

But these laws are not additional ones to the three

above mentioned laws, nor do they differ from them; they are nothing but a modified application of the same. They represent the practical application of the fundamental laws. In the following paragraph we will show to the student the application and the Plain Chant forms as used in practice. We will show how the three fundamental laws of Plain Chant are manifest in the various kinds of Chant.

There are two great groups of Plain Chant songs which first of all are to be distinguished from the point of view of applied form, namely: *Schematic Chant,* where text or melody is bound to a certain scheme, and *Free Chant,* where both text and melody may develop freely and unconstrainedly. For both these groups of Chants the applied rules of form will be demonstrated in the following.

A. SCHEMATIC CHANT.

As the word "*schematic*" indicates, we now take up such Chants which are composed according to a certain scheme. Since, however, such a scheme can be just as well used for the melody as for the text, there are, therefore, two great types of *Schematic Chant:* one which forms the *melody* according to scheme and the other one in which the *text* is subject to such restriction. To the first group may be classed the Liturgical Recitative and the Psalms, to the latter the Hymns.

I. Schematic Melodies.

1. The Liturgical Recitatives.

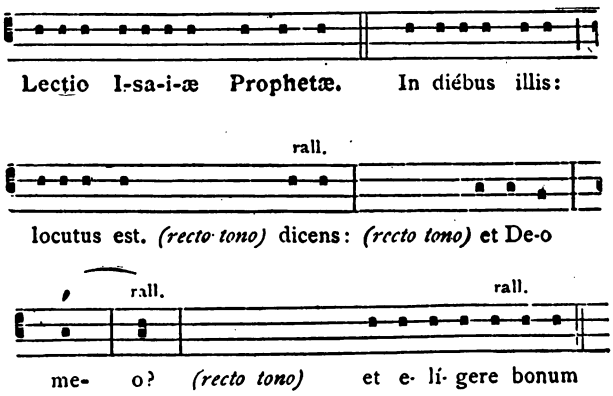
This simplest form of Plain Chant is little different from a recitation of the text. Hence in its composition are regarded almost only the rules of oratorical euphony, and the chanter has but to consider the laws above mentioned in order to emphasize the words, sentences, periods of his rendering, by strictly observing the rules of accents and pauses.

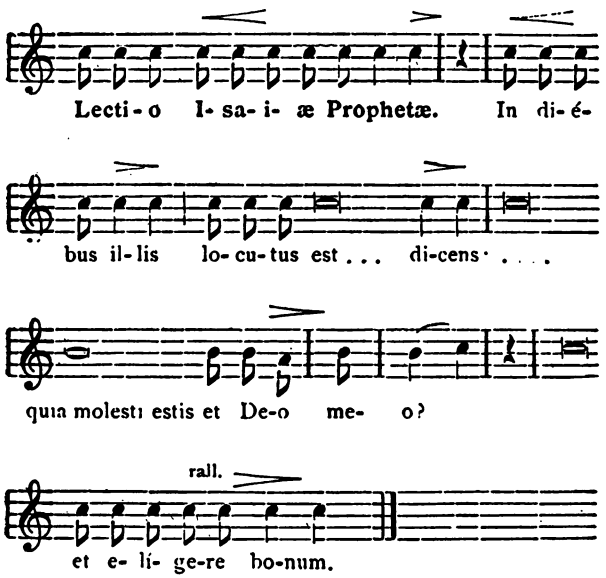
To Liturgical Recitatives belong: Epistle, Oration, Chapter, Lesson, Gospel, Preface, *Pater Noster,* etc. The latter already begin to deviate in their form more or less considerably from simple recitation. They form the connection between Recitation and Psalmody.

(*a*) *The Epistle.*

The Epistle is recited on one note (*recto tono*), excepting the question. An example will demonstrate rule and exception.

In Fest. B. M. V. Temp. Adventus.





The simple recitation upon the same tone elevation is a form of song. Yet it becomes so only by the proper delivery, i. e., when the separate motifs* of the text really are distinguished, when the accents, word as well as sentence accents, stand in proper relation, when the pauses are properly introduced and observed, as shown in the example. All this can only be easily done if the tone on which the Epistle is sung is a convenient one. As a rule, it should be sung a minor third, or a tone lower than the oration.

---

*We understand by text motifs here and in the following two or three text syllables, which by the tie of a common accent are joined together.

(*b*) *The Oration.*

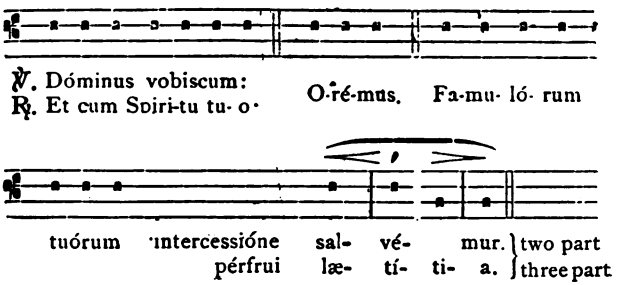
The oration tone is threefold:

1. The *ferial tone* without any inflection of the voice.

(It comes into use on Ferial days, simple feasts, in Masses for the dead, and always in the little office of the day; it is also prescribed in the Missal for certain other occasions.)

2. The *solemn tone* is distinguished from the ferial only by a final cadence upon the last text motif, i. e.:

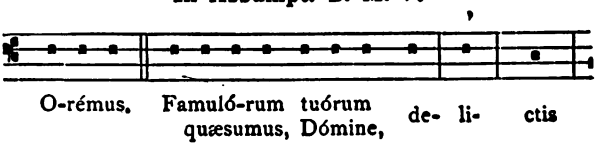
In Off. Parv. B. M. V.



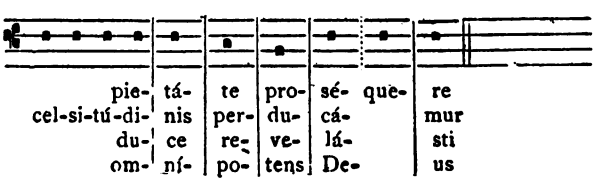
(This tone is used: after the antiphons at Vespers, after Litanies, before the Sacramental Benediction, at the blessing of ashes and palms, at the *Asperges me,* at funerals, absolutions, and so forth; at all solemn orations outside the Mass and the regular office.)

3. The *festival tone* is divided melodically in three parts. The first part begins upon the dominant or psalm tone, and goes *recto tono* to the middle cadence, the end of which is generally marked in the text by a colon.

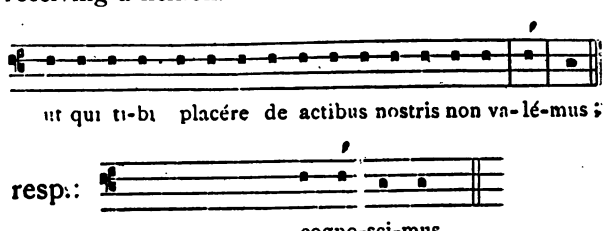
In Assumpt. B. M. V.



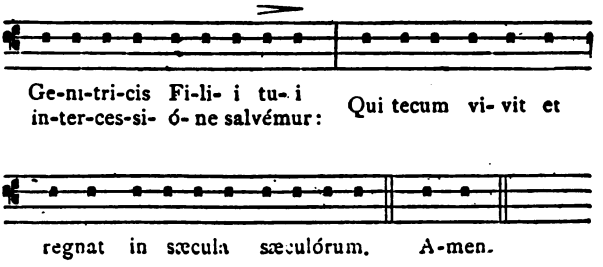
In deference to the fact whether the last text motif is two or three part the cadence begins accordingly upon the fifth or sixth syllable.



The end of the second part is usually indicated by a semicolon. It is simply recited, the last motif only receiving a flexion.



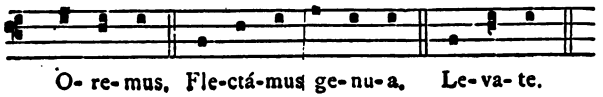
The third part finally has no melodic movement.



The long, concluding formula, *Per Dominum nostrum Jesum Christum,* etc., repeats once more both modulations, but in inverted order.

(The festival tone has its place on Duplex and Semiduplex feasts, at Matins and at Lauds, in Mass and Vespers.)

The *Oremus, flectamus genua* has a special intonation:

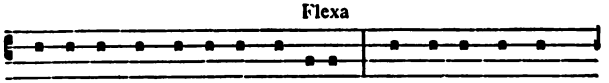


Whereupon the oration follows in the ferial tone.

(*c*) *The Chapter.*

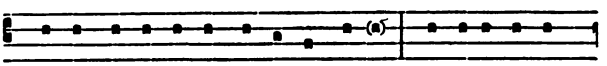
The Chapter has a threefold voice inflection, the so-called *Flexa,* the Middle Cadence, and the Final Cadence.

Flexa



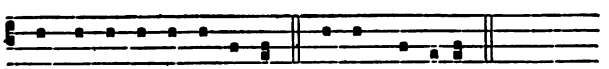
Tu autem in nobis et Domine: et nomen sanctum

Middle cadence



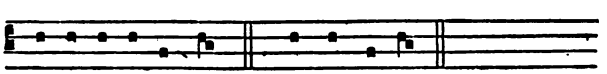
tuum invocatum est super nos: * ne dere-linquas coro-nam vitæ

Final cadence



nos Domine Deus noster ℟. Deo gra-ti-as.

If at the end of the Chapter there is a one syllable or Hebraic word, then the Final Cadence takes this form:



di-li-gen-ti-bus se. Christo Je-su.

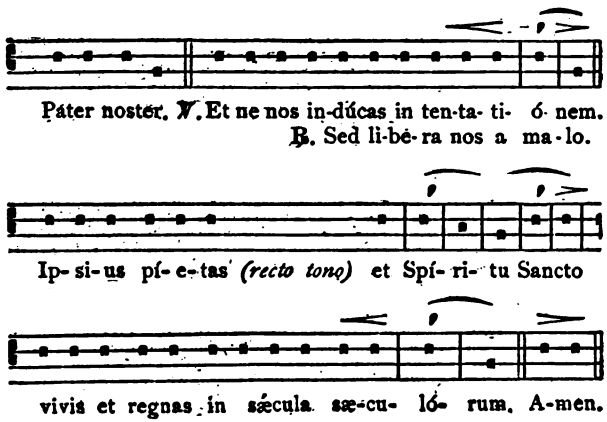
If a question occurs in the text, it is treated the same as in the Epistle. The rules about pauses and their preparation are the same as above.*

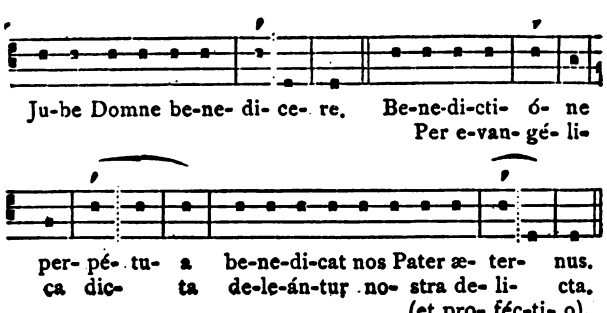
(*d*) *The Lessons.*

The tone of the Lessons offers no new element except that of the Final Cadence being a fifth. It

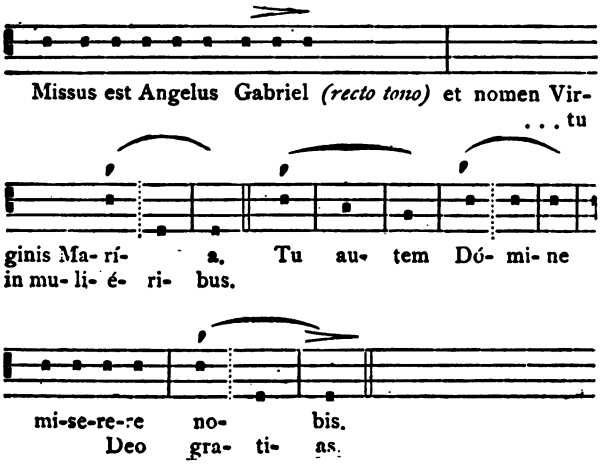
* See page 46.

suffices, therefore, to give one example, found below: *Jube Domine,* etc., with Absolution and Benediction, proper to the lesson, preceding.

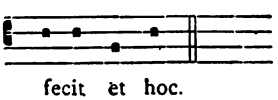




In Off. parv. B. M. V.



If at the end of a text there is a monosyllabic word, the following final takes the place of the fifth.



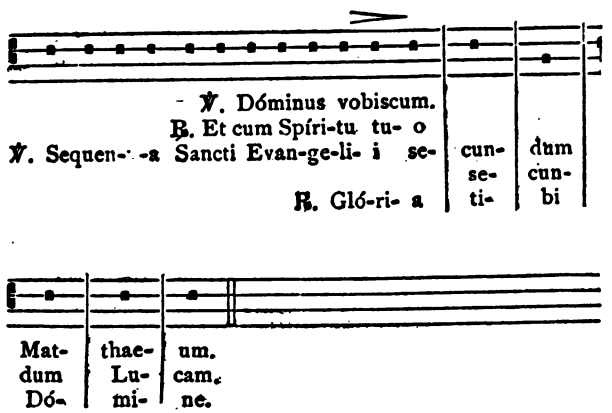
The question is treated as in the Epistle.

(*e*) *The Gospel.*

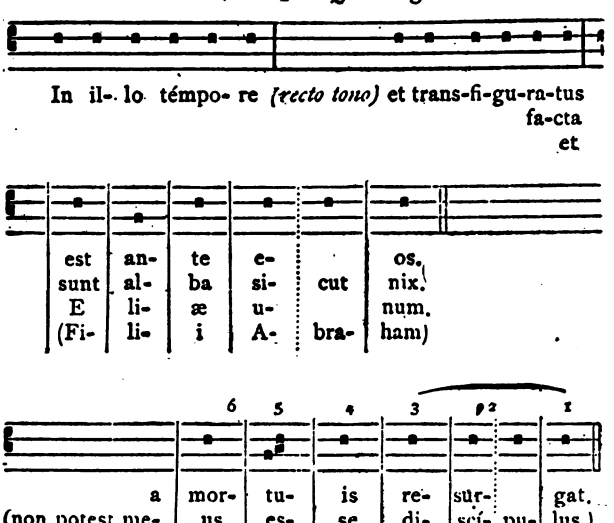
The question treatment is the usual one. At the end of a sentence there is a cadence with a motif and two preparatory notes. (*About this, see further particulars in the chapter on Psalmody.**) At the

* See page 71.

end of the Gospel there is a peculiar concluding phrase.



Dom. II.ª in Quadrag.

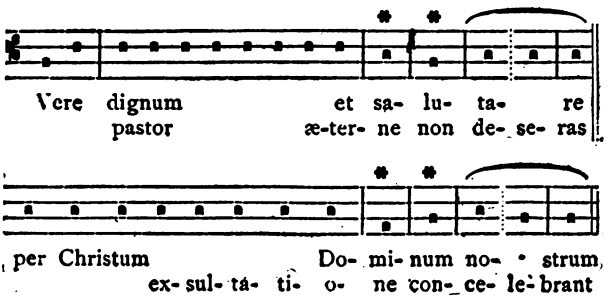


(*f*) *Preface and Pater Noster.*

Preface and Pater Noster have a ferial and a solemn tone. The Rubrics of the Missal prescribe when the former or the latter is to be used. The musical construction will be illustrated by the following examples:

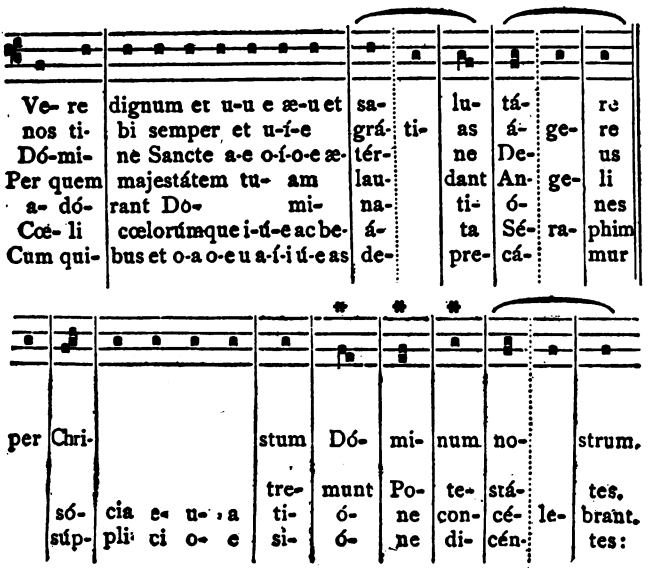
Preface.

Ferial Tone.



This Preface shows, besides its simple intonation, a cadence in the middle and one at the end of every sentence. Both consist of two preparatory notes and a complete musical motif (either two or three part). The *preparatory notes* (indicated by a *) are syllabic, sung to one syllable, whether the same is accented or not. The *motif,* however, begins upon the last accented syllable. The note followed in the following example by the dotted line is used only for a three part motif.

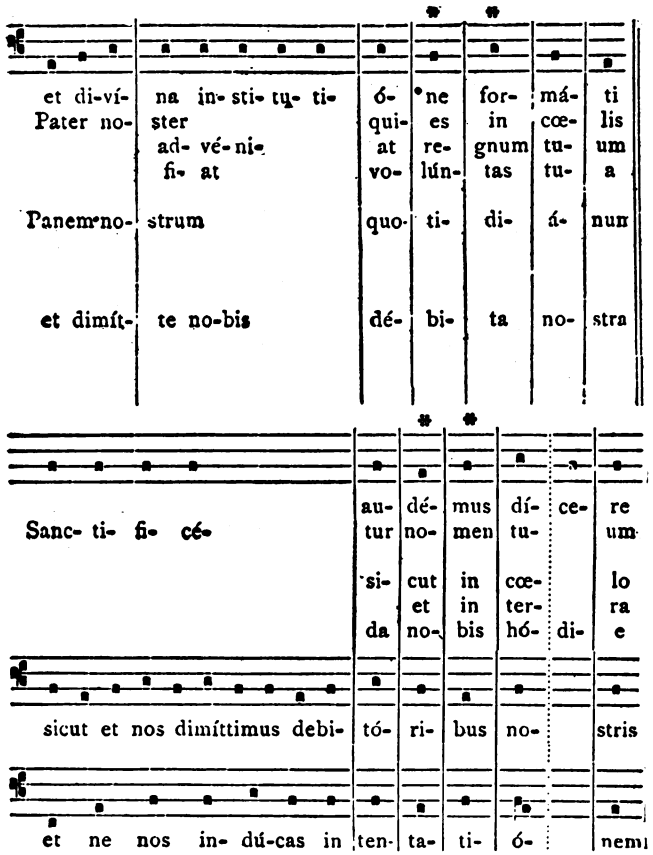
Solemn Tone.



