

CAECILIA

A Review of Catholic Church Music



The Choral Masses of Jean Langlais . Seth Bingham

VOLUME 86, NO. 2

SUMMER, 1959

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CAECILIA

A Quarterly Review devoted to the liturgical music apostolate.

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Managing Editor Norbert Letter

Library Ferenc Denes

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Editorial and Business Address: Box 1012, Omaha 1, Nebraska

EDITORIALS

Matters of Policy

We must render an account to Caesar. It is a matter of deep regret that *Caecilia* is two issues in arrears. As we have already told very many distressed subscribers, our own distress was simply fiscal, and this is about as un-simple as things can get. Let us hasten to assure you that Caesar will be taken care of, and that the appearance of the current issue is initial guarantee. Because of Postal Regulations, this issue must be listed as No. 2 (summer) of Volume 86. There will appear, during the remainder of 1959, the Fall and Winter issues. No. 1, Vol. 86 will be mailed under other arrangements, and this will largely be comprised of the Society of Saint *Caecilia*'s Recommended List of Church Music.

Two and one-half years ago, it was thought, because of an especially generous arrangement with Mr. Arthur Reilly, that the magazine could be sustained on a subscription basis. For the present we offer only several policy changes, partly because of the editor's miscalculation at that time, and partly because of rising costs: First, although the number of paid subscriptions did increase substantially, we have found that the two year subscription for \$5.00 was too generous an offer, and that the number of agency subscriptions for which *Caecilia* was receiving \$2.50 and less was too great. We were practically back at the old subscription rate. Hence while we do not propose another rate increase, we shall in the future accept only \$3.00 per annum subscriptions. In the case of subscription agencies, which admittedly perform a service, the cost of the service will have to be borne by the subscriber. The magazine cannot afford this service. The likelihood is then, that subscriptions through agencies will run in the neighborhood of \$3.50. I think no one can expect us to print at a loss. Secondly, we shall eat a little crow and charge for acceptable advertising. Finally, during the coming months we will conduct a sustained subscription drive. Your help in all three areas will be much appreciated. We are grateful for such help as you have given in the past—mutual help, really, which has abetted points of view which we deem must not be allowed to die. There remains a duty to thank, in particular, Roger Wagner and the Roger Wagner Chorale, The Boys Town Choir, and a supporter who desires anonymity.

Oh, Bash the Choirs!

You may remember that Caecilia, editorially, received last fall's "New Instruction" with some misgiving—not indeed because of the content of the instruction, but because of the un-hatched dispositions of so many who, it seemed to us, would be sure to read only their own notions into it. Events have in some ways given substance to our fears. For a long time now, liturgical dust-throwers have been crying, in effect, "Let's get rid of these ridiculous choirs and all stand up and holler!" No papal directive ever said this, but scores of underlings have. One may submit, with little fear, that you bash the choirs and you bash whatever chance there is (it grows smaller) of rescuing the music of the church. One may submit that you bash the choir and you bash whatever chance you really have of congregational singing. Even the *Motu Proprio* had effects which one might classify with the indirect voluntary. Well meaning attempts by professionals were scuttled in favor of amateurish attempts to sing all of the chant. When the chant became significantly complicated, adults were scuttled for children's choirs, which were not, and are not now, intended or prepared to reach musical adulthood. Now the chant is in the process of being scuttled by things like the highly over-rated Gelineau Psalms.

Anyway, the papal documents have always welcomed and encouraged professional musicians. Witness Pope Pius XII in *Musicae Sacrae Disciplina*:

. . . the artist who is firm in his faith and leads a life worthy of a Christian, who is motivated by the love of God and reverently uses the powers the Creator has given him, expresses and manifests the truths he holds and the piety he possesses so skillfully, beautifully and pleasingly in colors and lines or sounds and harmonies, that this sacred labor of art is an act of worship and religion for him. It also effectively arouses and inspires people to profess the faith and cultivate piety.

The Church has always honored and always will honor this kind of artist. It opens wide the door of its temples to them because what these people contribute through their art and industry is a welcome and important help to the Church in carrying out its apostolic ministry more effectively.

Or, passim, the New Instruction:

There are churches which, of their nature, require that the sacred liturgy together with sacred music be carried out

with special beauty and splendor; such are the larger parish churches; collegiate, cathedral, or abbatial churches; churches of major religious houses; major shrines. Persons attached to such churches—clerics, ministers, and musicians—must strive with all care and attention to become able and ready to perform the sacred chant and liturgical functions perfectly.

Ancient compositions of sacred polyphony, which are still buried in archives, should be diligently sought out, and, if necessary, steps should be taken for their fitting preservation. Let experts tend to their publication either in critical editions or in adaptations for liturgical use.

Who is to sing the things that scholars find? There is precious little interest in the professional Catholic Church Musician, who many decades before the liturgical enlightenment, was responsible for such decency in the solemn worship of the Church as there was. We now hear about self styled "experts". And one is reminded of Chesterton's remark that the world is ruined by the ignorance of experts.

To face the question: there are indeed ridiculous choirs, and more than once, in well-known churches of Europe, where one had expected more, I have with real anguish placed my head in my hands and asked: "Is all of this really worth defending?" But even more ridiculous are the situations where the choir has been removed and congregations and children are asked to lift themselves by their boot straps. One tires, with an overwhelming tiredness, of hearing well-meaning souls say: "Now the important thing is not to worry about how we sound when we sing—remember what Msgr. so and so said" . . . when the good Msgr.'s congregational Mass is a mess and a mockery of the singing splendor of the liturgy. It is high time that we define music and singing and stop calling it by other names. The writer made a not too scientific survey when he was preparing his congregation for the Holy Week Services last Spring. (These, by the way, have been carried out in their entirety since permission was first given by Rome.) He found particularly that more people could sing a tune than could match a tone. He found, for example, that, while 36 out of 51 could sing a very simple tune in a key of the subject's choice, only 26 of 51 could sing the tune in a given key. The result could well be described as congregational, but hardly as singing. Still, in the area of responses, litanies, and hymns it is still possible to manage something robust and ringing (discount cork ceilings and other architectural gobbledegooks)—but only because possibly 300 of 500 tested were under some form of fairly intensive musical training. Trouble is, we have always sought the easy, not

to say the cheap way out, and after fifty years we have arrived nowhere. It will be interesting to hear what the Liturgists (at Notre Dame) and the Educators (at Purchase, N. Y.) come up with.