In these two examples it will be seen that, while the intonation is the same in both, the solemn tone is in other respects different from the ferial. The middle cadence consists of two complete, two or three part, motifs, and the final cadence of one motif introduced by three preparatory notes.

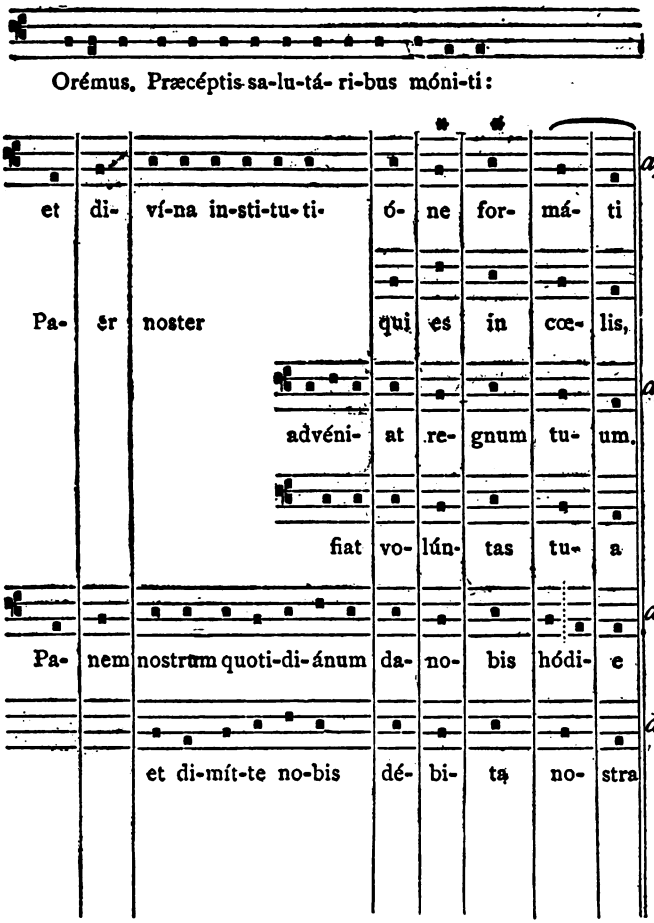
The Pater Noster.

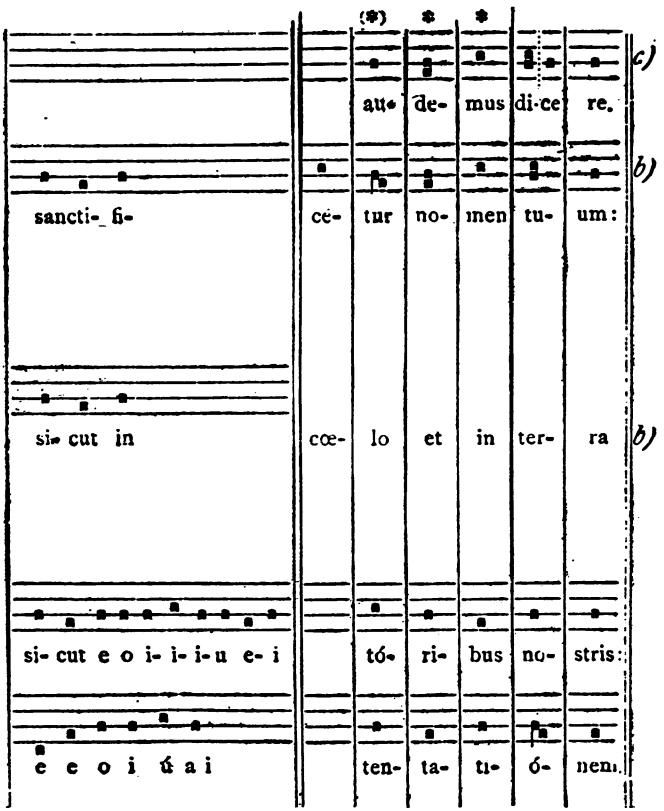
Ferial Tone.



This Chant is almost alike to the ferial preface, only the last two final cadences being different, or, strictly speaking, only the one preceding the last, the concluding one deviating only melodically.

Solemn Tone.



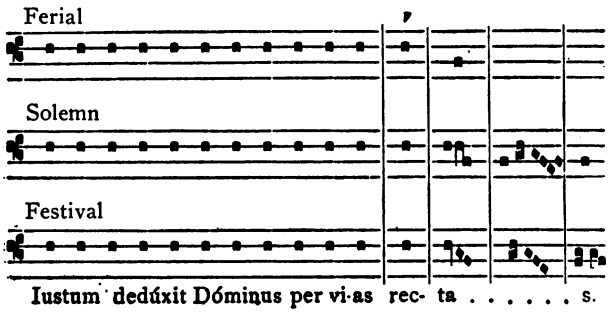


In the solemn tone the middle cadence is always the same: two preparatory notes and one motif. A slight deviation is shown in the second cadence. The final cadence has several forms. Form *c* consists of two preparatory notes (groups, in fact) and one motif; *b* has three or even four preparatory notes.

In similar manner the *Exultet* of Holy Saturday admits of analyzation.

(g) *Versicula.*

For the sake of completeness we give the *Versicula:*

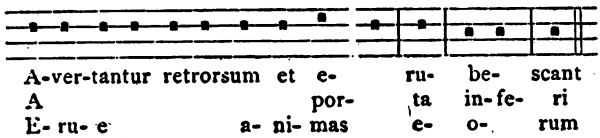


The ferial tone is used: (a) On commemorations after the feast or day's oration, at Lauds as well as at Vespers; (b) At the little office; (c) After the Antiphons of the B. V. M.; (d) After Litanies; (e) At the Sacramental Benediction; (f) At the *Asperges me.*

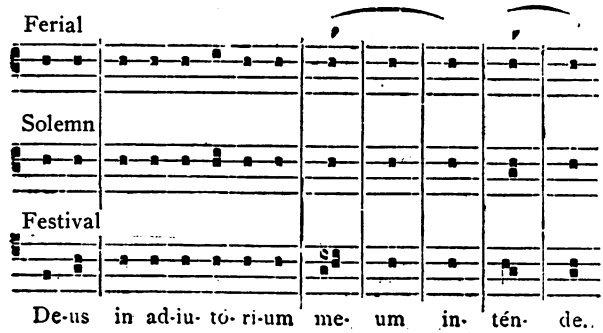
The solemn tone is used on Sundays and Semiduplex or Duplex Feasts after the Hymns of Lauds and Vespers.

The festival tone, finally, is employed on high festivals.

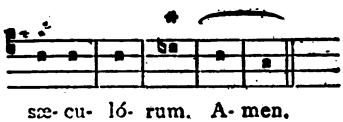
In the Tenebrae of Holy Week, as well as in the services for the departed, the versicula have a melody of their own.



The lessons of the offices corresponding thereto receive the same endings. The ecclesiastical office of the day begins with the verse, *Deus in adjutorium meum intende,* etc. (the service for the poor souls and of the three last days of Holy Week excepted). This can have three different melodies:

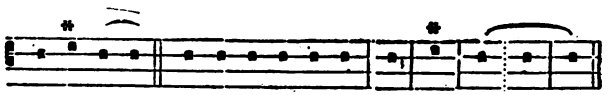


The ferial tone proceeds simply *recto tono* up to the *Alleluia;* the solemn tone has the cadence in each verse; the festival tone, in addition to the cadence, repeats the intonation for each of the subsequent verses. At the end of the last verse the festival tone has its own concluding form:



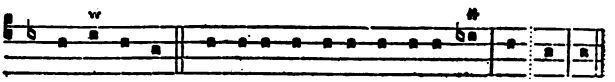
At the end of the verse an *Alleluia* or *Laus tibi Domine, rex aeternae gloriae* is added in the following manner:

Ferial and Solemn



Al-le-lú-ia. Laus ti-bi Dó-mi-ne,
rex æ-ter-næ gló-ri-æ.

Festival



Al-le-lú-ia. Laus tibi Dómine rex æ-ter-næ glo-ri-æ.

2. The Psalmody.

Introductory Remarks.

1. The following part, treating of Psalmody, demands special interest, and a persistent, thorough study, because, firstly, on account of the abuses and the blundering which are so frequent in the chanting of Psalms, and, secondly, on account of the important position of the same in Catholic Liturgy. There is, indeed, no strictly liturgical service in which not some Psalm or Psalms are sung. And, furthermore, apart from the dignity and sublimity of the chanting of the ecclesiastical office, the Psalms, as expressions of the highest lyric sentiments of soul and mind, are entitled to a most careful, almost scrupulous treatment. Truly applicable is here the maxim, "*Corruptio optimi pessima.*"

2. The Psalm consists, as far as the text is concerned, of several verses, each of them divided in

two halves by the asterisk (*). The verses are chanted alternately by two choirs or by precentor and choir.

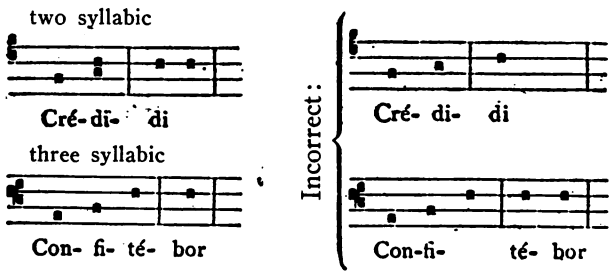
Musically we distinguish eight different melodies, or tones, corresponding to the eight modes of the Gregorian Chant. To this is added, as ninth tone, the so-called "*tonus peregrinus*," or the foreign tone. Each of these tones has three parts: 1. The Intonation or Introduction; 2. The Dominant, or Psalm tone; 3. The Cadence or Final. These three parts vary with the different kinds of Psalmody. According to the office the Psalm Chants assume different forms. In the office of the day, for instance, it takes other form than in the *Introitus* of the Mass, and this again is quite different from the Psalm tone of the *Tractus* or of the *Responsoria* of the Nocturns. In the following the several ways of Psalm chanting will be considered, treating in detail, however, only the ordinary Psalmody.

(a) The Ordinary Psalm Chants.

1. General Principles.

The Intonation.

Intonation is that part of the Chant with which the Psalm begins. It consists of two or three single notes or groups. The groups must be treated like single notes, i. e., they must not be torn asunder to be given to several syllables. Intonation notes, like preparatory notes, have no regard for accent. If the Intonation is two-syllabic, it is sung to two-text syllables; if it consists of three single notes, three syllables must be given to it.



The performance of the first example offers a slight difficulty, there being danger of a false accentuation of *credidi.* This is avoided by an endeavor to sing the two notes of the second syllable very lightly and closely joined. Practice will render this not only possible, but easy.

The Intonation differs in the single Psalm tones. Six of the tones have a two-syllabic Intonation; in the remainder it comprises three syllables. The Intonation so far dealt with is the solemn. It takes place only at the beginning of the first verse of a Psalm. The following verses are chanted without the Intonation. The following three Chants form exceptions to this rule: The *Magnificat,* the *Benedictus,* and the *Nunc dimittis;* in chanting these, *each* verse begins with the solemn Intonation.

The Dominant, or Psalm Tone.

The note upon which the Psalm is recited is the *Dominant,* or *Psalm Tone,* of the mode or scale upon which the tone is based, as we have learned in an earlier chapter. (See page 28.) The only exception is the *tonus peregrinus.*

In the singing of a Psalm care should be taken that the pitch is not taken too high.

On an average it should be *a* or *b flat*. *B* will in many cases, be too high, especially where boys are among the chanters, or men who have not an extended range of voice. It is the choirmaster's duty to find a pitch suited to all chanters. A good chant on the Psalm tone will be produced if the rules of declamation, as already dealt with, are observed.

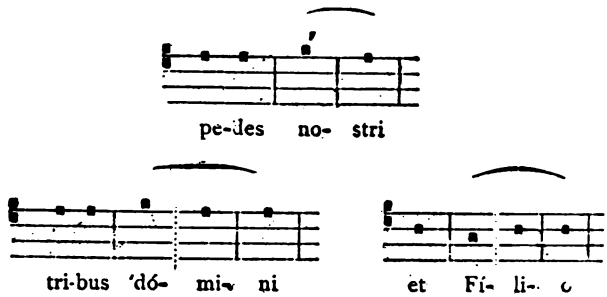
The Final (Cadence).

Each Psalm tone has its own middle and final cadence. The proper performing of these cadences is the most difficult part of the chanting of Psalms. The difficulty is found in the proper adaptation of the text syllables to the notes of the cadence. The following is the rule of the Benedictines of Solesmes, which, in consequence of its scientific principle, deserves preference over all other theories. According to them, *the cadences are subject to the accent, the fundamental principle of Plain Chant Rhythm.*

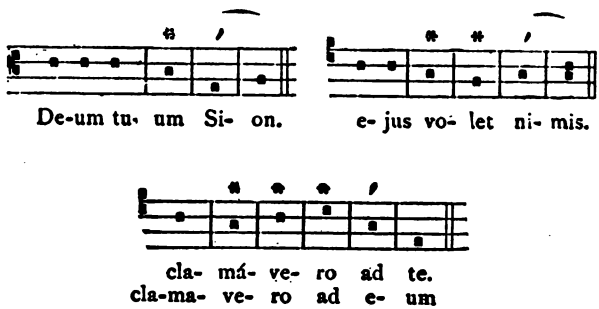
The final can extend itself over the sphere of one or two accents. A few general remarks about both kinds are here necessary. We will show the practical rendering later on.

Cadences with One Accent.

These always begin upon the last accent, be it a chief or subordinate accent. If the last text motif is three syllabic, then the second and third syllables receive the same notes:

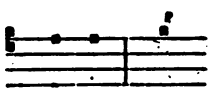


Frequently the cadence is preceded by one or more notes whose mission it is to introduce or prepare the same. We have already found such preparatory notes in treating of the Liturgical Recitative, but psalmody is their particular field. They have nothing to do with the rhythm, but are used entirely for the beautifying and smoothing of the melody. They are for this reason not governed by accent, but must be divided singly upon individual syllables. In the examples we indicate them again with the asterisk (*).



Hebraic words are generally treated like Latin words.

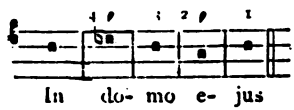
It has been maintained that abbreviated cadences be employed for Hebraic words, yet this custom becomes more and more obsolete:

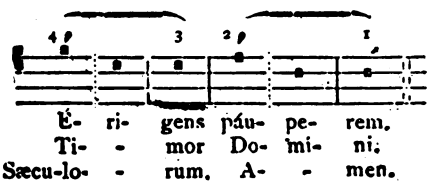


Owing to the cadence, it may happen that an unaccented syllable receives a subordinate accent, according to the first fundamental law of general form, for instance:

Final with Double Accents.

A final composed of two cadences has a double accent. The rule in dividing the syllables is the same as in the finals of one accent. The last but one accented syllable begins the final. This may be the fourth, fifth, or sixth syllable from the end, according as the concluding text motifs are two part, two and three part, or three part.

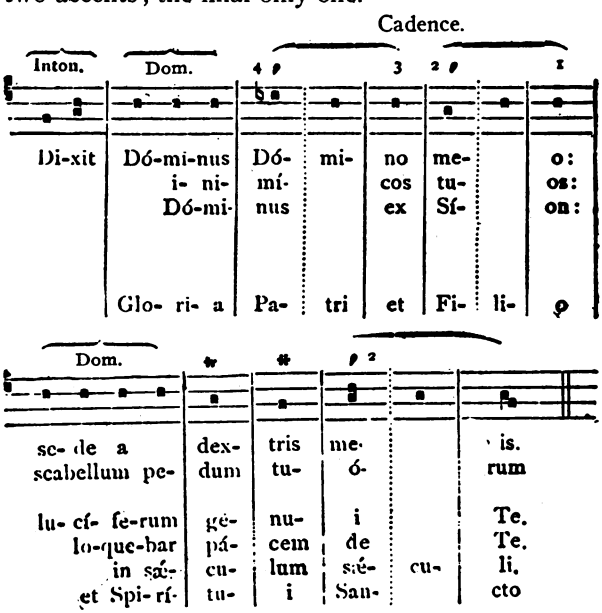




2. The Different Psalm Tones.

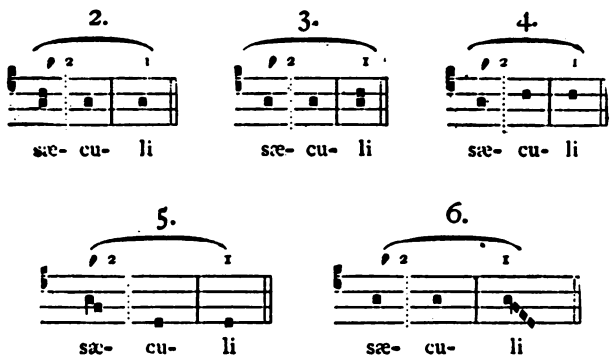
The First Tone.

Its intonation comprises two notes (the second being a group). The middle cadence comprises two accents; the final only one.