By Products

We would not hesitate to recommend two recent hymnals—the *New St. Basil Hymnal* (Willis Co., Cincinnati), and the *Parish Hymnal* (Gregorian Institute). The former particularly because so many people are likely to get fooled. We are sincere in this recommendation, but we remember the hymnal of our youth—Fr. Bonvin's *Psallite*, which carried Mass Prayers in the back. We have passed through the high tide of the American Liturgical Movement, when gratefully, we received the prayers of the Missal, and we have witnessed the recent publication of a diocesan manual in which both the hymns and the prayers are "original!". I should not care to review the latter, and when one considers the cycle we have gone through, it would appear that Pere Bonvin was not far off. By the way, his final commitment in the matter of chant was to Dom Jeannin, and he published several masses according to Jeannin's mensuralistic principles through Associated Music Publishers, New York.

OUR CONTRIBUTORS

While Father Murray's article has been available for some months to readers of the *Downside Review*, he had, as usual, sent proofs of the original. Had *Caecilia* been on schedule, American readers would have had early access to it. Our regret does not lessen our obligation to Dom Gregory. . . . Dr. Ferdinand Davis is a teacher in New York City. . . . Seth Bingham, Mus. D., F.A.G.O., is well known as both organist and composer. He is in residence at Columbia University, and is on the Council of the American Guild of Organists. It was especially gracious of him to think of *Caecilia* when writing on Langlais. . . . In the past several months two more Langlais compositions have appeared. *Praise the Lord*, (Psalm 150) for three male voices and organ, published by McLaughlin & Reilly, and *Missa Misericordiae Domini* (STB), published by the Gregorian Institute. The Mass was premiered at Boys Town two months ago.

THE AMERICAN WAY, OR HOW NOT TO TEACH MUSIC

Instruction in the essentials of musical composition in this country got off to a bad start and has been in trouble ever since. How and why this came about is as improbable a tale as any in the annals of pedagogy. It all began with a man of startling obscurity named Immanuel Gottlob Friedrich Faisst or Faiszt: not even Grove's Musical Dictionary is sure of the spelling of his name.

Faisst was born in Esslingen, Germany, in 1823. At the age of seventeen he left the seminary at Tubingen, where he had been studying theology, in order to devote himself to music. In 1844 he went to Berlin and showed what he had composed to Mendelssohn, who advised him to study by himself rather than to get a teacher. This astounding advice from so stern a disciplinarian as Mendelssohn could only have been meant as a kindly way of discouraging him. Faisst, however, persevered, moved to Stuttgart where he founded an organ school, and, in 1857, was prominent in the establishment of the Stuttgart Conservatory, of which he was soon appointed manager. His compositions have long since been ignored, and he, too, would have been utterly forgotten had it not been for one of his pupils. That pupil was Percy Goetschius, an American.

Like many of his compatriots in the second half of the 19th century, Goetschius was stirred by a desire for a musical education. None was available in America, and Germany, "the land of music," appeared to him as to so many others the only place to go. Goetschius had started out to be a civil engineer, but he abandoned that career at the age of twenty, betook himself to Germany, and, in 1873, enrolled at the Stuttgart Conservatory. There he studied under Faisst, his only teacher in "theory", that essential training in writing music which ought to be called "grammar". Thus, Faisst, the self-taught theoretician, transmitted his home-made theories and practises to his American pupil. There is no evidence that either Faisst or Goetschius had the slightest knowledge of how music had been taught for the past two hundred years. They were completely outside the main stream of musical instruction. What furthered mightily their ignorance was the decline of the great German conservatories at that time.

No detailed record is available for all of them, but we are fortunate in having a description of the Leipzig Conservatory in 1877. This had once been the greatest conservatory in Germany. Here, in brief, is the sad state to which it had fallen, described in the memoirs of the distinguished English composer, Dame Ethel Smyth:

At the time I signed on as a pupil of the (Leipzig) Conservatorium, that institution was merely trading on its Mendelssohnian reputation, though of course we in England did not know that . . . The real fountain of the universal slackness was of course the then Director, an old friend (?) of Mendelssohn's, who had reached the age when, in some natures, thoughts of duty cease from troubling . . .

The three masters I had to do with were Reinecke, conductor of the Gewandhaus concerts, for composition; Jadassohn, a well-known writer of canons for counterpoint and theory generally; and Maas for piano. The lessons with Reinecke were rather a farce . . . Jadassohn's classes were at least amusing, but equally farcical as instruction . . .

The technical details need not concern us; the fact was that the Conservatory had degenerated. Moreover, a new and overwhelming factor then contributed to the apparent justification of Faisst's ignorance of classical instruction: the influence of Richard Wagner. For, had he not been self-taught? And was not Wagner's music the Music of the Future? It was all so convincing. "Why bother with outmoded classicism?" was the query. "Instruction should be based on living music!" was the cry.

To all this another, more saddening note was added: Brahms was said to have remarked, "My classical training did me no good; I had to start all over at the beginning." Whatever the circumstances which gave rise to this remark, if he made it, he could not have seriously meant he was against classical training. I would not mention it here were it not that a few years ago the then Chairman of the Music Department at an important Eastern University seriously quoted it to me as an argument against the Classic method. Whatever Brahms may have said, the fact is that not only many other statements but the whole body of his works testify to his devotion to the training and traditions of the classicists.

Nevertheless, we must not ignore even such a misunderstanding, since it may have confirmed Faisst and therefore Goetschius in the theories they were working on. By 1876, Goetschius was teaching "theory" classes at Stuttgart, and there, in 1882, he brought out his first text-book. This was published in New York in 1889, and by 1913 had gone through fourteen editions. His other text-books followed every couple of years from 1892 to 1910. Their influence was enormous; they were the first text-books written by an American to be published in America. Moreover, there was not then as there is not now, a single text-book in English on the classical method.

Meanwhile, Americans kept going to Germany, and like Dame Ethel Smyth, they did not know that they were not getting what they went for, that is, the instruction that nurtured Bach and Handel and Haydn and Mozart and Beethoven and Schumann and Mendelssohn and Brahms and every composer of the first rank you can name except Wagner and Moussorgsky, who were self-taught. And these Americans went home and used Goetschius' text-books for their pupils, as no others were available. Thus was formed the tradition of teaching which became standard in America.