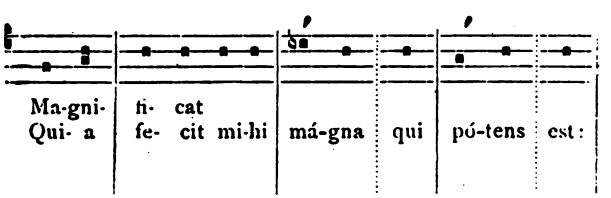


Excepting the second, fifth, and sixth tones, each Psalm tone has several final forms. The variation of the final finds its explanation in the antiphon recurring after the Psalm. The final of the Psalm prepares the beginning of the antiphon.

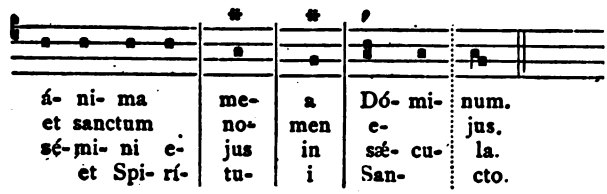
The first tone may have, besides the final shown above the following finals: *



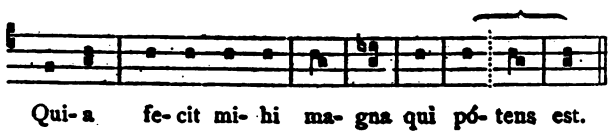
The Magnificat receives the same intonation as a Psalm. In its first verse the middle cadence is omitted on account of want of text. The following verses begin, as remarked above, with the intonation of the first, and have the regular cadence.



* All these finals are preceded by the two preparatory notes.

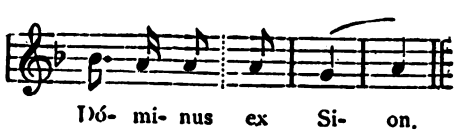


In a solemn Magnificat a richer middle cadence comes into use.

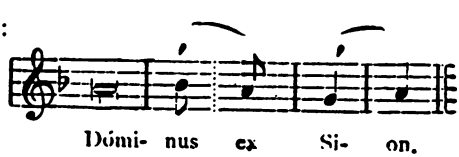


We shall quote for each tone examples of rendering in which offense to the rules is illustrated and its correction shown:

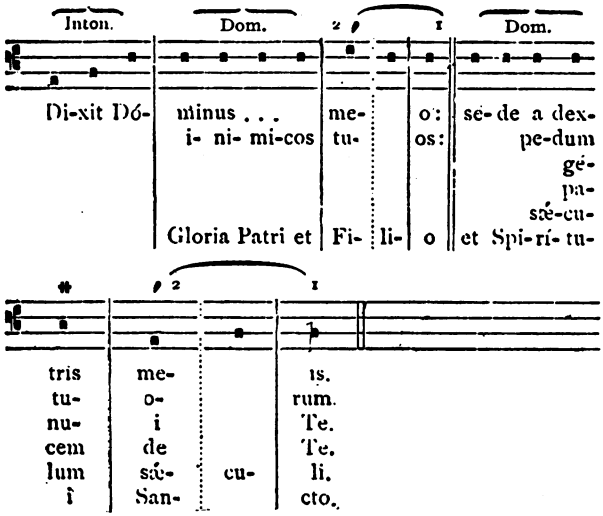
Incorrect:



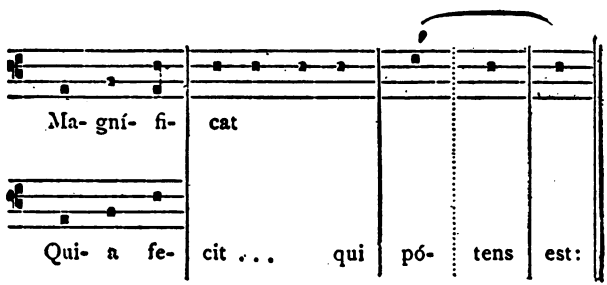
Correct:

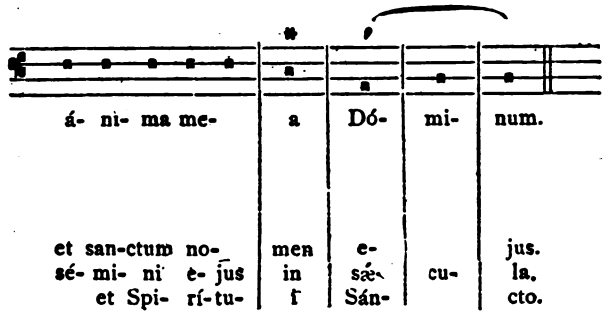


The Second Tone.

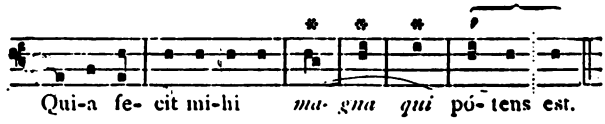


It will be unnecessary in these and the following Psalm tones to repeat the explanation of the constituent parts. They are indicated by a bar in the examples given. The Magnificat shows in the intonation of its first verse (*only*) a slight deviation from the regular intonation of this tone.



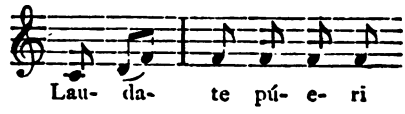


On feast days the following middle cadences are admissible:

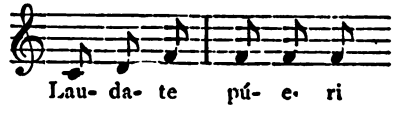


EXAMPLES.

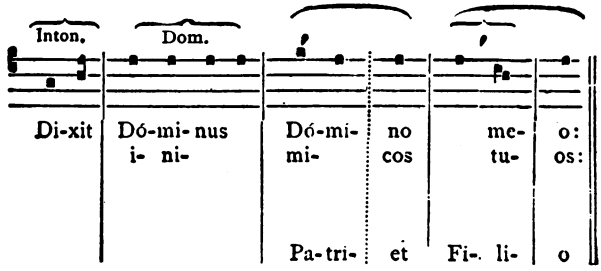
Incorrect:

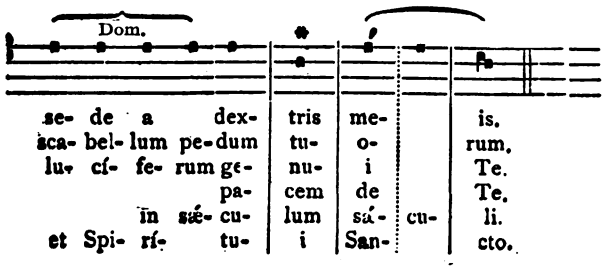


Correct:

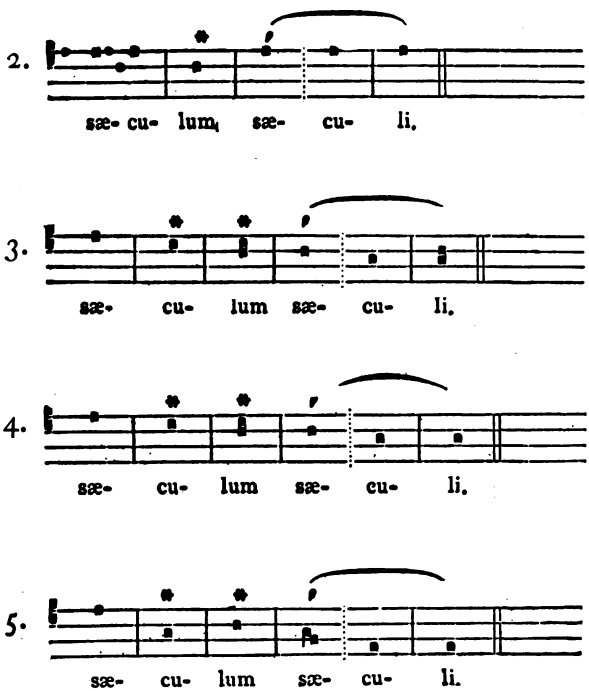


The Third Tone.

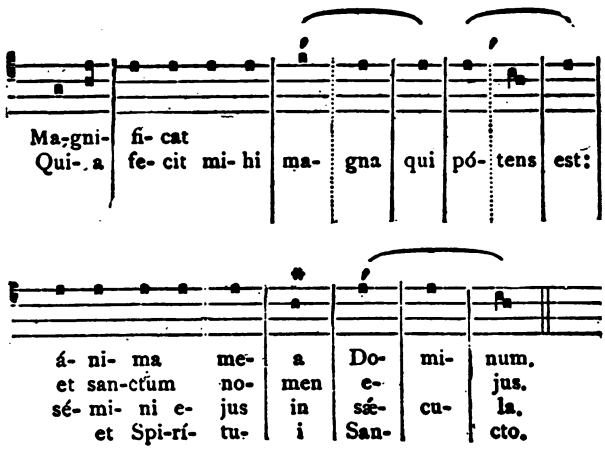




OTHER FINAL FORMS:



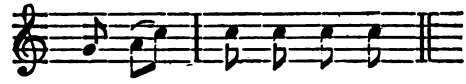
Magnificat.



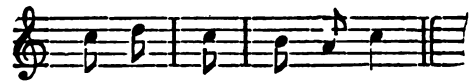
EXAMPLES.

Incorrect:

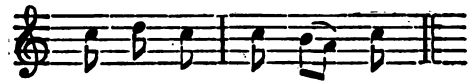
Correct:



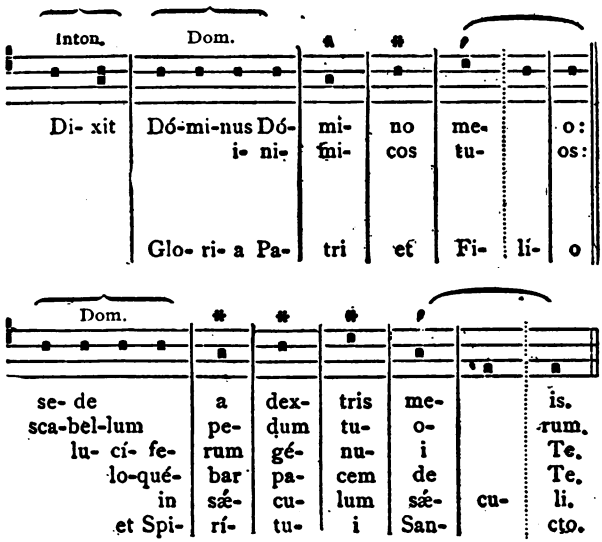
Incorrect:



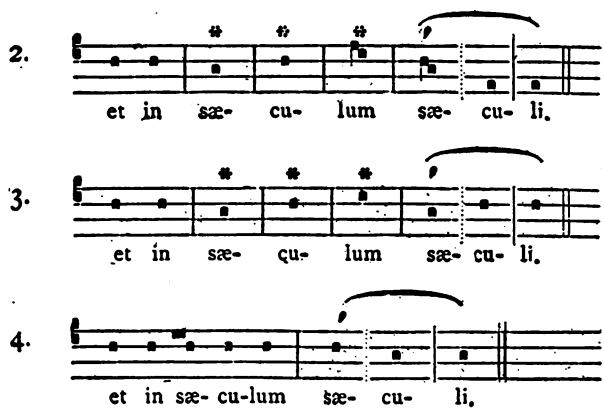
Correct:



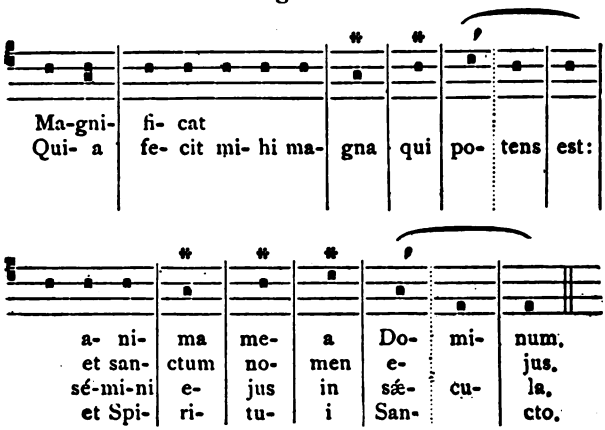
The Fourth Tone.



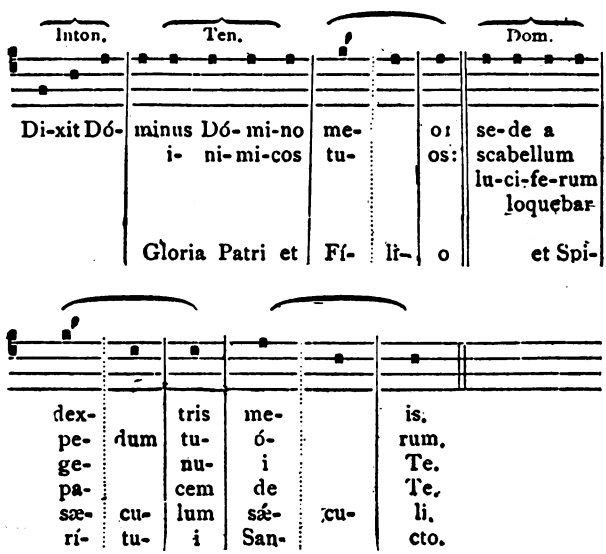
Other Final Forms:



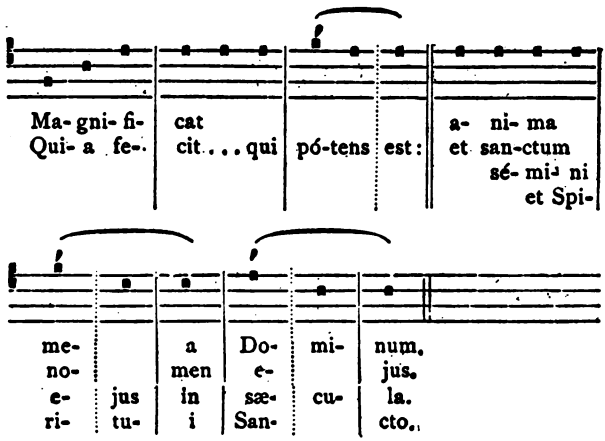
Magnificat:



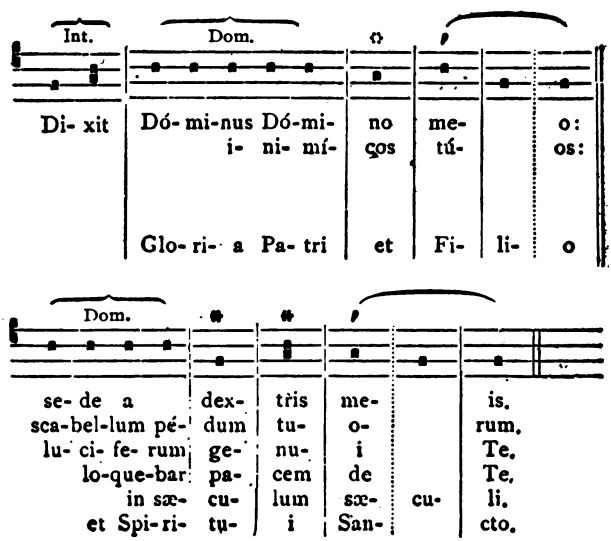
The Fifth Tone.



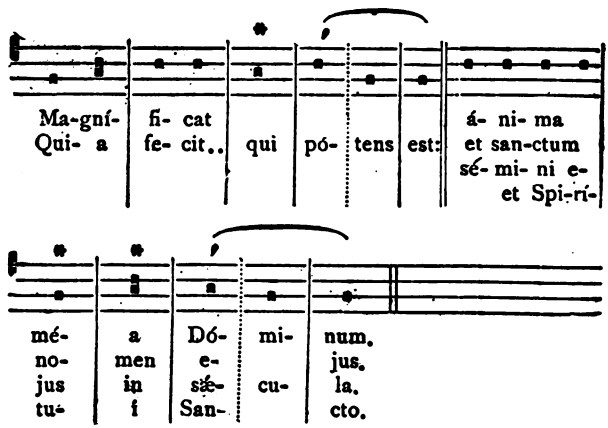
Magnificat:



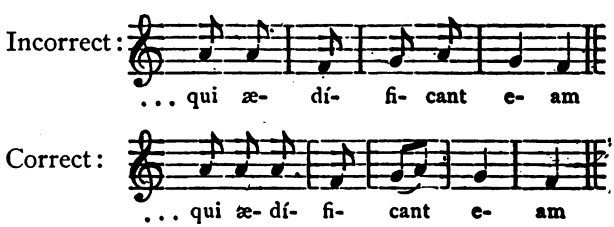
The Sixth Tone.



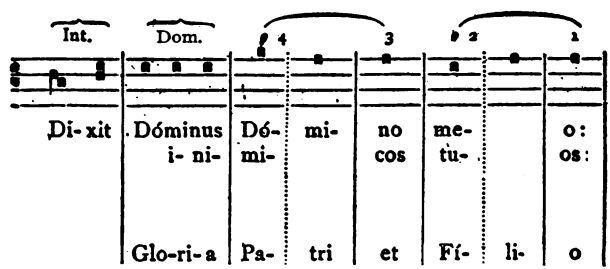
Magnificat:

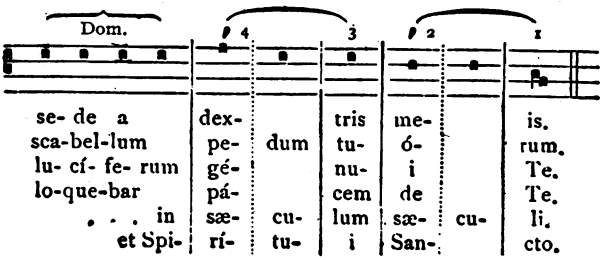


EXAMPLES.