What was Goetschius' teaching? Avoiding technical details, I would describe it as a combination of pseudo-scientific analysis, statistics, and hope. Its chief trait is obscurity. I quote from Goetschius' *Elementary Counterpoint*, Chapter I, paragraphs 1-4. Remember, these are the *first* paragraphs of the *first* chapter of a book designed for *beginners*. Here they are:

1. Counterpoint is associated melodies. In good counterpoint, the association is, in a general sense, harmonious—that is, reasonably accordant, and each melody is good, by itself.
2. Probably the latter condition is the most important. The first consideration, for the beginner, is the correctness of each separate melodic line, independently of the other, or others. Each line played or sung *alone*, must produce a satisfactory melodic impression.
3. Therefore, the first point to be mastered by the student of harmony, or counterpoint, is the fundamental principle of good melodic movement. He must acquire the ability to judge the quality of good melodic line, and to avoid any tone-progression which is unnatural,—that is, which violates the natural conditions of Melody (smooth, rational, congruous, well-balanced and interesting tone-succession).
4. Should the student harbor any doubt of the existence of the laws that govern Melody, or of the possibility of distinguishing good melodies from inferior ones with scientific accuracy, let him compare the following:—

I have read the above paragraphs many times, and it appears to me that they mean that the *first* thing to be mastered by a *beginner* is how to write a good melody, and that the beginner can be *scientifically* taught how to do it. I can only assure the reader that such can not be taught either *scientifically* or any other way. If we could teach or learn how to write a good melody, we would all be Mozarts, and could turn out Mozarts by the dozen.

All that Goetschius has done is to compound the obscure with the impossible.

Naturally, there have been rebels against his methods. But they did not arise until the teachings of Goetschius and his followers had been embedded in almost every Music Department and Music Conservatory in this country. And, when the rebels did arise, what were they in favor of? They didn't know. They sensed that Goetschius' method couldn't be right; it didn't work; it never has worked; but they thought it was the Classic method of instruction. They were not, and even now many are not aware that, outside of Germany, on the Continent, the true method of instruction has continued to be given as it has for centuries. In Italy and France it was and still is possible to learn the basic techniques that nourished Bach and Mozart and Beethoven, and, in our time, Debussy, Ravel and Stravinsky, among many others.

In this connection, I would like to interject an autobiographical note. I was a pupil of Louis Vierne, the late organist of Notre Dame de Paris. He was a pupil of César Franck, who was a pupil of Anton Reicha, who was an intimate friend of Beethoven, and whose uncle and teacher, Joseph Reicha, was well and favorably known to Leopold Mozart, Wolfgang's father. This company seems nearer the heart of music than Faisst or Goetschius.

From those rebels against Goetschius who, unaware of the Classic method, did not know where to turn, have come secondary aberrations of music pedagogy. All are devoid of either historical or practical validity. However different they may seem, they all have two characteristics in common: minimal formal training and an analytic approach. Against them all it must be said that teaching music without formal training is like trying to teach writing poetry in a foreign language without knowing its grammar; and emphasis on analysis without adequate preliminary training can only end in vain attempts to claw the music out of the notes. When teachers "go directly to the works of the master", as this is called, they are not aware that the key to understanding and to doing lies not in what the master wrote, but in what he was taught. As Johann Sebastian Bach said: "He who has done what I have done can do what I can do." In other words, skill is developed by training. If one first learns what the composer was taught, and follows the same course that he did, then it becomes simple and logical to understand in his works how he used his technical skills, how he developed them, or how he ignored them. But to attempt to derive the skills from the works is to put the cart before the horse. Thus,

American methods largely consist of attempts to teach the unteachable, while what can be taught is ignored.

What is the Classic method? Simplifying more, probably, than I should, it consists in the practise of exercises in harmony and counterpoint and, as the essential summation of the course, the writing of fugues. All work is done in vocal style on four staves. (This is known as "open score" as against the two stave "closed score" of the piano). These basic subjects have so been integrated in the past two hundred and fifty years that it is possible to take the student from the very beginning through the most complicated fugal writing with logic and consistency. The purpose of the training is liberation and understanding, to give the student full freedom in the language in which he intends to express his ideas, and by following the training his illustrious predecessors received, to give a true insight into their works.

Let me, in conclusion, illustrate with an anecdote: Not long ago a colleague of mine attended one of those recitals of contemporary music at which composers invite questions about their compositions and themselves. My colleague asked each the same question: Had he ever heard of André Gédalge whose celebrated *Treatise on the Scholastic Fugue* has for many years been the standard work in France and Italy, though no English translation has ever been published? One admitted having heard of Gédalge; the other was unaware that such a person existed. As my colleague remarked, this ignorance accounted for a great deal; they did not understand how music is put together and they didn't know how to find out. They thought they had been taught all there was to know, whereas they had learned little of value. Neither had learned the great truth that Robert Schumann so succinctly expressed: "All musical composition partakes of the nature of fugue." Or, as a contemporary composer, the late Alban Berg told students of composition: "Write fugues."