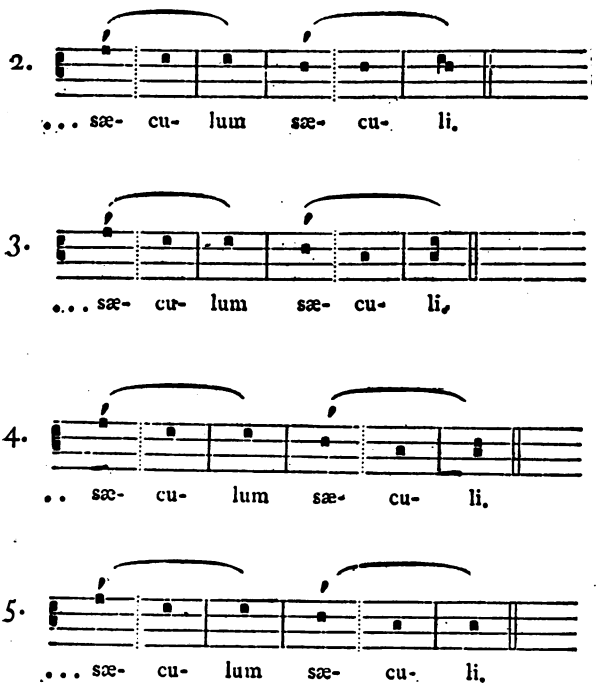


The Seventh Tone.

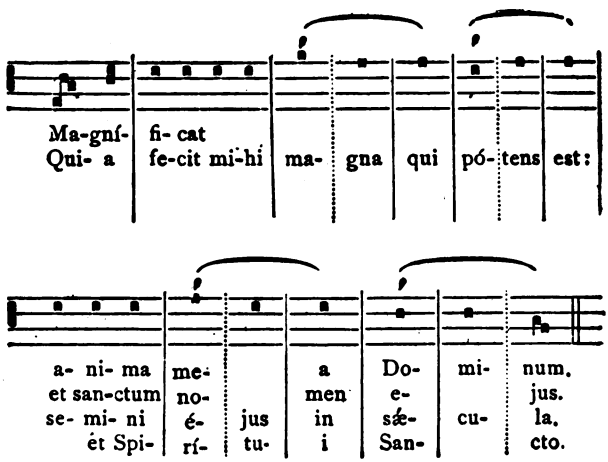




Other Final Forms:

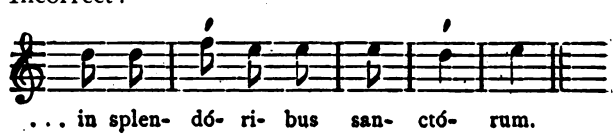


Magnificat:

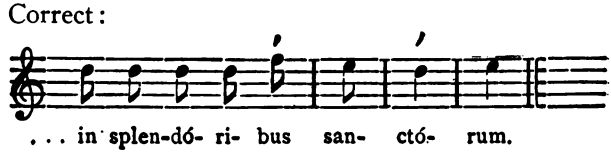


EXAMPLES.

Incorrect: *

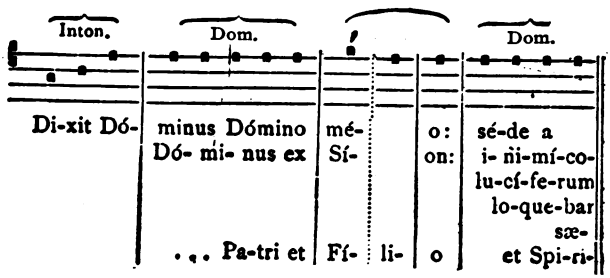


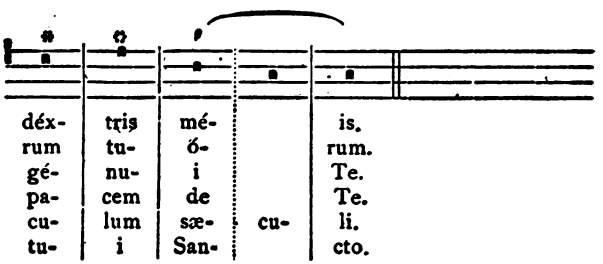
Correct:



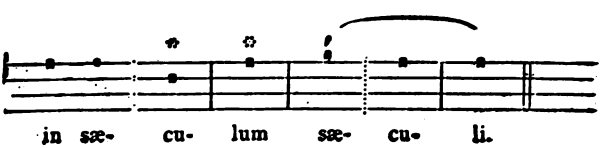
* Irregular intonation.

The Eighth Tone.

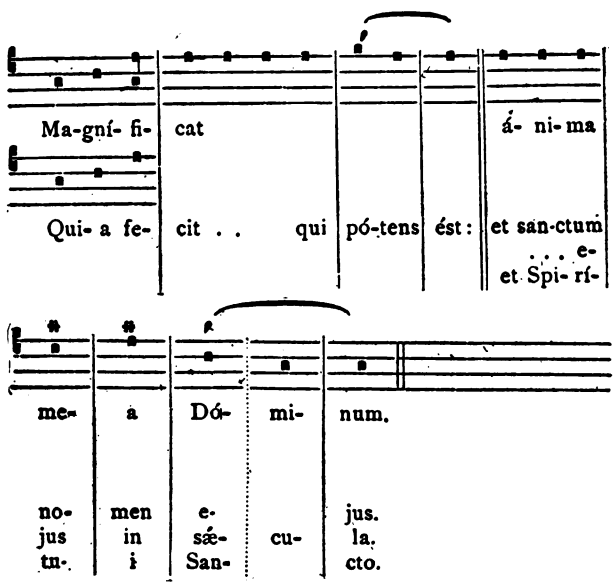




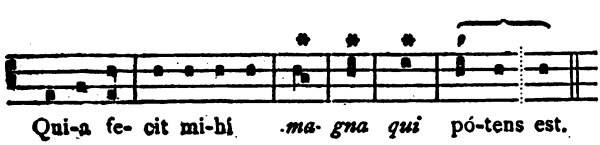
Other Final Forms:



Magnificat:

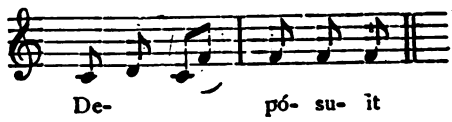


On feast days a solemn form of this tone is employed, the melody of which is similar to the second tone:

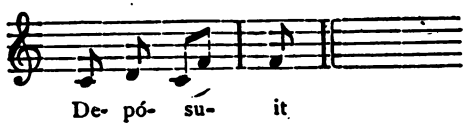


Examples.

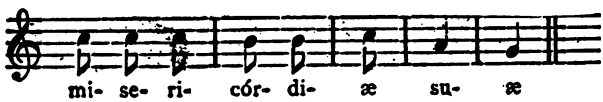
Incorrect:



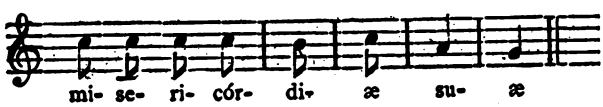
Correct:



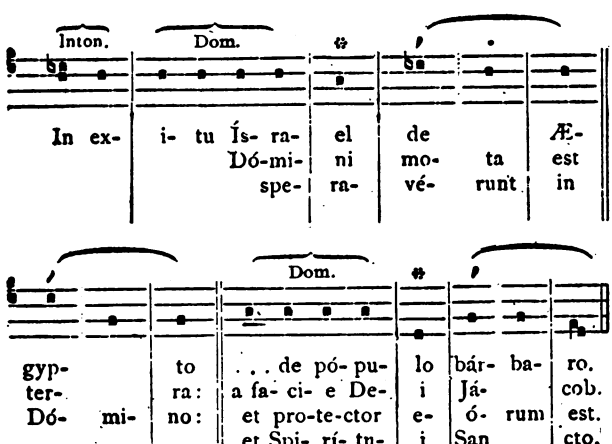
Incorrect:



Correct:

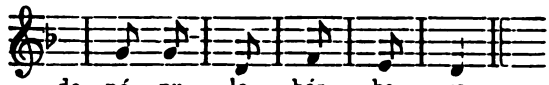


The Tonus Peregrinus.

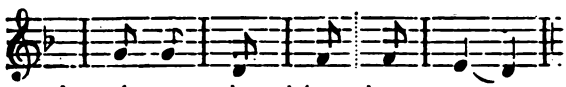


EXAMPLES.

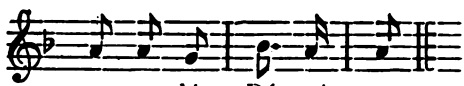
Incorrect:



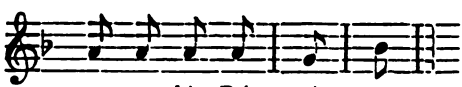
Correct:



Incorrect:



Correct:



3. RULES GOVERNING THE RENDERING OF PSALM CHANT.

In conclusion of our present subject, we will give a few general rules and hints concerning movement and pauses in psalmody.

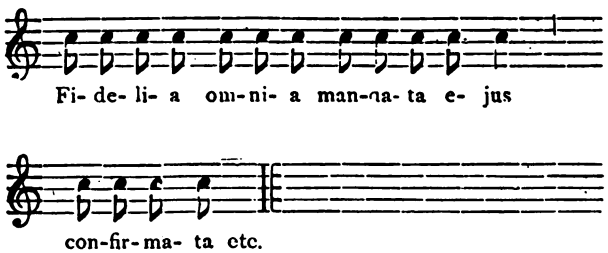
1. The movement of the Psalm Chant should be brisk and lively. Chant in general requires a moderately quick tempo, and this is of particular importance in psalmody. For the good singing, therefore, of the Psalms, it is necessary that it should flow evenly from beginning to end. All tarrying on syllables, every hurrying of the same, is a death blow to the rhythm of psalmody.

Furthermore, the laws of declamation and of division of syllables are to be strictly observed.

2. The length of the pauses must be fixed and evenly observed, for only thus can a choir start the various verses, etc., in common and firmly.

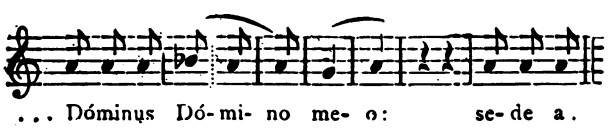
We give herewith rules for the various pauses:

(a) The pauses within the first half verse correspond to the neums pauses. They must, therefore, be brief, only long enough to draw breath, illustrated in the following manner:

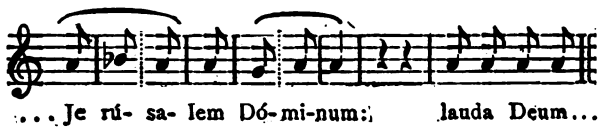


Explanation: The eighths are used to indicate the length of the single syllable. After *ejus* is made a pause within the first half verse. In preparation for the same, the last note (the last rhythmic member) is lengthened. The pause should have equal length with the last syllable (—*jus*).

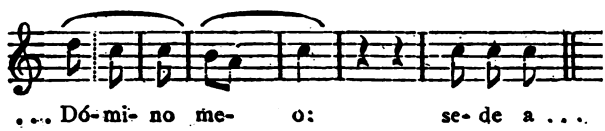
(b) The pauses between half verses are sentence pauses. Their length is determined by the duration of the last rhythmic member. These longer pauses require also a greater preparation. The same is attained by the lengthening of the last accent and the final syllable, illustrated here:



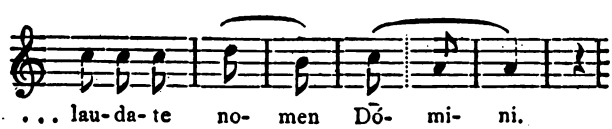
If the last rhythmic member is three part, then the accented syllable will not be extended, because the accented syllable, combined with the following weak syllable, produces the same effect as lengthening of the first.

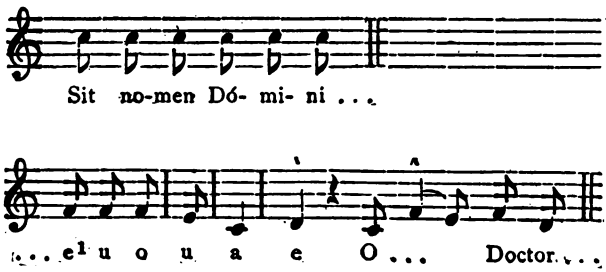


The same applies to a double note placed upon the first syllable of the last rhythmic member.



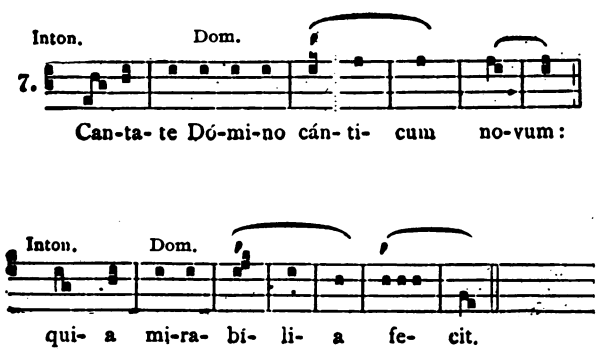
(c) The pause at the end of a verse has again the duration of the last syllable. Regarding its preparation, the same rules apply as in case of the other pauses.





(b) Some Examples of Richer Psalmody.

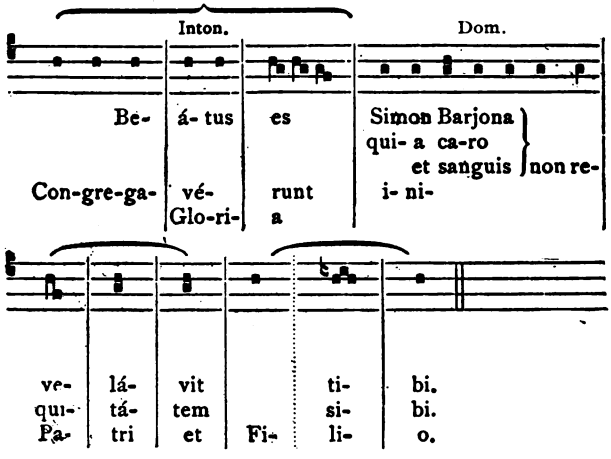
1. The Psalm verses of the Introit take richer melodic forms, but in rhythm they do not deviate from ordinary psalmody. An example will show this.



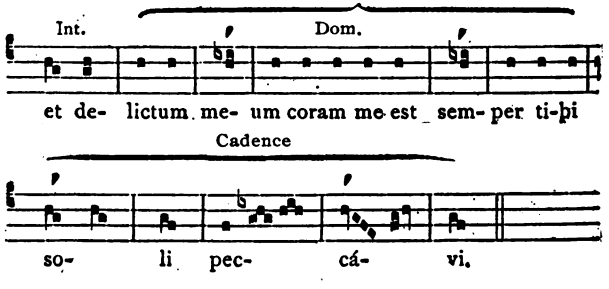
[1] These letters, used in the Liturgical books, are the vowels of the words: *Saeculorum. Amen.*

2. The psalmody of the Responsoria is shown in the following examples:

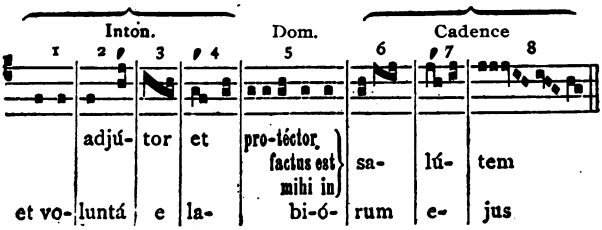
I. PART.



II. PART (taken from another piece).



3. Psalmody of the Tractus.



We omit to give here an elaborate instruction on the rendering of these Chants; the rules of execution are the same as in the richer melodies, of which we shall speak in another chapter. The examples will serve to make clear to the student that elaborate Chants are erected upon the simple basis of Psalm Chant, and that the simple laws of psalmody govern entire musical compositions in Chant, such, indeed, which to outward appearance have nothing whatever to do with Psalm Chant.

II. Schematic, or Metrical, Texts.

1. Hymns.

Their History.

The origin of the ecclesiastical hymns can be traced to the end of the fourth century, when the rhythm of Latin speech no longer counted with length or brevity of syllables. The only rhythmic element then recognized in metrical and prose composition was the accent.

As the faithful of former centuries wrote poetry, so did they sing. And their hymns we must sing the way they sang them, otherwise we do violence to the traditional Chant. We must observe the rhythm of the ancients, which is none other than the regular return of accent. The Hymnus differs from other Chants only so far that in it a regular return of the accent, according to set rules of poetry, takes place, while other Chant melodies, as mentioned before, move along unbound by metre. Both, however, lose their specific character by a lengthening of the accented syllables.

The Different Kinds of Hymns.

1. Considered from the musical standpoint, the hymns may be divided into syllabic and neumatic chants. In the former one syllable to one note; in the latter, neums or groups of notes to the syllable. To the neumatic hymns must also be classed some ecclesiastical compositions, which, though appearing under other names, are in reality hymns, as, for instance the introit: *Salve sancta parens,* the antiphon: *Hic vir despiciens mundum, Alma Redemptoris mater,* etc. The execution of these latter and similar neumatic chants offers no particular difficulty. They are treated like a prose text set to music, and as such sung. The tonic accent only claims consideration—the metrical is disregarded in the rendering.

2. From the metrical point of view, we may distinguish four great groups of ecclesiastical hymns corresponding to the four Latin metres: the iambic, the trochaic, the sapphic, and asclepiadic.

In the following the construction of the verses,

according to the traditional metres, will be demonstrated, the metrical chief and subordinate accents being marked. In the *syllabic* hymns, the melody is entirely governed by the metrical accent. This analyzing of the verse metres should enable the student to obtain a perfect understanding of the construction and rendering of hymns.

(*a*) *The Iambic Verse Metre.*

This simplest and, therefore, also most frequently used, of verse metres consists of four (to six) line verses. Each verse consists of eight (to twelve) syllables. The construction of the four line verse is as follows:

Creator alme siderum,
Aeterna lux credentium,
Jesu Redemptor omnium,
Intende votis supplicum.

That the unaccented syllable does not always correspond with a weak syllable is apparent from the second verse: *Aéterna,* etc.

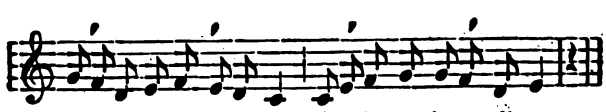
It occurs that instead of one short syllable there are two:

Pretium pependit sæculi.

With reference to the rendering of these hymns, we have already remarked that the notes are all of

equal value as regards their duration. Only the tone strength is different, determined by the fact whether a note is sung upon a strong or weak syllable. The accents, furthermore, are not equally strong. The chief accent is upon the sixth syllable, the other accents are subordinate. This must be observed in singing.