Ferdinand Davis

A GEM FROM FLANDERS

Archives Sonores De La Musique Sacree

PHILIPP DE MONTE: *Missa secunda sine nomine*

Cathedral Choir of Saint Rombaut, Malines, Belgium

Canon J. Vyverman, Director

Flor Peeters, Organ

Lumen Ams 5, Paris

Lumen wisely went to St. Rombaut's in Malines to record this magnificent work of Philipp De Monte. Because De Monte belongs to Malines (not to Mons, as some thought) the city has taken him to its heart and this spirit, and a kind of devotion, are evident in the recording itself. The *Missa secunda sine nomine* was edited by the late Julius Van Nuffel, director of the Lemmens Institute, and the Cathedral Choir of St. Rombaut is conducted by Canon J. Vyverman, his successor in that post. The recording is ingenuously programmed by the inclusion of the proper chant for the Feast of Sts. Philip and James, sung by the Mechelen Seminarists, and several Flemish organ pieces played by another distinguished Fleming, Flor Peeters. This represents the combined music forces of the Metropolitan Cathedral of Malines. The choir is an excellent one, designed to suit the needs of the Cathedral, and therefore quite large—some 90-100 boys—and a corresponding corps of men's voices. The balance is unusually fine, avoiding that dichotomy (often present in men's and boys' choirs) which results either from the use of near-operatic males, or a yen for show-off treble supremacy. Canon Vyverman's choral techniques are geared to the large cathedral too, and the resultant inflections, intensities and masses of sound come off with a thoroughly remarkable degree of nuance and clarity. The boy altos tend to occasional stridency, but nothing approaching the too common stridency of counter tenors. Anyway it is not always possible to judge tonal matters with complete objectivity. Timbres unpleasing to some, sometimes provide enrichment for others. The chant is sung from the Mechelen Graduale and is a fine example of Gregorian artistry which is not of the neo-Solesmes persuasion. If one should wonder about certain tempi, he must again remember the locale of the recording. There is no need to elaborate upon the fine playing of Flor Peeters. One only regrets a little that the restoration of the great organ at Mechelen had not been completed before the recording. The platter is first class. It presents something of the soul of Flemish Mastery, and is, for this writer, the religious record of the year.

Francis Schmitt

CHAPTER XV

OFFICES IN METRICAL FORM

In spite of their overwhelming number, the Sequences and Tropes were really only an external decoration to the Liturgy of the Middle Ages, which affected its structure and nature but slightly. The reforms of the Cistercians and Dominicans affected the liturgical chant also, only to a smaller extent, far less in fact than has generally been supposed, and the liturgical work of the Franciscans entailed no change in the music. Thus the history of the liturgical chant ran its course uninterruptedly till the end of the Middle Ages. This is true especially of the chants of the Mass. The elements common to all MSS. which formed the contents of the Gregorian Antiphoner of the Mass underwent only a few unimportant alterations. Some feasts disappeared and some others were added; the melodies however of the former were not lost, but were retained in use, and in fact often served for the texts of the new Masses. The medieval history of the Chant of the Mass reveals a careful preservation of the precious heritage; the pre-Tridentine MSS. and printed books alike are in their contents practically identical with the oldest monuments of the Chant of the Mass from the 8th century onwards.

It is somewhat different with the Office. The music of the Nocturns as well as of the Day Hours at first exhibits the same tendency which governed the chant of the Mass in the Middle Ages, viz. the preservation of the primitive melodies unchanged. From the 10th century onwards we see a new departure, diametrically opposed to the earlier one. The new plan was, not to suppress the old Office-chants and replace them by new ones, nor merely to reform them,—such an idea was unknown throughout the Middle Ages—but only to abandon the primitive rule with regard to the new local Offices, (which became more and more numerous as time went on), and with the new texts to supply new melodies also. Each church naturally wished for beautiful Offices of its own saints and patrons; they could hardly be contented with the simple form in which the same feast was celebrated in other churches. Consequently there are a great number of Offices compiled and set to music from the 10th century onwards, which are of so peculiar a character as to make that date the starting point of a new era in the composition of medieval Offices. The melodic peculiarity of the new movement will be described later. So far as the text is concerned, most of the Offices belong to the class of the *Offices in verse*.

The starting-point and the rallying-point of all liturgical chant, both in ancient Christian times and in the Middle Ages, are the psalms and the other lyrical parts of Holy Scripture, *i. e.* texts in the form of prose. The ancient forms of the liturgical chant are adapted to them and presuppose them; had the founders of the ecclesiastical chant been confronted with metrical texts the music would have had quite a different development. The Hymns could not appropriate the older chant-forms: as little could the Sequences and Tropes; they created their own melodic ways of expression, suited to their own peculiarities. But when into the framework meant for prose texts there were inserted pieces in metrical forms, it was in no way an organic development, and the basis of the whole ecclesiastical chant might have been thereby placed in jeopardy. Happily the music acted as the preserver of the old venerable forms: the composers of the new offices, as a rule at least, treated their texts as prose, and in a different way from the Hymns and Sequences. Thus the structure of the Office-chant remained intact, in its main supports at least, although the new texts did not leave the musical forms quite unmodified. ¹

¹ On metrical pieces in the Mass-chant *cf.* above, pp. 61 and 68. Clemens Blume has discovered in a Vatican MS. of the 15th century (*Cod. Vat.* 1205) a metrical Mass of S. Achatio (*Liturg. Reimofficien des Mittelalters*, 5th series, p. 18) which is a curiosity, and is appended here:

Introitus.

Congaudentes laudent gentes
agmina nobilia,
militum crucifixorum
sancta dena milia,
per quos Deus mundo praestat
dona mirabilia.

Graduale.

Qui honorant crucifixos
cum pura instantia,
dena milia sunt semper
pro illis orantia.
Nunquam sinunt illos mori
sine poenitentia,
namque Deus donat illis
altum privilegium,
vincla solvens peccatorum
decenorum milium.

- ☩. Speciales horum servi
cum de mundo transeunt,
dena milia crucifixi
concurrentes veniunt,
Transeuntes adiuvando
precibus communiunt.
☩. Si poenarum loco dentur
et non aeternalium,

habent martyrum per preces
decenorum milium
Indulgentiam dierum
sic denorum milium.

Alleluia.

Sancta quippe mater tota
praedicet ecclesia,
quod per merita sanctorum
Deus dat auxilia,
poenitentibus confessis
donat indulgentiam.

Offertorium.

Cessent ergo malignantes
neque per invidiam
detrahendo molestare
martyrum potentiam,
ne in fine sint damnati
per Dei sententiam.

Communio.

Gloria sit crucifixo,
honor, jubilatio,
qui est rex crucifixorum,
vita, consolatio,
quos amavit, coronavit
in coeli palatio.

One can imagine the sort of music that would have to be provided in the various

In order to sketch the development of the new movement in its main outlines (more is not possible at present), it is advisable to examine some MSS. of Offices of different dates. ¹

The chants of the S. Gall Antiphoner (*Cod.* 390-1, the MS. of Hartker), composed in poetical form, may be divided into two groups. The starting-point of the whole movement is to be seen in pieces whose text was supplied by hymns already in liturgical use. Such is the 3rd stanza of the Christmas hymn *A solis ortus cardine—Castae parentis viscera*, which on p. 48 appears as the Verse of the R̄. *Gratulamini mihi omnes*, and on p. 118 as the Verse of the R̄. *Videte miraculum*; also the 4th stanza of the same hymn, *Domus pudici pectoris*, which on p. 49 is the Verse of the R̄. *Confirmatum est*; also, on the feast of the Exaltation of the Holy Cross, (p. 255) the R̄. *Dulce lignum, dulces clavos* with its V̄. *Crux fidelis*, taken from the Passion hymn *Pange lingua gloriosi praelium certaminis*. The introduction of these pieces into the Office may go back to the time when hymns were introduced into the Liturgy: in that case the germs of the poetical Office reach back very far; only the R̄. *Dulce lignum* cannot be older than the 7th century, in which the above-mentioned feast was introduced at Rome. ²

Texts must be regarded as later which are drawn from poetry not used liturgically, or were composed on purpose for a particular feast. To these belong the Lauds Antiphon of Christmas, *Genuit puerpera regem* (p. 50) the source of which is the *Carmen paschale* of Sedulius (Book II, vv. 63 foll). As the stanzas of the hymn *A solis ortus* appear only as Respond-verses, and are thus connected with prose texts, the Antiphon before mentioned, which does not follow its original word for word, has rather lost its metrical character, especially in the second half. ³ On the

liturgical styles to suit a text of this sort. Dreves has found a similar Mass *De Immaculata Conceptione* in a Viennese MS. (cf. Preface to vol. 26 of the *Analecta Hymnica*). No proof is needed that works of this sort belong to the period of liturgical degeneracy.

¹ Offices in poetical form are published in the *Analecta hymnica medii aevi* of Dreves, and later also of Blume, vols. 5, 13, 18 and 24-28. For their history cf. the prefaces of the volumes mentioned, also Blume in *Poesie des Kirchlichen Stundengebetes in Mittelalter*, in the *Stimmen aus Maria Laach*, 1898, pp. 132 foll. The material is not exhausted by the publications of the *Analecta hymnica*. The above-mentioned Offices of the Paris MS. for example have not as yet been published.

² Duchesne, *Christian Worship*, 263.

³ The original runs (*Patr. Lat.* xix, 599): 'Enixa puerpera regem, Qui coelum terramque tenet per saecula, cuius Numen et aeterno complectens omnia gyro Imperium

other hand the original form is kept by the *Ry*. *Continet in gremio* with its Verse *Maternis vehitur* (p. 49),¹ the similar Antiphon on p. 54, the Interrogation *Quid regina poli faciat nunc, dissere nobis* with the response *Nunc puerum Christum genuit gremioque locavit*, the Ant. *O Regem coeli* (p. 54),² the Ant. *In praesepio iacebat*,³ which consists of four lines with a conclusion, and the Ant. *Praesepis angustia*,⁴ composed of 2 hexameters clearly showing the repudiation of the laws of prosody (p. 55). All these texts belong to the Christmas Office.

In the Office of S. Benedict we find (p. 129) the Antiphon, *Nutrici in auxilium*, consisting of four iambic dimeters⁵ (also used as the *Ÿ*. of a Respond, p. 130); in that of S. Peter, the text *Solve iubente Deo*⁶ used as an Antiphon (p. 281) and as a Respond (p. 282), composed of two hexameters. I may further mention the Respond *in Natio. B. Mariae* (p. 304) *Solem iustitiae* with the *Ÿ*. *Cernere divinum*,⁷ consisting of 3 hexameters; two hexameters in honour of S. Othmar (p. 344),⁸ and lastly

sine fine manet : quae ventre beato Gaudia matris habens cum virginitatis honore Nec primam similem visa est nec habere sequentem.' On the other hand the Antiphoner of Hartker runs thus: 'Genuit puerpera regem, cui nomen aeternum et gaudium matris habens cum virginitatis pudore nec &c. ;' thus it does not follow Sedulius word for word. Perhaps some other reading of Sedulius' poem is discernible here. It is remarkable that the Introit *Salve sancta parens*, which is first found in MSS. from the 12th century onwards, follows the original more exactly.

1 *Ry*. 'Continet in gremio coelum terramque regentem
Virgo, Dei genitrix, proceres comitantur heriles,
Per quos orbis ovans Christo sub principe pollet.

Ÿ. Maternis vehitur, qui matrem vexerat ulnis,
Bis seni comites, quem stipant agmine fido' (5 hexameters).

2 'O regem coeli, cui talia famulantur Obsequia stabulo ponitur qui continet mundum Jacet in praesepio et in nubibus tonat' (2 hexameters and 1 pentameter).

3 'In praesepio iacebat Et in coelis fulgebāt Ad nos veniebat Et apud patrem manebat.'

4 'Praesepis angustia Christum portavit infantem Immensitas coeli Stephanum triumphantem suscepit.'

5 'Nutrici in auxilium Grande fecit miraculum Primum in partes divisum Reiunxit capisterium.'

6 'Solve iubente Deo terrarum, Petre, catenas, Qui facis ut pateant coelestia regna beatis.'

7 'Solem iustitiae regem paritura supremum Stella maria maris hodie processit ad ortum. *Ÿ*. Cernere divinum lumen, gaudete fideles.'

8 'Jam tenet Othmarus paradisi gaudia clarus Suppeditans agno date laudes robore magno.'

on p. 354 the *Ÿ. Nos sumus* (a *distich*) of the *R.* *Ora pro nobis* in the Office of S. Clement. ¹

All the metrical pieces named so far form a very small part of an Office which is otherwise made up entirely of prose, and they scarcely strike one, unless one examines the Offices singly and in detail with a view to this. They were still a long way from forming a complete Office in verse. This is to be found, in great part, in the *Officium de S. Trinitate* which stands in Hartker's Antiphoner on p. 101, and is used for a Sunday after Epiphany, not as afterwards (and in the case of the Mass as early as *Cod. S. Gall* 339) for the Octave of Pentecost. But even here the whole of the Office is not as yet composed in verse, though the greater part of it is. The 5 Antiphons of Vespers are: *Gloria tibi Trinitas, Laus et perennis gloria, Gloria laudis resonet in ore, Laus Deo Patri, parilique proli, Ex quo omnia*: perhaps the Ants. *Te invocamus, Spes nostra, Libera nos* of the 2nd Nocturn might also be counted, ² but in any case the *R.* *Gloria Patri genitaeque Proli*.