Another requisite of good chanting of hymns is the strict observance of pauses. In verses consisting of lines of eight syllables, each two lines should be joined in singing. Only after each second line should a pause be made, equal in duration to the last syllable. In order, however, to mark a distinction between the two first lines, the last note of the first line is somewhat lengthened. Therefore, the verse mentioned above appears in its rendering somewhat like this:

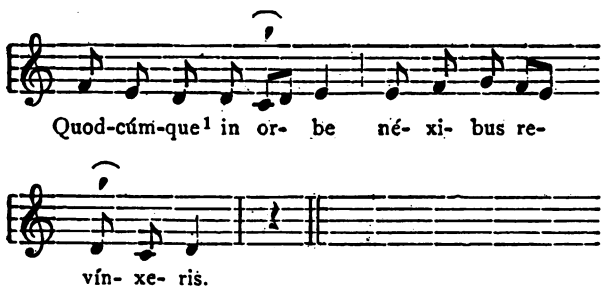


In the third verse of the example given, the *metrical* accent falls upon the second syllable of the word *Jesu,* while the *tonic* accent belongs to the first syllable. This clashing of metrical and tonic accent

is not infrequently met with in church hymns. As in syllabic chants the metre only is to be taken into consideration by the chanter, he should, therefore, not be afraid of giving emphasis to the weak syllable. A certain sense of propriety will somewhat lessen the abnormal by a modification of the tone strength given to such weak syllables that will receive a metrical accent.

As examples of hymns composed in this metre we quote: *Te lúcis ante términum—Salvéte, flores mártyrum—Audi benigne Cónditor—Veni, creator Spíritus—Coeléstis Agni núptias—Placáre, Christe, sérvulis—Tristés erant Apóstoli—Deús tuorum mílitum—Jesú, corona Vírginum—Quicúmque certum quáeritis—Rex glóriose práesulum—Te géstientem gáudiis.*

In Iambic lines of twelve syllables the tenth syllable receives the chief accent. A lengthening tension of the fifth syllable prepares the pause for breathing:

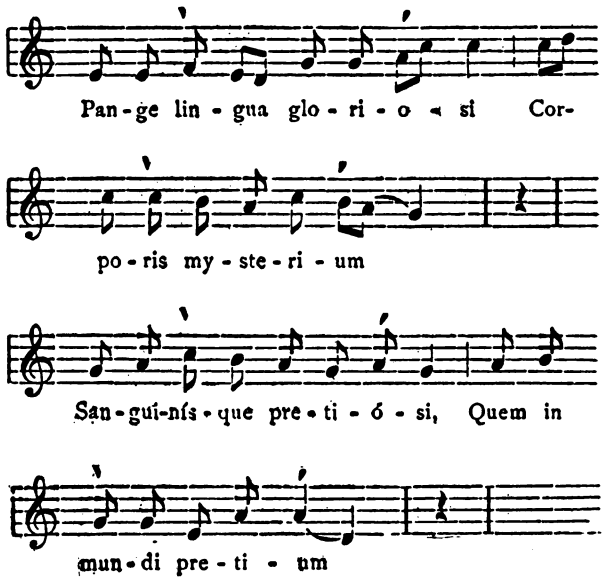


[1] About the meeting of two vowels, see page 103.

(*b*) *The Trochaic Verse Metre.*

Trochaeus means the succession of a long and short, of an accented and an unaccented syllable (— ⏑). Each line of this verse metre consists of four, or three, such trochees; therefore of eight, or six, syllables (the last syllable may be omitted). The number of lines belonging to a verse varies. The ordinary verse has six lines.

The line of eight syllables has the chief accent upon the seventh syllable. In the line of six syllables the chief accent is on the fifth syllable.



As hymns of this metre may be mentioned:

(a) *Stabat máter dolorósa*
Juxta crúcem lacrymósa.
Dum pendébat Filiús.

(b) *Lauda Sion Salvatórem.*

(c) *Dies irae dies illa.*

(d) *Veni Sáncti Spiritús*
Et emítte coelitús

As example of a line of six syllables in this metre we quote the following hymn:

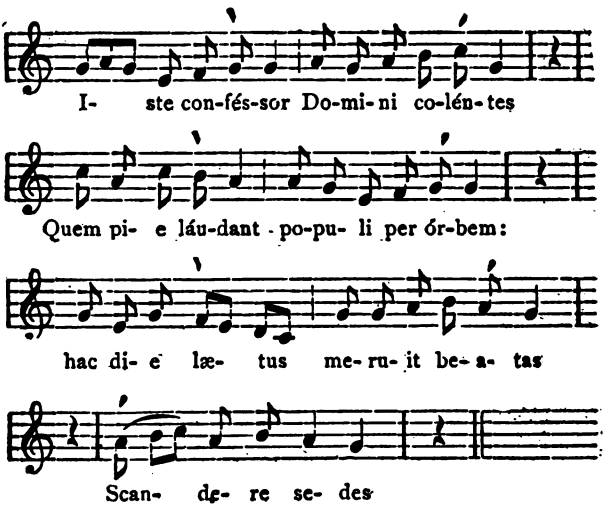
Ave maris stélla,
Dei Mater álma
Atque semper Vírgo
Felix coeli pórta

(*c*) *The Sapphic Verse Metre.*

Without entering minutely into the construction of this metre, we will give here the rhythm of the same.

Iste confessor, Domini colentes
Quem pie laudant populi per orbem
Hac die lætus meruit beatas
Scandere sedes.

The first three lines contain two accents, the chief accent upon the tenth, the subordinate accent upon the fourth syllable. In the last line there is an accent only on the first syllable. Following the fifth syllable in the first three lines there is a pause with its corresponding preparation. Breathing should, however, not take place here. The rendering of this hymnus would accordingly be as follows:



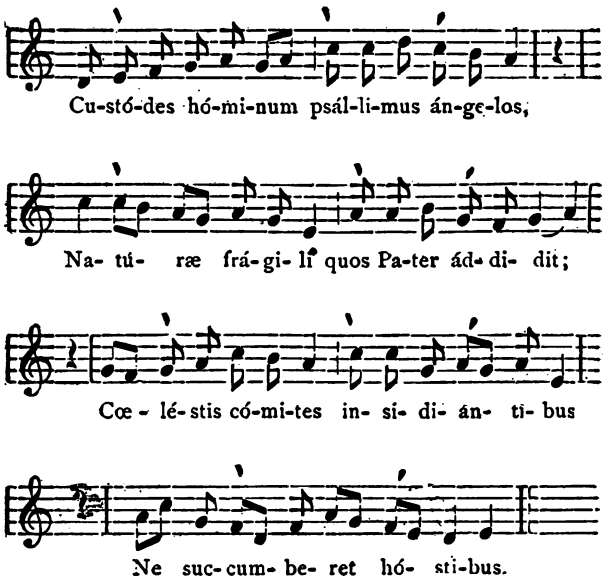
Other hymns of the same metre are: *Bella dum láte—Christe sanctórum—Gloriam sácrae—Omnis expértem—Saepe dum Christi—Sedibus cóeli—Ut queant laxis.*

(*d*) *The Asclepiad Verse Metre.*

We limit ourselves here also to the demonstration of the rhythm:

Custodes hominum psallimus angelos,
Naturæ fragili quos Pater addidit
Cœlestis comites, insidiantibus
Ne succumberet hostibus.

The first three lines have three accents each—a weak accent upon the second and seventh syllable and the chief accent upon the tenth. The first half of the line concludes with the sixth syllable, which must be noticeable in the chanting. In the last verse the chief accent must be placed upon the sixth syllable.

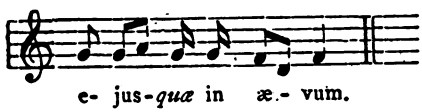


Other hymns of this metre are: *Sacris solemniis—Te Joséph celebrent—Festivis resonent—Martinae celebri.*

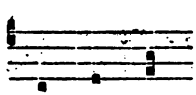
The Elision.

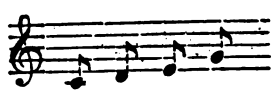
In classical Latin poetry the custom prevails to drop the last vowel of a word if the following word commences with a vowel. The necessity of following

this custom in chanting has not yet been shown. In many cases it even appears entirely inadmissible. We would give to chanters the following advice: The eliminated vowel should be quickly pronounced, so that it seems to unite with the following vowel, somewhat in this manner:

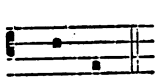


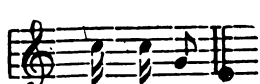
If there is a note group over the vowel following, then the eliminated preceding vowel should be sung on the first note of this group, as:





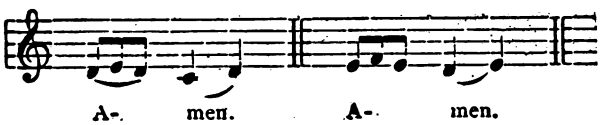
Occasionally the poet uses two short syllables in place of a long one. In this case both syllables are sung on the same note.



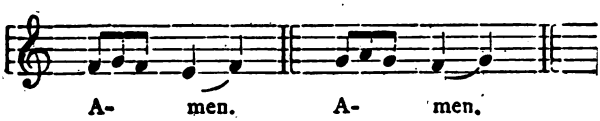


The AMEN at the end of hymns, while the same formula of notes, differs in the various tones, owing to a shifting of whole and half tones:

I. and II. Tone. III. and IV. Tone.

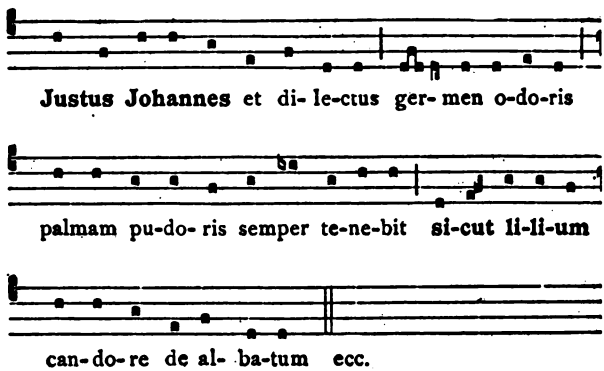


V. and VI. Tone. VII. and VIII. Tone.



2. Tropes and Sequences.

To the poetical texts of Liturgical Chants should be classed also certain small verses, which for the paraphrasing or explaining are inserted in a text and distributed upon the notes of the same. These verses are called *Tropes*. In the middle ages they were the order of the day in all kinds of ornate Chants, in Introits, Kyrie, Offertory, Communion. The following example will illustrate the formation of the tropes. The melody is taken from the *Alleluia* for the feast of St. John. (May 6.)



Here should also the sequences be mentioned: Liturgical Chants, which, though not possessing any of the usual metrical forms, have, nevertheless, a certain symmetry in their lines. Their execution requires no particular direction. If divided into real verses, they follow the laws of the hymn (*Lauda Sion,* for instance). In the other case they are treated like prose chants.

B. INDEPENDENT CHANTS.

In the Chants dealt with so far, the melody was bound to certain definite forms, which it could not overstep. In the liturgical recitatives, for example, the modulations are unalterably prescribed; the psalmody again has its invariable intonations and final forms; in the hymns, finally, the verse metre

sets limits to the text, and therewith also to its melody.

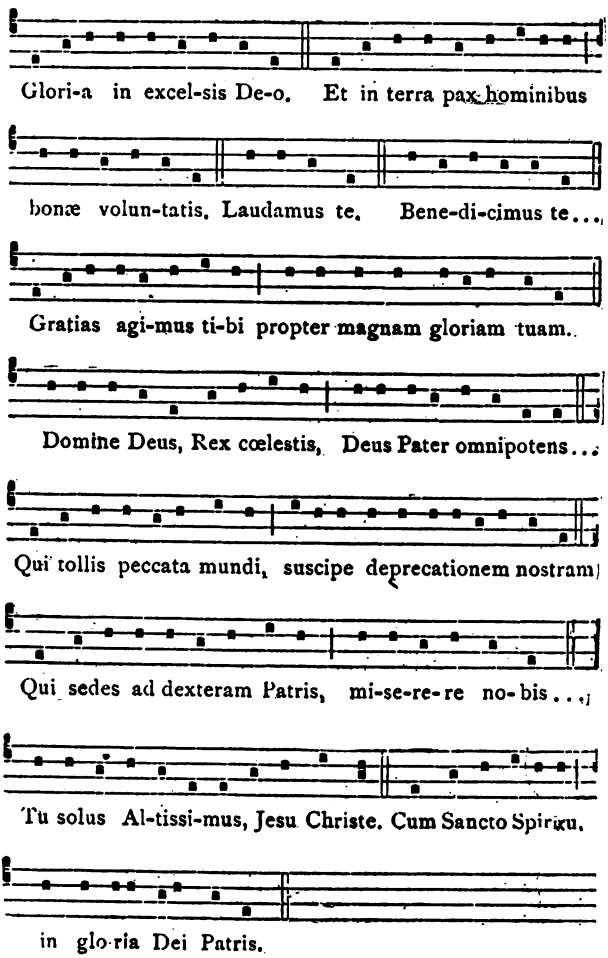
Entirely different from all these are the independent chants, which will now claim our attention. Like their text, their melody also proceeds free from restraint. The melody, with which alone we concern ourselves, is solely a product of the joint operation of our three laws of musical form in Plain Chant. This will be demonstrated to the student in this chapter.

An examination of the Gradual, or Antiphonarium, will show the existence of three great classes of independent chants, namely, such of *simple, florid,* and *very florid melodies,* i. e., those in which to the syllable is given a *single note,* or a *group,* or *neums* (a combination of groups). We shall now give our attention to each of these classes of Chant, and will show the construction first of the simple, then of the florid and finally of the very florid chants.

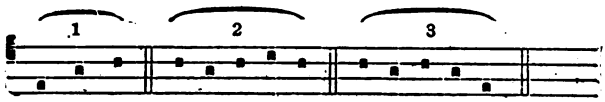
For the simple melodies, the words syllabic chants are now widely used. The florid melodies are also called melismatic chants.

1. Simple Chants.

To these belong melodies that usually give a single note to each text syllable. We say usually, for the chant does not cease to be simple if in the course of a melody there appears exceptionally a short group of notes to a syllable. The melodies of the Gloria and Credo, for instance, are numbered among the simple melodies. To explain the construction of melodies of this class, we select the *Gloria in festis simplicibus.*

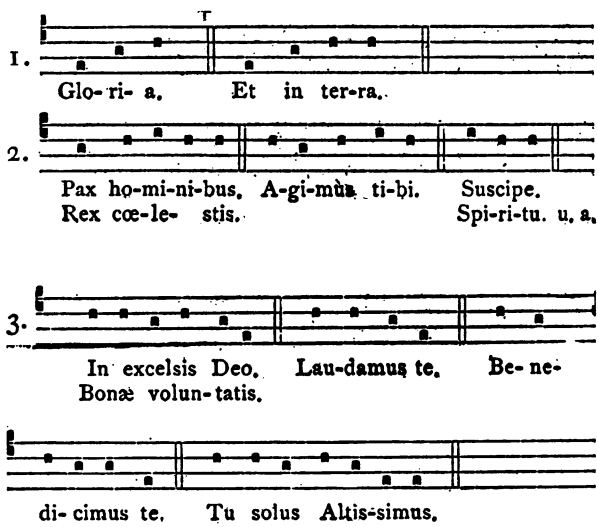


This dignified and serene melody consists of not more than three melodic motifs, closely related to each other, viz.:

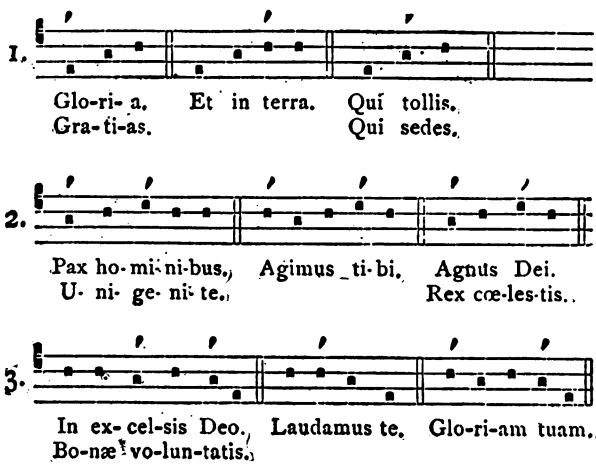


The first is by its upward course a bright, lively movement. The second motif increases the force of the first one by ascending to *si.* The third finally forms by its descending course a quiet, finishing phrase.

In but few places, however, do these motifs reappear in their fundamental form. They suffer numerous changes. These are of a twofold kind, viz., *melodic* and *dynamic.* (The rhythmic element is, as already mentioned, not considered.) Thus, for instance, are these motifs seen to accept the following forms:



Not less important are the dynamic alterations of the motifs:

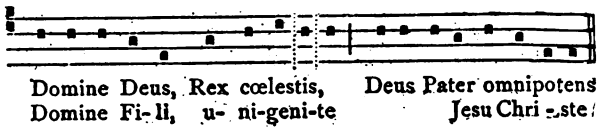


What are the laws of the forming and varying of motifs?

A glance at the melody will show that the first motif occurs generally at the beginning of a sentence, the second in the middle, the third at the end. This construction is not accidental, but conditioned by the laws of proportion between text and melody. For this is the usual course of a sentence: the beginning is a rising of the thought, the middle is its climax, the end is its letting off. If, therefore, the melody corresponds with these moods, we must admit that it is formed according to a law of proportion between text and melody.

Sometimes a motif is omitted, according to requirements of the text, as in the intonation (always referring to the *Gloria* example above); sometimes

even two, as in *Laudamus te,* etc. Sometimes the melody begins with the last motif:

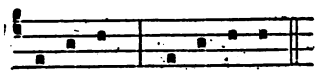


The melody thus receives variation. But even in this variation the text plays its part. A contemplation of the two texts in the foregoing example will show the propriety of pauses after *Domine Deus* and *Domine Fili.* Both expressions, *Domine Deus* and *Domine Fili* contain a complete idea—they are, in a way, a sentence. The melody expresses this by giving them the final motif. Only once we find the second motif, the climax motif, used as the end motif upon the words *Jesu Christe* (see page 108), as if the composer, by giving to them the climax motif, wished to express that in these words are contained our supreme strength, our life.