These texts composed in verse form a contrast to the others, whose language is in extremely sublime prose. Thus the Office does not make a harmonious impression; and the versified parts moreover do not all follow the same laws. First we have strophes of iambic and trochaic dimeters (Ants. *Gloria tibi* and *Laus et perennis*, and *Ÿ. Da gaudiorum*); then sapphic tropes (Ants. *Gloria laudis, Laus Deo Patri*, and *R. Gloria Patri*); then lines which are connected only by the assonance of their last syllables (Ants. *Ex quo omnia, Te invocamus, Spes nostra*, and *Libera nos*), if these can be regarded as verses at all. It is also remarkable that one and the same piece, the *R. Gloria Patri*, makes use of two completely different metres. All this either shews the author of the Office *de S. Trinitate* to be still feeling his way, and not quite clear as to how an Office composed in verse ought to look, or else shews the Office to be a compilation from various sources. Stephen, Bishop of Liège (†920), is mentioned as the composer of the Office, or rather his

¹ 'Nos sumus indigni promissa superna mereri, Sed tu pro nobis funde preces superis.'

² These are inspired by the *Carmen de S. Trinitate* of Marius Victorinus Afer (*Patr. Lat.* viij, 1139 foll.). All the texts given above still stand in the present Roman Breviary, except the *R. Gloria Patri*, which may therefore be given here:

R. Gloria patri genitaeque proli
Et tibi compar utriusque semper
Spiritus alme, Deus unus omni
Tempore saeculi.

Ÿ. Da gaudiorum praemia,
Da gratiarum munera,
Dissolve litis vincula,
Astringe pacis foedera. Omni tempore.

contemporary, Hucbald of S. Amand, who stood in close relations with him. ¹ Compilations of this kind were not uncommon. Stephen of Liège added Responds of his own composition to the metrical parts of an Office of S. Lambert, which had been given him by another poet, perhaps Hucbald. But in any case we must not place the origin of complete Offices in verse later than the 10th century: probably the movement (so far as we have hitherto been able to judge) proceeded from the above-mentioned monastery of S. Amand in Flanders, soon attracted the other Belgian monasteries, then established itself in France, and finally penetrated into other countries also.

The Hartker Codex contains only one Office which is completely composed in verse: it is not by the hand of Hartker, but was written only in the 12th century and annexed to *Cod. S. Gall* 391, ² the *Officium de XI millibus Virginum*. ³

The portions and whole Offices composed in verse are more numerous in the above-mentioned Paris Antiphoner of S. Maur des Fossés of the 12th century. Besides the Antiphons and Responds of the Christmas Office which we already know from *Codex Hartker*, we meet with smaller pieces from the Office of S. Maur (*fol. 40 foll.*), of S. Benedict (*fol. 63 foll.*), of the Invention of Holy Cross (*fol. 113 foll.*), of S. Mary Magdalen (*fol. 164 foll.*), of the Exaltation of Holy Cross (*fol. 184 foll.*), of S. Eligius (*fol. 219 foll.*), and of S. Nicholas (*fol. 222 foll.*).

It sometimes happened that older Offices were replaced by new ones in poetical form. The Paris Antiphoner has an interesting example of this in an *Officium de S. Clemente* (*fol. 212 foll.*). There is first the new Office complete, then follow the different parts of the third Nocturn and of Lauds from the older Office in prose. The former shows itself, by its want of uniform structure, and of skill in handling metrical or rhythmical forms, as well as by its poverty of thought, to be an impromptu work, without any particular value.

In order to give the reader an insight into this transitional period of the versified Offices, the complete *Officium de S. Arnulfo* is given from the same MS. (*fol. 161 foll.*): the alternation of the strophe-forms is to be noted; also the numerous assonances at the ends of the lines, the *prosa* attached to the last respond of Nocturns, and the last Antiphon of Lauds composed in ordinary prose.

1 Blume, *l.c.* 138. Bäumer, *Breviergeschichte*, p. 356.

2 *Cod. Hartk. Pallographie musicale*, pp. 216 foll.

3 Published in part by Dreves in the second vol. of his *Reimoffizien*, p. 238. Dreves used MSS. of non-monastic origin, which are known to have shorter offices.

OFFICIUM S. ARNULFI

VIG. AD VESP.

- Ant.* Christe Dei patris sapientia, gloria, splendor
aspira nobis tibi solvere munera laudis
martiris Arnulfi meritis precibusque beati.
- Ant.* Huius adest nobis mentes ad gaudia cogens
natalis hinc prosperitas ad vota nitescat.
- Ant.* Gaudeat hinc collecta manus pro munere sanctus
Arnulfus quo perfruitur super ethera notus.
- Ant.* Vincula tu nostri martir venerande reatus
nunc prece desudans instanter solve profunda.
- R̄. Vernans purpurea. Ÿ. Martir Martirii.

Ant. ad. Magn. Exultet aula celica
laetetur mundi machina,
exultet urbs Turonica,
congratuletur Gallia,
Arnulfi magni martiris
dum recolit solemnia.

INVITATORIUM

Deum devotis mentibus
adoremus fideliter,
Arnulfus martir inclitus
in quo vivit feliciter.

I NOCTURN

- | | |
|--|--|
| <i>Ant.</i> Francorum fausto germine
divino datus munere
Arnulfus venerabilis
surrexit vir mirabilis. | <i>Ant.</i> Pius pater pius puer
psallebant Christo iugiter
docebat doctor docilem
discipulum et humilem. |
| <i>Ant.</i> Remensium Remigio
tunc temporis episcopo
oblatus est a patribus,
cuius fuit filiolus. | <i>Ant.</i> Regi multum amabilis
sanctus Arnulfus meruit
neptam regis accipere
sub coniugali foedere. |
| <i>Ant.</i> Beatus praesul puerum
suscipiens ut proprium | |

Ant. Sic maximus cum maxima
coniunctus Christi gratia.
Deum quaerentes pariter
manent aeterni virgines.
R. Politis in lapidibus,
quibus coelestis struitur
Hierusalem mirifica,
micat Arnulfus gloria.
Ÿ. Colore pictus rubeo
martirii cognitio. Mirifica.
R. Ingenuis parentibus
Arnulfus martyr genitus,
sublimitatem sobolis
submitit vitae meritis.
Ÿ. Magnanimus ut iuvenis
iugum portaret domini.
Sublimitatem.
R. Divino tactus monitu
fidelis Christi famulus
relicta rerum copia
fit paupertatis incola.

Ÿ. Olim dives in patria
per mundum aget advena. *Fit.*
R. Romana sanctus limina
deposcit apostolica,
implorat patrocinia,
viae suae *solamina*.
Ÿ. Loca sanctorum visitat
per orbis ampla spatia.
Implorat.
Ÿ. Gloria Patri. *R.* Romana.
Prosa Solus qui permanes Deus
super omnes,
pietatem tuam poscimus
humiles,
ut nostra corpora semper
sanctifices,
mentes atque nostras vas
tibi praepares :
sine fine, pie rex, nos con-
serva,
tua nobis concede *solamina*.

II NOCTURN

Ant. Herilis pauper coelitus
ut redeat ammonitus
Ravennatensem proprio
urbem ditat hospicio.
Ant. Cum promeret dominica
in nocte laudum cantica,
clamare coepit anima,
sancte Arnulfe adiuva.
Ant. Benignus pater lugubrem
benigne vocem audiens,
et animam eripuit
et corpori restituit.
Ant. Ravennatensis concio
dans operam miraculo
festina gerit gaudia

in hospitis praesentia.
Ant. O qualem operarium,
quam gnarum Christi medi-
cum.
resuscitavit mortuum
iam patientem feretrum.
Ant. Tu pater me sanctissime,
de infernali carcere
tu liberasti me pius,
non te relinquam amplius.
R. Cum civitas Turonica
foret pastore vidua,
sanctus Arnulfus strenuam
suscepit oeconomiam.
Ÿ. Electus et ab angelis

- maiolem gradum meruit.
Sanctus.
- R̄. Decem et septem per dies
episcopatum obtinet,
Hispaniam post appetit
novæ fundator fidei.
- Ÿ. Ut qui praesens est ubique
spiritu, sit et opere. Hispaniam.
- R̄. Sacerdos magnus domini
serpentem fisis adiit,
de stola collum vinciit,
in quoddam stagnum pepulit.
- Ÿ. Tunc rex et omnis populus
Christum credit baptizatus.
In quoddam.
- R̄. Conserva famulos angue
redemptos,
ac Arnulfe, polo redde *beatos*.
- Ÿ. Exaudi proprios altor alumnos
Ac.
- Ÿ. Gloria. R̄. Conserva.
- Prosa.* Benigne Deus, quem laudant
angeli,
venerantur, tremunt potesta-
tes coeli,
culpae veniam annue nobis,
quia solus potens es, parce
famulis,
nosque polo redde *beatos*.

AD CANTICA

- Ant.* Benedictione itaque petita
ignotae peregrinationis arri-
puit iter
- R̄. Miles Christi. Ÿ. Ut coelestis.
- R̄. Praesul inclitus Arnulfus
Christi domini famulus
postposita mundi pompa
coeli petivit sidera.
- Ÿ. Exultans martir coelicus
paradisicola dignus.
Postposita.
- R̄. Beatus martir domini
pompatus vitae meritis
a servis caesus gladiis
martirium *promeruit*.
- Ÿ. Jam dignus coeli requie
ac paradisi munere.
A servis.
- Ÿ. Gloria. R̄. Beatus.
- Prosa.* Pro meritis opimis fugimus
ad te,
poli dives incola martir Ar-
nimis gloriose, [nulfte
te veneramur clara voce,
ad te clamantes nos respice
pie pater nobis succurre,
nos ab omni malo eripe :
umbone sancto famulos pro-
tege,
atrox ne serpens valeat lædere,
dulcis altor preces nostras
suscipe,
clementiam tuam nobis os-
rogamuste, Christe, [tende,
huius almi martiris prece
fac nos illuc scandere,
quo beatus Arnulfus esse
tecumque vivere *promeruit*.

AD LAUDES

- | | |
|--|---|
| <i>Ant.</i> Cunctis valde venerandus
est beatus Arnulfus,
primum illis, quibus datus
est a Deo corpore. | <i>Ant.</i> O athleta virtuose,
Arnulfe, suppliciter
ut pro nobis Deum roges,
precamur humiliter. |
| <i>Ant.</i> Felix martir Arnulfus
coeli stemmate fisus
per corporis martirium
perenne sumpsit gaudium. | <i>Ant.</i> Laudemus dominum gaudenti
mente supernum,
laetificat tanto qui nos presente
patrono. |
| <i>Ant.</i> Metuende Deus semper,
O quam ammirabilis,
qui triumphum talem prae-
bes
militibus propriis | <i>In Evang.</i> Adest nobis dies gaudii,
qua beatus Arnulfus susceptus
est inter agmina sanctorum ;
nobis ergo succurre, pie pater,
apud Deum. |

AD MAGNIFICAT

O martir propriam felix Arnulfe catervam
digna laude tui recolentem gaudia festi
semper sanctifica miti moderamine serva,
te duce christicolis iungatur iure perenni.

The further development of the versified Offices went on parallel to that of the Sequences. Beginning with a simple combination of portions in prose and poetry respectively, the whole Office soon came to be clothed in metrical forms, which at first appear in great variety, while no value is set on uniformity of structure. But no one could fail to see the defects of this stage, which merely represented a free compilation of the various parts, differing in their external form. The direction of the movement was determined from within : the whole of the *Historia* (the name for the sum total of the musical parts of the Office, especially those composed in verse-form¹) ought to carry out the same metrical or rhythmical type from beginning to end, and by means of rhyme to unite the different parts of a strophe.

It has not yet been settled who made this important advance, and with it created the *Rhymed Offices*. Perhaps the Franciscan, Julian of

1 Cf. above, p. 115.

Spires, the highly gifted poet and composer of the Offices of S. Francis and S. Anthony,¹ may be named as the perfecter of the movement. He died about 1250 at Paris, where he had spent the greater part of his life. We must thus place the origin of the uniform and completely-developed Office in rhyme at the end of the 12th century or in the first half of the 13th; the period is not very far distant from the time of Adam of S. Victor, and his Sequences must have influenced the Office-form. Both of Julian's Offices form an organic whole of so perfect a character that no further development was possible.