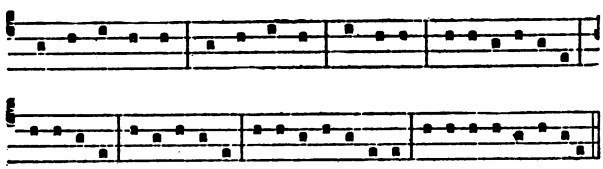
The joining of the motifs is thus governed by the text. It is the text likewise which varies the motif in the melodic and dynamic sense (accent). It is easily seen how the melodic variation depends upon the text. It consists in omitting or adding notes according to the requirements of the text.

The matter is not so apparent in regard to the dynamic variation (shifting of the accent) of the motif. We have so far placed the accent of the melody corresponding with the word accent, but how is the correctness of this proceeding proved? If a melody is specially composed for a certain text, the correctness would be plainly obvious. For,

if no special reason exists, then the melody would certainly not deprive the text of its accents. An analysis of the melody, however, will prove the correctness of placing its accent with the word accents in *all* cases. First of all we must state that the motifs in their simplest form have no defined accent. The first motif consists, for instance, in some places of three, in others of four notes.

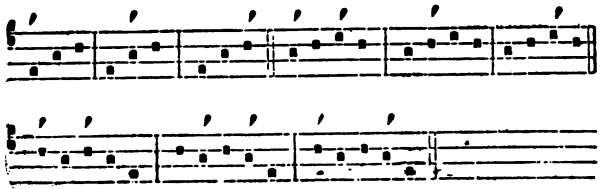


The two other motifs are, in regard to the number of their notes, still more changeable:



According to the laws of general musical form, explained in our first chapters, every melody, however small, consists of three or two part motifs. Have the melodies under consideration of themselves the forms of two or three part motifs, or do they receive the same from the text? In the first case they would govern the text, in the second case they are subordinate to the text. We must positively deny that they have this organic form of themselves. They receive it from the text. Let us in this connection consider the motifs in their varied forms. They are manifestly equally good and equally satisfactory, viz.:

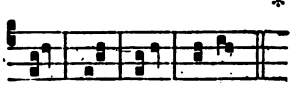
*



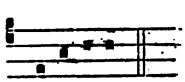
If we then in a certain case prefer one form to another, we must be so induced by a good reason, and this reason can only be found in the application of the motif to a certain text.

That the motif in itself contains no organic structure, but receives it from the underlaid text is apparent from the treatment of the motifs. According to the principle of alteration of two and three part motifs, our three principal motifs may be represented as follows:

*

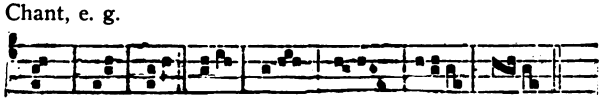


No matter how we may view these motifs, their original structure will be destroyed as soon as a note is added or taken away. By adding a note, a two part motif will be one three part, a three part will be made two motifs; for instance, the motif



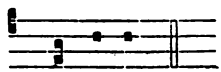
---

*The forms given above occur very often in Plain Chant, e. g.

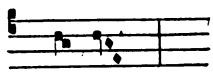


etc.

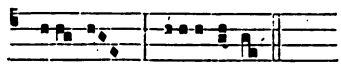
would in the initial appearance of the first motif result into



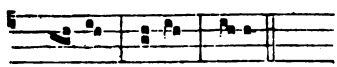
and if the third motif is



the addition thereto of one or two notes would have as result the following transformations:



the second motif, however, must, through omission of notes, receive an equally changed form:



Now all these variations are really present in our *Gloria*. Consequently, this one composition proves that the three original motifs, which are the melodic foundation of the entire piece, have of themselves no definite structure, but change the same by addition and omission of notes. Since, however, notes are only added or omitted according to the requirements of the text, it is the text, therefore, which determines the dynamic structure of the motif. *The text, therefore, dominates everything*—in independent, i. e., not metrical chants, the construction, the melodic, and dynamic alteration of motifs, or, briefly, the entire melody.

Practical Conclusions.

If the text furnishes the laws of composition, it also furnishes the rules of a good execution. The

singer of Plain Chant must, therefore, above all things, understand his text, or, at least, be able to read it, i. e., he must know which of the syllables have accents (chief and subordinate accents) and which are unaccented. He will in syllabic (non-metrical) chants never err if he observes the word accents.

The first verse sung by the choir, *Et in terra pax hominibus,* offers occasion to complete our instruction on accents, and to speak of an apparent exception to the rules above expounded. The first two syllables, "*et in,*" offend against the alternation required by the laws of accented and weak syllables. They form a motif for themselves, for the following syllable *ter*(ra) belongs to a new motif. We would consequently have here a motif composed of two weak syllables.

We have met with similar cases in the chapter on Psalmody, as, for instance: *In splendóribus sanctórum.* There we established the rule that a weak syllable, in consequence of its position between other weak syllables, receives a subordinate accent. In the case now before us this rule will also apply. We should, therefore, have to sing, *ét in térra,* etc.

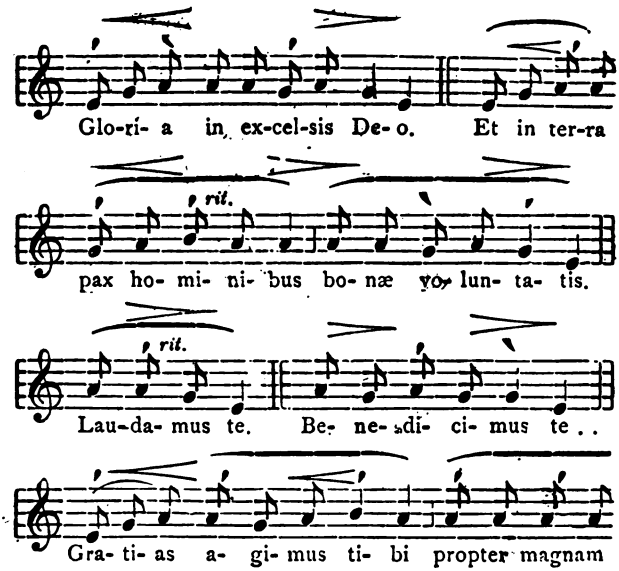
If the student desires to acquire artistic rendering, he must study the fundamental motifs of a melody, and present them to the audience as growing forth from a fundamental thought. A melody performed in this manner will appeal to us, while a disconnected series of more or less similar groups of notes will weary.

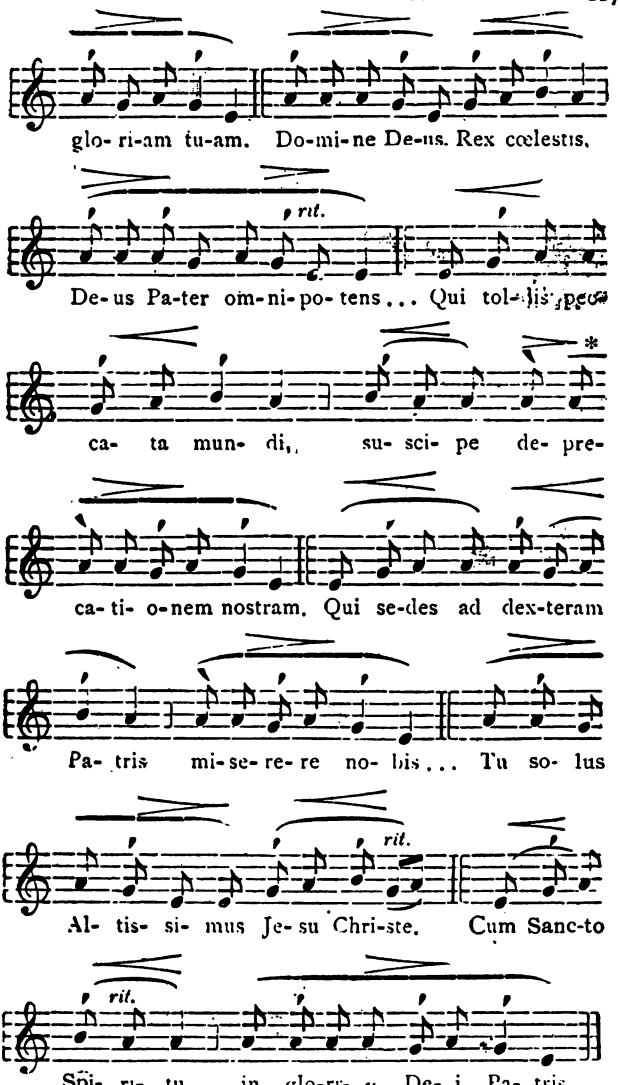
Furthermore, the chanter can also give expression to the melodic and dynamic alterations; at the same

time he should avoid all exaggeration. For, instead of giving the Chant life and freshness, which is always the aim of a change in the motif, an exaggeration might easily bring in question the recognition of the fundamental motif, and thus destroy unity, the first requisite of melody.

If the student, furthermore, also observes that which we have learned in the first part about accents, pauses, and note duration, then his chant will be perfect—he will delight his hearers, and the sacred word will penetrate their hearts.

As a fitting conclusion of this chapter, we will reproduce the *Gloria,* which we have made the basis of our examination and study, and will transcribe it in modern notes, fully annotated with accents and time marks, showing how it is sung according to the rules which we have just learned.





* In this and similar places, which are simple recitations, the movement should not be permitted to quicken.

2. Florid Chants.

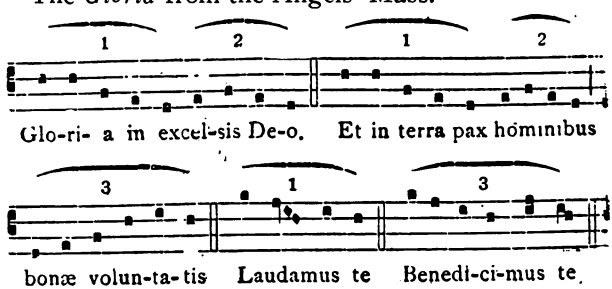
Under this name we gather those Chants in which, in place of the single notes in syllabic Chant, note *groups* appear. They are distinguishable by simplicity from the very florid or melismatic Chants to be treated later on. While in melismatic Chants the text syllable is often set to a number of note groups, there are in the melodies that now claim our attention mostly only single two or three part groups. Now and then, however, there is found upon one or other of the syllables an extended group.

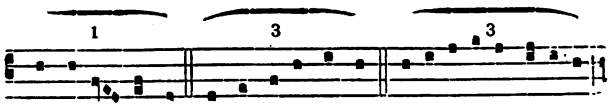
It is difficult to define the limits of the florid class of Chant, for frequently note groups are distributed so sparingly throughout the melody that they would appear to be syllabic. On the other hand, these florid Chants once in a while reach over into very florid or melismatic Chants.

On account of these deviations, we consider it profitable to analyze several examples of florid Chants. We select, therefore, a *simple florid* melody, another *properly florid,* and finally one reaching over into the *melismatic* Chants.

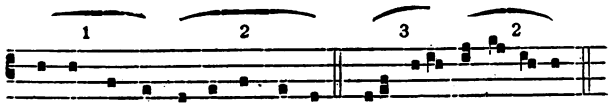
First Grade.

The *Gloria* from the Angels' Mass.





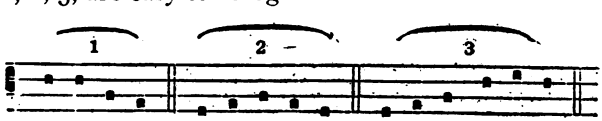
A-do-ramus te Glo-ri-ficamus te Grati-as agimus tibi



propter magnam glori-am tuam: Deus Pater omnipotens.

Not without design do we select the above melody. In it is consummated very gradually the transition of syllabic Chant into the florid. At the beginning purely syllabic, the melody places upon "*Laudamus te*" the first group of notes. "*Benedicimus te,*" and "*Adoramus te,*" have each already two of them. In the verse, "*Deus Pater omnipotens,*" groups are present in greater number than single notes.

Just this changing in a melody from one kind of Chant into another is suited to disclose to us the way to treat the florid melodies, as it grants us a glance into the workings of the composer's mind. Like the example of syllabic Chant given in the preceding chapter, so also is the one given now—at least in its syllabic parts—a connected melody growing out of few fundamental thoughts or motifs. The three motifs which we find in our example marked 1, 2, 3, are easy to recognize:



The further analysis of the syllabic parts of the

melody we leave to the student, as they offer nothing new. We shall proceed to those verses which contain note *groups.*

The first question to be asked here is: Are these verses organic, i. e., melodic phrases derived from common motifs, or have they each a different root?

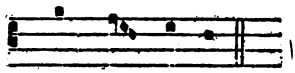
The melody just cited leaves no doubt concerning the answer to the question. The relationship of the melodies of the verses is too apparent to be overlooked. Let us compare, for instance, the melody of the intonation with that of the *Adoramus te,* and this again with *Laudamus te.* They are obviously similar melodies, arising from the same fundamental root, joined into one harmonious piece.

If this were not so, we should have to deny entirely a unity of melody, because if we took away the florid parts, there remain only a few verses, which certainly are not capable of representing a fundamental idea in the composition, being overwhelmed by the many florid melody parts.

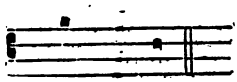
What, however, definitely determines this question is the reciprocal change from one kind into the other. The intonation and the first verse are purely syllabic. Verses two, three, and four are florid; verse five again syllabic. The sixth verse brings in its first half a group; the second half, on the contrary, is purely syllabic. In the now following verse, "*Domine Deus,*" there is joined to the first purely syllabic half a florid mixed melody, "*Deus Pater omnipotens,*" etc. All these comparisons let us infer that the melody parts which contain groups are not a heterogeneous growth on the melodic tree, but that they arise out of a common root, like the syllabic motifs.

How is this transformation of the simple motif into the florid melody accomplished?

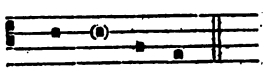
This is the second and the principal question which we have to answer to enter into the real nature of the florid melodies. Let us begin with the first group upon "*Laudamus te.*"



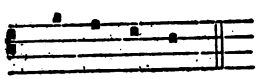
This melody evidently is similar to the first motif. With the note group omitted it appears thus:



which is simply a variation of the motif No. 1 by means of omitting a note.



If we add to it the first note of the group (*Climacus*) then we have the complete four note motif No. 1 transposed to the major fourth, with alteration of one note.

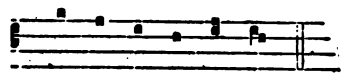


The principle of the motif remains, therefore, if we insert the first and most important note of the group. Consequently, the two other notes of the group do not necessarily belong to the melodic thought of this verse, which could very well be:

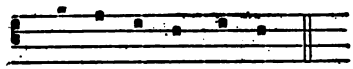
Yet so as to animate the descending line of the melody, the composer adds the two other notes of the *Climacus*. This will demonstrate that they are simply ornamental notes.

In the following verses also they prove themselves to be so.

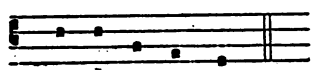
The fundamental thought of the third verse:



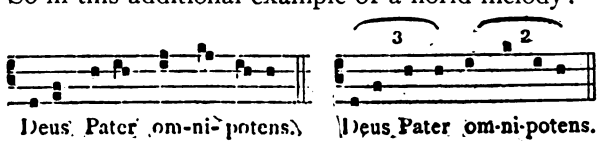
is the following melody:



In this form the melody is easily recognized as partly inverting motif No. 3, just as the one now following may be led in its simplest form to motif No. 1:

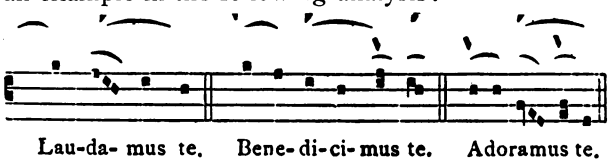


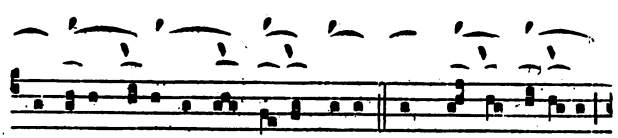
Thus all verses, even the most florid of our example, may be led back to the fundamental motifs. So in this additional example of a florid melody:

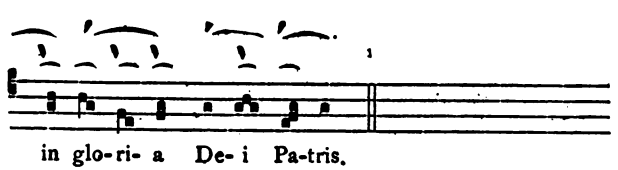


These examples show sufficiently that nothing essential is wanting in a melody if we represent the note groups of the florid parts by their chief note. Therefore, groups are nothing but ornamental notes, joined to a certain note of the melody.

It would, therefore, be quite wrong if one would adjudge to these unessential notes the same importance* which is due to the notes of the actual motif. If we, therefore, examine the structure of a Chant composition, we consider above all things the fundamental motifs required by the text, i. e., we must seek the principle which is the foundation and essence of mixed Chant; we must discover the syllabic melody which is the basis for ornamentation and florid forms. The syllabic basis supplies the great contour of the Chants. In second line, then, we shall have to examine the groups, for though they do not disturb the chief forms of Chant composition, yet they form small elements of their own. We give an example in the following analysis:



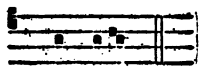




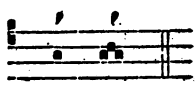
* It is not here a question of the length of the notes, but of their logical and formative importance.

The upper ties indicate chief parts of the melody; the lower ones show the subdivisions formed by groups. The former as well as the latter receive their accent as in the example given. The chief accents are those marked in the upper line, the weaker ones those of the lower line. How is the law of alternating two and three part groups still existent in this kind of melodic form? It receives recognition in a double manner in the chief motif, and again in the subordinate motif. "*Laudamus te,*" for instance consists, as the tie indicates, of an anacrusis and a three part motif "*damus te,*" the first note of which is ornamented. The large ties, omitting the ornamental notes, show the required alternation of two and three part motifs. The small ties also comprise two and three part groups. We must judge each note only by its position in the melodic phrase. The notes of the chief motifs and those of the subordinate motifs have structurally nothing to do with one another. The one, however, like the other, obeys in its limitations the general law of alternate two and three part motifs.

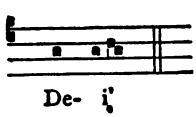
In this way it may occur that a single note is placed between two or three part groups. In relation to this single note the groups represent but other single notes of the chief motif. Indeed, a single note of this kind may, if it appears on the accented time of the motif, be of greater importance than a group. Thus, for instance, is the single note on the syllable *De* of the following example of greater moment than the following three part group on *i.* To what errors a neglect of subordinate motif may lead is shown in the same example. The word "*Dei*" has a single note and a three part group:



These four notes are connected neither with the preceding nor with the following notes—they stand by themselves. As, however, every motif in Plain Chant is either two or three part, these four notes, by mere mechanical counting, will appear as two two part motifs. In fact, some theorists want them sung like this:

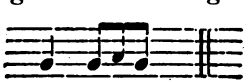


A rendering of this kind is utterly and entirely opposed to the laws of group formation. If the composer had such execution in mind, why did he not write:



If the groups are to stand for something definite, then they must not be distorted at liberty.*

Others, also ignorant of the difference between chief and subordinate motifs, want these and similar phrases sung in the following manner:



* We may quote no less an authority than St. Bernard in condemnation of such disintegration of groups, since he impressed upon the copyists of Chant books the necessity to reproduce exactly the note groups, because negligence upon this point would render the Chant indiscernible. (Quoted from Dom Pothier.)

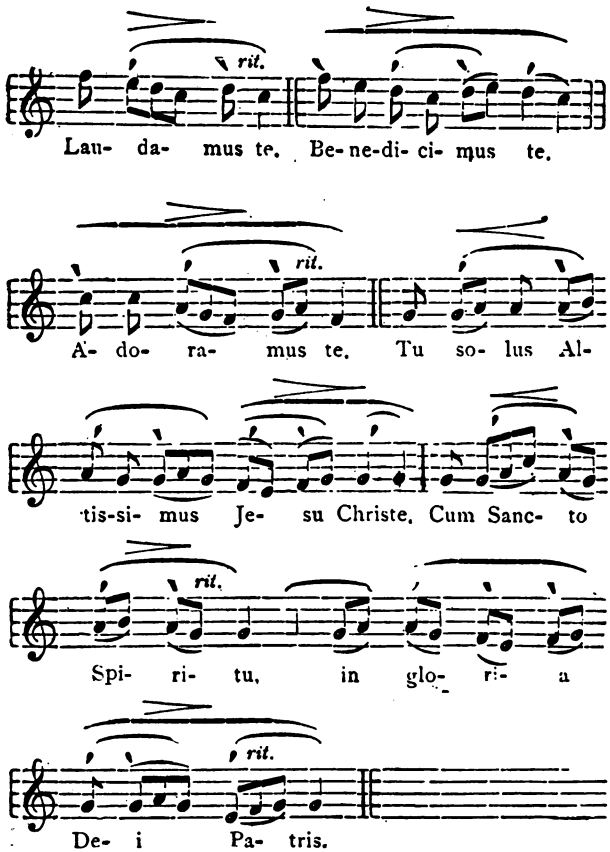
They would, therefore, lengthen the first note so that it would receive double the value of each of the group notes, and thus receive the character of a two part motif in the one note. These have evidently quite forgotten that a simple extension of a note does not change a motif. Who would say, for instance, that a two part motif, by slackening before a pause, is changed into a three part motif?

Even if it be granted that the lengthening of a single note makes of it a motif, we could not recommend the last quoted rendering, as it defines the duration of the notes too much. Choral notes have no mathematically measurable value, just as little as the syllables in the delivery of a recitation, though they are approximately similar. Now the cases in which single notes would have to be lengthened according to such practice are so numerous, that there could be no idea of an equal duration of Plain Chant notes. And for this reason we would not advise any one to view as whole motives such single notes that apparently do not fit in a phrase.

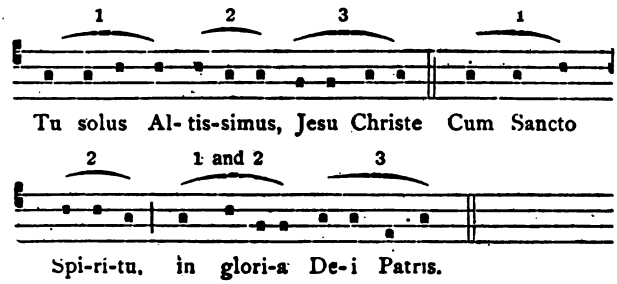
How simply, however, is this question solved by the principle of subordinate motifs. "*Dei*" is a two part motif, the last note of which is divided The *Torculus* on *i* is then nothing but the second part of the motif. Considered in itself it presents a complete three part motif. As such it has nothing to do with the syllable "*De.*" The word "*Deus*" has two accents, the chief accent upon "*De*" and a subordinate accent on the first note of the syllable "*us.*" The first one may be compared to the logic accent of a sentence, the other to an ordinary tonic accent inside the sentence. At any rate the word receives in florid chants the importance of a musical

sentence; the text syllable, on the other hand, that of a musical word.

According to this theory the result is the following rendering of our example:

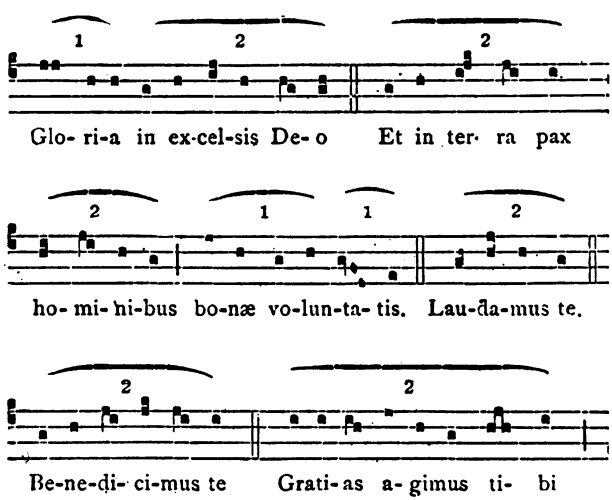


We must not overlook the beautiful melody that forms the basis of this florid Chant:



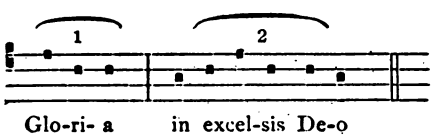
Second Grade.

Florid Chants of this grade offer frequently some little difficulty in finding the chief motifs. As, however, the knowledge of the same is absolutely necessary for a correct conception of the melody, we will give an analysis of a Chant of this grade. The

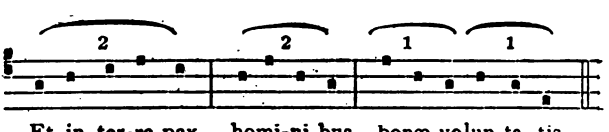


student will be shown the way how to treat similar melodies. As the example will show, the first note of a group may generally be accepted as a note of the chief motif, a rule which greatly facilitates the tracing of fundamental simple melodies, which are the basis even of the most florid Chants.

Our first task will be to find the melodic fundamental motifs. This florid melody is a variation of the motifs of the Intonation.

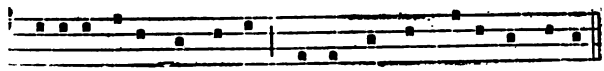


The following verse brings each motif twice.



The two subsequent verses are easily recognized as variations of the second motif. The last phrase offers an example of the great capabilities of trans-

formation possessed by Plain Chant motifs. It is a repetition of the second motif:

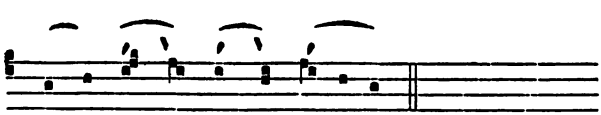


Gratias a-gi-mus ti-bi propter magnam glori-am tuam

Through this dissection we arrive at the general contour of the melody, which must not be torn asunder by the ornamental work. The chief accents, or, as it were, the logic accent of the melodic phrases, have thus been traced. They coincide, according to the laws of pure syllabic Chants, to which we reduced the florid melody, with the word accent of the text. A further task will be to determine also the melodic subordinate accents, or the accents of the subordinate motifs.

The Intonation offers no difficulty in this regard. Only the word "*Deo*" has two groups. The first corresponds to the accented, the second to the weak time. The note on the syllable "*De*" receives, therefore, a stronger accent than the one on "*o.*"

Et in terra pax hominibus consists of a two-syllable accent, two two-part and one three-part motifs. The first motif *terra* * is divided on its ac-



Et in ter- ra pax ho- mi- ni-bus

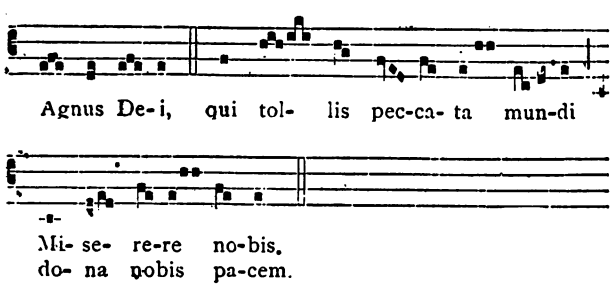
* Melodically this sentence has only two parts. This struggle between the melodic and the dynamic element of Chant produces often, as in this case, a fine fusion of the melodic parts.

cented as well as on its weak time. The note on the syllable "*ra*" receives, therefore, an accent, but this must remain subordinate to the accent of the *Scandicus* placed upon the syllable "*ter.*" Only thus can the relation of the two motifs be expressed. No rule can be given as to which of the syllables are given note groups, and which of them receive only a single note. Sometimes it is the accented syllable; at other times all the syllables, accented or unaccented. Then, again, it is an unaccented syllable on which groups are found. The Intonation offers an example of the first kind; *Glo*ria, *excel*sis, volun*ta*tis, *ti*bi, etc. Of the second kind we find: *terra,* (Bene) *dicimus, Deo.* The last kind, groups on unaccented syllables, we refer to: Grati*as,* propter mag*nam.*

There is, therefore, no preference of syllables in the ornamentation. It depends entirely on the composer's judgment. A fine proportion of the melody parts which he attempts is more easily felt than accounted for.

Third Grade.

As an example of this class of florid Chants we will quote an *Agnus Dei.*



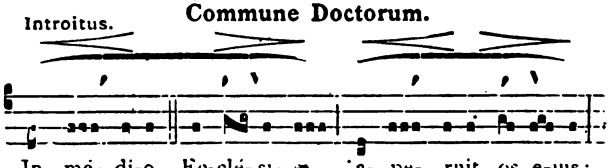
Here the contrast to the simple Chants of the first grade is already great. With few exceptions all syllables have note groups instead of single notes. The word *tollis,* indeed, has two groups upon its first syllable. How is this explained? As said above, in florid Chants, the syllable becomes a complete musical word, with accented and weak times. Now, as there are text words of two or three syllables, so there are, too, musical words, or phrases, which are composed of two or three notes. These naturally only receive one accent. On the other hand there are words containing more than four syllables. They have, then, as a rule, two accents: a weaker and a stronger one. Correspondingly there are also musical words of four or six syllables, or notes. *Tollis* offers an example of six notes syllable, and the syllable *mun*di, or mi*se*rere, are set to four syllable musical words.

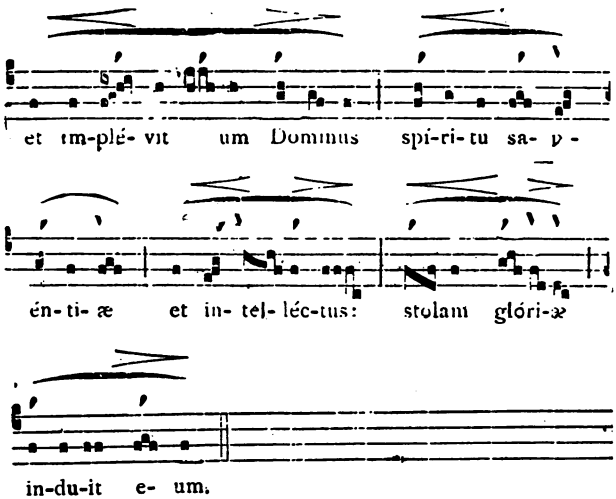
This, however, is not the only explanation. We have now in these Chants approached the melismatic melodies, wherefore we do not censure those who consider the note groups upon *tollis* and *mundi* as perfect *Neums* (such as we shall find in the following grade):

For practice in dissecting Chants, we give additionally some complete Chants:

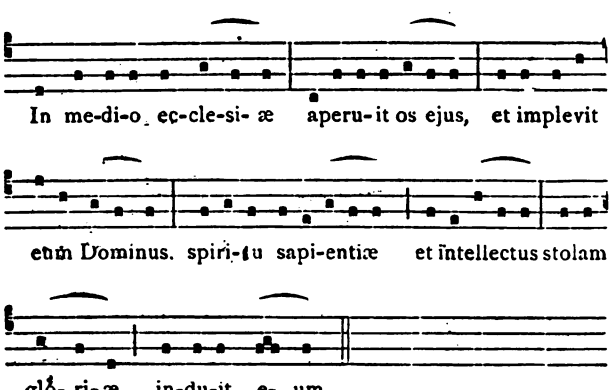
Commune Doctorum.

Introitus.





This Introit develops from one single motif, which rises in rich variation from the simplest form of the Intonation to the joyful *et implevit eum Dominus:*

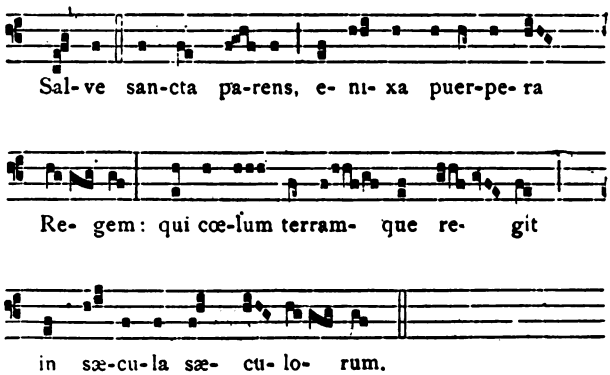


Observe also the melodic rhymes at the end of the melodic sentences, which are suppressed almost intentionally within the composition. In other instances, however, the musical rhyme contained in the chief motif will appear still more clearly in the subordinate motifs.

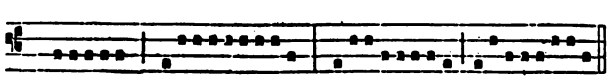
As example we give:

Salve Sancta Parens.

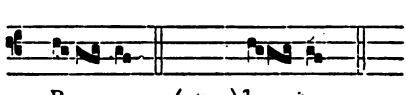
Introitus.



This melody again has its concluding rhymes in the chief motifs.



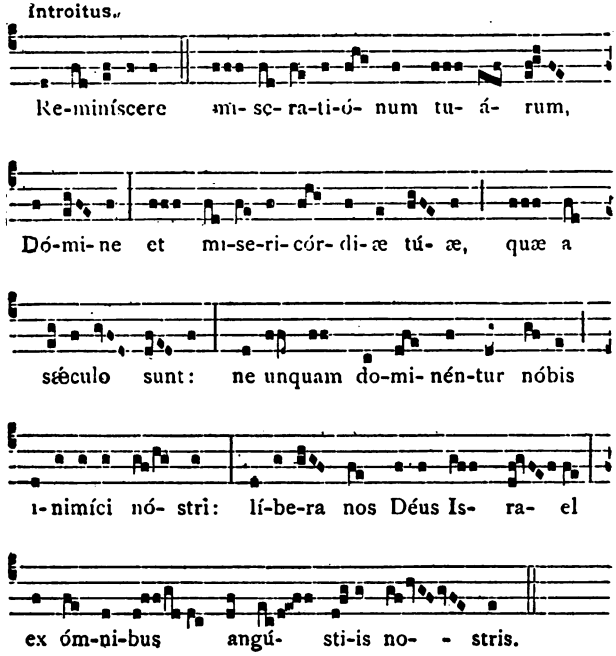
These concluding rhymes are expressed in the subordinate motifs in the following manner:



The syllables ter*ram* and *re*git offer occasion for a further remark. Up to this we have only met with musical words of not more than double accent: on these syllables we have musical words with one chief and two subordinate accents similar, as in the word: Dóminátiónibus. Quite evident, furthermore, is the thematic construction of this Chant, in the beginning of the melodic sentences as well as at the end. We conclude this part with the following melody, truly classical in every respect:

Dominica II. in Quadragesima.

Introitus.

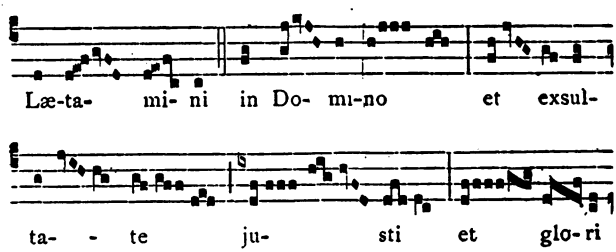


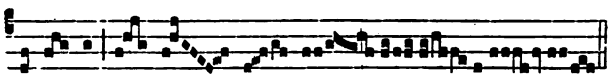
3. Very Florid, or Melismatic, Chants.

Melismatic or very florid Chants have been sometimes explained as Chants in which the melody develops itself freely and unmindful of the Chant text. This view has given cause for the erroneous idea that there were Chant melodies not dominated by the text. From what has already been said on this point the view is quite untenable, in simple and florid Chant pieces alike, and we do not hesitate to maintain that even in the florid graduals, alleluias, offertories, etc., the melody is at all times subject to the text. At first glance, of course, it seems true that the connection between melody and text in florid Chants appears to be a rather loose one. A closer observation, however, teaches us differently.

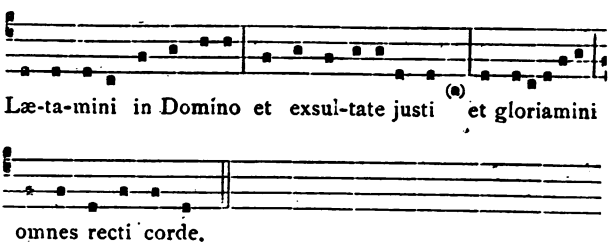
Let us examine the melody of a melismatic Chant, and we shall be confirmed in our theory. Here, too, as throughout all kinds of Chant, the melody is only the beautiful garment of the word. Again we will lead the student by means of examples to a correct perception and rendering of these melodies, and we will begin with Chants not of the most florid style, so that the construction of melismatic Chants may be more easily comprehended.

Our first example is the offertory of the feast of SS. Fabianus and Sebastianus.

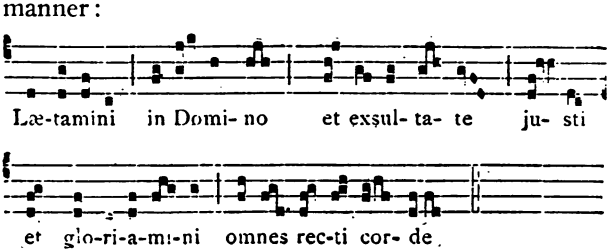




If we disregard the ornamentation of the various figures we can put down the following as fundamental form of this Chant:



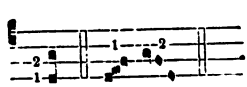
In florid Chants, as treated in our previous chapter, groups take the place of single notes; in melismatic Chants a number of groups, usually called Neums, are given to the syllable. As the groups grow out of the single notes, so do Neums grow out of single groups. Groups and Neums can be formed in no other way but by division of the single notes. Thus, for instance, the simple syllabic foundation cited above as the fundamental idea of florid melody of our example might be developed in the following manner:



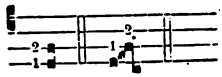
According to the laws governing florid Chants the text syllables assume the importance of musical words, i. e., they become complete motifs with weak and accented parts. Sometimes a text syllable thus receives one, two, or even three notes, and in that way becomes a one, two, or three syllable musical word, which is joined into the whole sentence (the complete text word), i. e., it is accented or weak corresponding to the fact as to whether the syllable itself is accented or not.

Now, however, we have a further division in the real neumatic Chant. The notes of the groups are once more divided into side groups. In this manner the chief groups, and with them the text syllables corresponding to them, receive the importance of musical sentences of any length. A single sentence may thus receive three accents, or six to nine notes. To discover the importance of the notes of this new division we must, first of all, examine the smallest motifs, and, after that, the position of the entire motif in the chief groups; finally the text syllable is to be compared with the other text syllables.

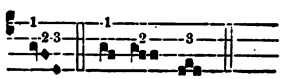
Let us take a few examples from the above offertory. By comparing the two simpler versions with the original we see how, for instance, the syllable *ta,* of *laeta*mini has, in the syllabic version, one single note; in the florid version, a group of notes, and in the original melismatic Chant, a combination of groups.



A similar development is observed in the following syllable *mi:*



As shown by the syllable "*no*" of *Domino,* it may happen that the two last notes of a group are subjected to a further division, while the first one remains unchanged. The three part group of the syllable "*te*" of *exsultate* is subdivided in all its members, not equally however. The chief note of the group is split into two part, the others into three part sub motifs.



The syllable "*ju,*" of the following word, shows the transition from simple melismatic style to the fuller forms. By further division of two groups on one syllable, there arise Neums (from 8 to 12, even to 18 notes), as in our case. The first group of the original Chant is, according to our theory, two part. It receives two subdivisions, a *Podatus,* and a three part *Strophicus.* The second group is divided in the same way. Its single notes correspond to a three part motif. The long neums on "*corde*" are explained in a similar manner.

What does this analysis prove?

1. That even the most florid Chants are formed according to the stated laws of the general form of Plain Chant.

2. That the melismatic Chants differ from florid Chants by the fact that text syllables no longer

form only a musical word, but become a musical thought, a musical sentence.

3. That the melody text is penetrated and dominated by the text, i. e., that the text indicates the logic importance of the various melodic parts.

Of greatest importance are the results thus obtained for the practical execution of Chants. The Chanter should properly emphasize the separate musical syllables, words, sentences, periods, and greater parts in his chanting, by a careful observation of the rules of pauses and accents. Every word must obtain its tonic accent, every sentence its logic accent, the periods the accent of the period. Where these accents are located will be seen by an analysis of the text.

Let us take, by way of example, the period *et exsultate justi.* It consists of two musical subperiods: *et exsultate—justi.* The two words, *exsultate* and *justi,* are of almost equal importance, hence the accent also should be of equal strength. There is a difference, on the other hand, in the *syllables* of *et exsultate,* and also in the two syllables of the word *justi.* Let us take up the syllables of *et exsultate:* the principal emphasis must be given to the syllable "*ta,*" because it has the principal accent. a weaker accent falls upon "*ex*"; the other syllables, "*et,*" "*sul,*" and "*te*" have no accents in simple syllabic Chant. Therefore, if they each receive, in the florid style, a group of notes, their accent must always remain subordinate to the accents of the syllables "*ex*" and "*ta.*" In fact, if the syllables "*te*" and "*et*" receive several accents, then these also must be distinguished from each other in regard to strength. A glance at the construction of

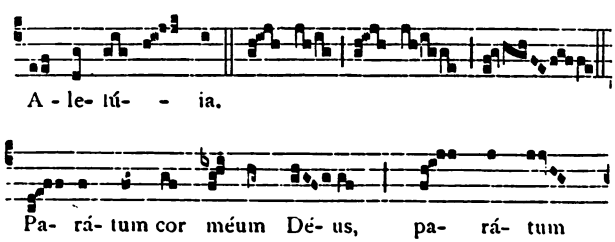
florid melody will show which of them will dominate.

The group of Neums, given to the accent note, always receive the chief accent; the others only receive subordinate accents.

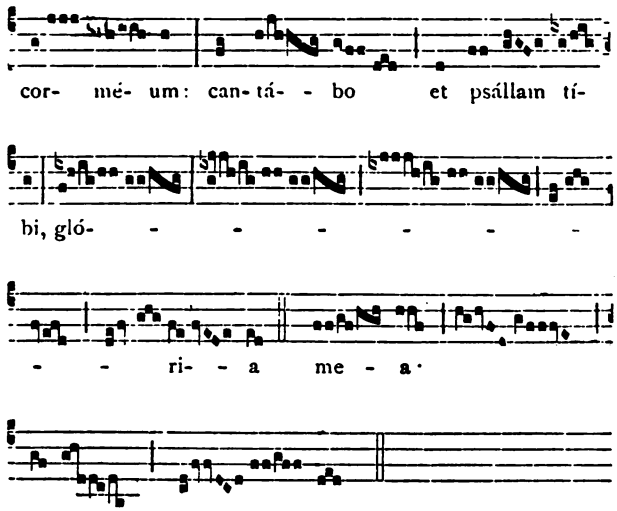
Practically, it may be stated to be the rule to mark well the word accents, so that the first precept for a correct and artistic execution of Plain Chant would ever be: "Sing as you speak."*

It remains to consider the rich Neums of the Allelùia verses and Graduals. Essentially they offer nothing new. The long rows of say thirty, or even more notes on one syllable are mostly only repetitions, or further variations of single Neums. As an example we quote an Alleluia:

Dominica XX. post Pentecostem.



* By this tenet we do not wish in any way to agree with those who calculate the value of a syllable by the number of notes which is given to it. The longer or shorter duration of a syllable is of no influence upon its musical treatment in Chant. The accent governs everything. Our tenet merely means: accentuate the words in Chant the same as you would in simple recitation.

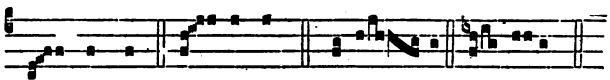


For practical chanting it should be observed that in these, as in all *Alleluia* verses, the *Alleluia* is intoned by the Precentor; then repeated by the Chorus, which adds the "*Jubilus.*" The verse *Paratum,* etc., is then sung * by the Precentor, and only at *mea* does the choir join again. After that the *Alleluia* and the *Jubilus* are repeated by the Chorus.

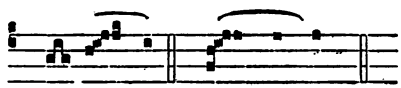
This Chant is composed of quite different parts. The *Alleluia* is hardly different from the melismatic Chants already considered. So also will we understand without difficulty the versical: *Paratum,* etc., in its artful form. But we have not yet encountered note phrases as given to the *Jubilus* or the words "*gloria*" or "*mea.*" We may pass over the simpler parts of the melody and give attention to the

* This is the name of the long final affixed to the alleluia, no text being given to the same.

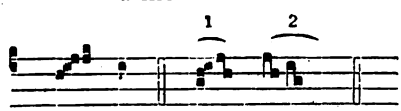
imitations contained in the beginning of the single sentences:



With this retention of the same motif the Chanter points permanently back to the *Alleluia* from which this motif is taken.

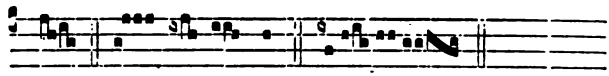


The same motif is the basis of the *Jubilus*. An examination will show the relationship of its three parts among each other. The second is an exact repetition of the first with the addition of a *Clivis*. The third is a transposition with an alteration as a conclusion. From where, however, is the first motif taken? It is nothing but a further development of the *Alleluia* motif:

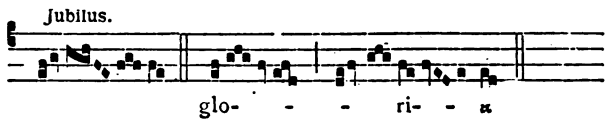


The first half, marked 1, is an almost exact repetition of the ' *leit motif,*" if we may call it so. The second half consists of a double (in the second part triple) repetition of the last member of the motif, the descending minor third. Thus the florid *Jubilus* flows forth from the *Alleluia* motif, and resounds again and again in the following verse. Quite similar conditions are found in the magnificent melody on the word "*gloria.*" It proceeds from the final

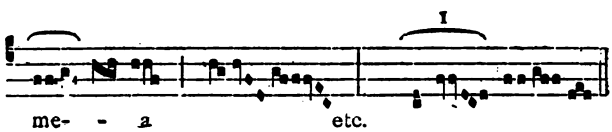
motif of the first division of the melody, which in itself is a variation of the second half of the *Jubilus* motif. Compare:



After a double repetition of the same sentence the melody returns in the fourth sentence again to the motif of the *Jubilus* in its third form. This also is repeated:



The melody of the word "*mea*" has the same source as that of "*gloria.*" After a short introduction, of four notes, begins the peculiar, gradually downward bound movement of the second half of the *Jubilus* motif, which returns in various forms, until, in the last sentence, it goes back once more to the first motif of the *Jubilus* and concludes with a musical rhyme on the word "*cantabo.*"



Thus the entire composition has its basis and origin in the simple and dignified *Alleluia,* and in its variety and unity it puts to shame many modern musical works of art.

Most effectively, however, it defends Plain Chant against the reproach that in it there are no high forms of art. On the contrary, it may well serve as a model to our modern composers, and demonstrate to them how they may create great things with simple means. We should exceed the limits of this Method if we were to enter further upon the theory of Plain Chant. We believe that the student who has faithfully followed our instruction and who has diligently studied our analyses, who has given untiring scrutiny to our examples and has looked for other examples in the liturgical books, is now qualified to analyze the melodies of Plain Chant and to enter into their meaning.

Above all, however, the student will have been enabled by our instructions to sing Plain Chant melodies with correctness and understanding, in an impressive and effective manner, which, after all, has been the chief aim of this work. We shall feel fully rewarded if it contributes to some extent to the rehabilitation of our Church's own, beautiful music.

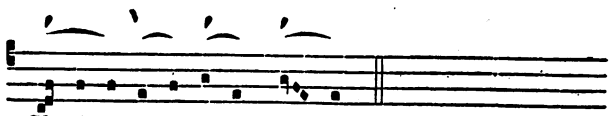
The additional demonstrations offered in the here following appendix will be of some practical value.

APPENDIX.

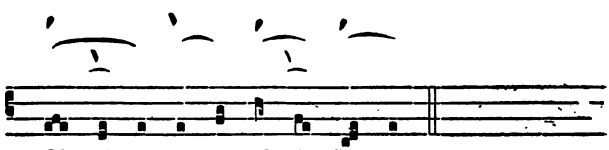
For the practice of singing Plain Chant we add the following frequently occurring melodies:

I. GLORIA.

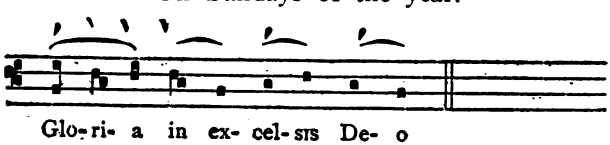
On feast days.



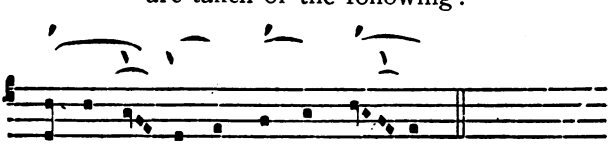
On feasts of B. V. M.



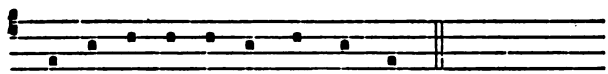
On Sundays of the year.



On semi-double feasts, either the preceding melodies are taken or the following:

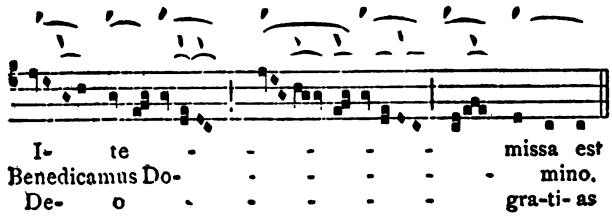


On simplex feasts.

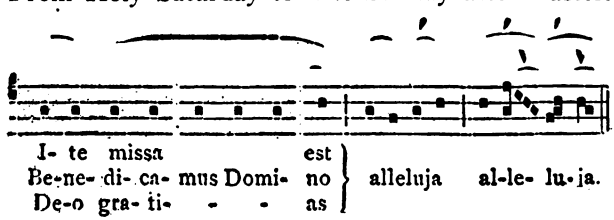


II. Ite Missa est.

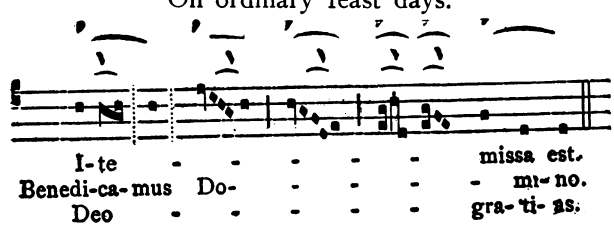
On high festivals.



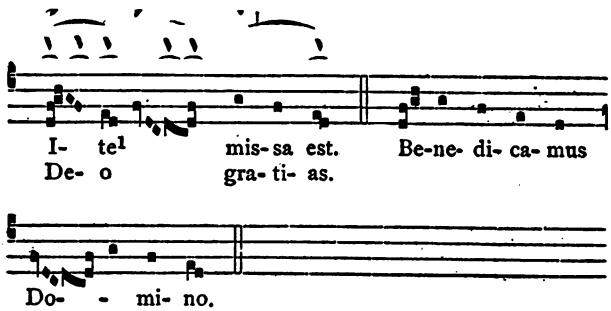
From Holy Saturday to first Sunday after Easter.



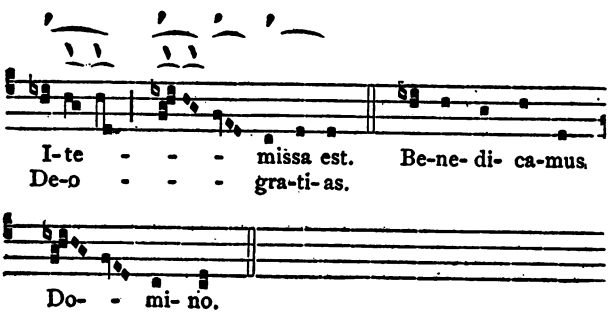
On ordinary feast days.



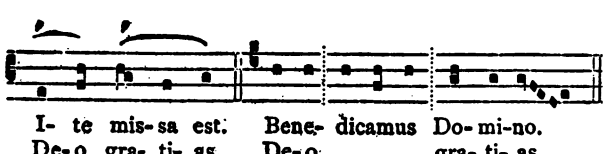
On feasts of B. V. M.



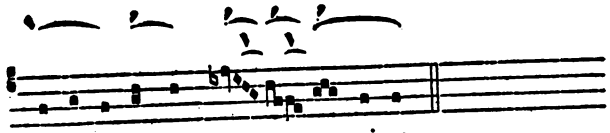
On the Sundays of the year.

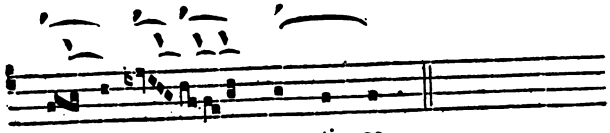


On simplex feasts and feria days.

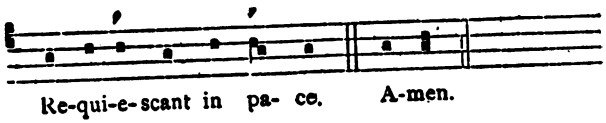


On Sundays of Advent and Lent.





In Masses for the dead.



[redacted]

[redacted]