The structure of the Office of Julian is clear if one looks at its first Antiphons :

Office of S. Francis

Office of S. Anthony

First Antiphon of the First Vespers

Franciscus, vir catholicus	a	Gaudeat ecclesia,	a
Et totus apostolicus	a	Quam in defunctorum	b
Ecclesiae teneri	b	Sponsus ornat gloria	a
Fidem romanae docuit	c	Matrem filiorum	b
Presbyterosque monuit,	c		
Prae cunctis revereri.	b		

The Office of S. Francis is written throughout in iambic, and that of S. Anthony in trochaic verse, and the rhyme everywhere helps to round off the distinct forms, so that the Antiphons and Responds often exhibit a shape which has a similarity to the modern song-form. The Antiphons or Responds belonging to one another, *e. g.* the Antiphons of Vespers, the Antiphons and Responds of the first Nocturn, and so on, agree in the number of their lines and the disposition of their rhymes. In the Office of S. Anthony, moreover, all the Antiphons, those of Vespers as well as those of the Nocturns, have four lines; only the *Cantica ad Evangelium* are, according to the established tradition, properly treated in a more detailed manner. It did not do to form the Responds and Antiphons alike; the melodic execution demanded a greater number of lines for the former.

1 They have been published with the melodies by Father Fielder : *Die liturgischen Reimoffizien auf dem hl. Franciscus und Antonius, gedichtet und componiert von Fr. Julian von Speier*, Freiburg (Switzerland), 1901. Father Fielder has corrected in some important points the statements of Dr. Weis in *Julian von Speier*, Munich, 1900. The musical part of Weis's book is the least successful.

Julian's type of Office met with an extraordinary amount of favour, which, apart from the superior poetical and artistic capabilities of their author, is explained chiefly by the immense extension of the Franciscan Order and the Offices of its greatest Saints. For Offices of the Franciscan Saints, as well as for others, the forms of Julian were often imitated, not seldom with echoes of the original text, more frequently by simply adopting Julian's melodies. Such imitations are to be met with especially in books of Franciscan Use. Thus, to mention only a few, we find Offices in rhyme in honour of S. Clare, of S. Anthony the hermit, of S. Louis and others. The most important is one *De S. Trinitate* which begins with the words *Sedenti super solium*.¹ Its author is the Franciscan, John Peckham, Archbishop of Canterbury (†1292); in external structure it is an exact imitation of Julian's Office of S. Francis, with the melodies of which it is also connected. This new Trinity Office ousted the older one first from the Franciscan books, then from the Roman ones, which since Sixtus IV. had been edited by the Franciscans. To-day only the older one is in use.

The number of the Offices of the later Middle Ages is innumerable. Dreves and Blume have published many hundreds of them from MSS. and early printed books. Many Saints had several, e.g. 21 different rhymed Offices of S. Anne have been found.² In a few cases only have the names of the authors come down to us. Some may be given here to illustrate the extraordinary productiveness in the composition of Offices after the 10th century: we shall make no distinction between composers of poetry and prose respectively.

Alcuin is said to have composed an Office of S. Stephen and other pieces at Tours, though we are not told that he supplied them with melodies also.³ His friend Angelram, Abbot of S. Riguier, is quoted as the composer of Offices of S. Valerius and S. Wulfram. Hucbald of S. Amand in Flanders, and Stephen, Bishop of Liège, have already been mentioned. The former, the celebrated theorist whose writings⁴ have a unique interest because of the blending of the Latin theory with Byzantine ideas († c. 930), also composed chants for the Churches of Meaux and Nevers; the song-school of Nevers had been under his direction for a long time. Stephen appears to have been very active, particularly in liturgical

1 Dreves, *Analecta hymnica* V, 19 foll. : cf. also XXIII, pp. 5 foll. and XXV, 5 foll.

2 Blume, *Zur Poesie etc.*, l.c. p. 133 foll.

3 Gerbert, *De Cantu* II, 33.

4 *De harmonica Institutione*; see Gerbert *Scriptores*, vol. I.

matters, ¹ as is also related of Franco, his predecessor in the See of Liège (856-903). ² Ratbod, Bishop of Utrecht (c. 900), was considered to be the composer of the Office of the Translation of S. Martin, and Rainald, Bishop of Langres, to be the composer of an Office of the holy martyr Mammes, for which the poem of Walafrid Strabo supplied the text. Guido, Bishop of Auxerre (c. 950), is said to have set new texts in honour of a S. Julian, to the melodies of Hericus and Remigius, two monks in the monastery of S. Germanus at Paris, composed in honour of their patron. The same melodies were used at Autun since the 12th century for the feast of S. Lazarus also. ³ Abbot Folcvin of Lobbes (955-980) is the author of a rhymed Office on S. Folcvin, Abbot Odilo of Cluny (994-1048) in all probability of a similar one on S. Maiolus, his predecessor. Besides these, we may mention Letaldus of Micy near Orleans (end of 10th century), composer of a celebrated Office of S. Julian, the first bishop of Le Mans; he was admired for his knowledge of the old melodies which he took as his model, in contrast to other composers who allowed themselves licences and innovations. ⁴ About the year 936 flourished Marquard, a monk of Echternach, and composer of hymns, proses and other liturgical chants. One Remigius of Milan (about 980), at the request of Eckbert, Archbishop of Trèves, composed the Offices of SS. Eucharius, Valerius and Maternus, the founders of the Church of Trèves, as well as other chants. Bruno, Bishop of Toul, who ascended the Papal throne as Leo IX († 1054), deserves special mention. To him were ascribed Responds for the Office of S. Gorgonius, patron of the Abbey of Gorz, and Responds for the feasts of S. Hidulph, S. Otila and Gregory the Great. If only Responds are mentioned, it must not be forgotten that they form the centre of brilliancy of the liturgical festival: on feast days

¹ According to Sigebert (*De script, eccl. c. 125 Patr. Lat. lx, 573*) he sent to Bishop Robert of Metz a collection of Chapters, Responds, Verses and Collects for all the day and night Hours of the Church's year.

² Gerbert, *De Cantu* II, 32.

³ For the following see Blume *l.c. 137* foll., and Lebœuf, *Traité historique*, pp. 18 foll., also Gerbert, *De Cantu* II, 35 foll.

⁴ 'Porro in componendo S. Juliani officio excedere noluit a similitudine veteris cantus, ne barbaram aut inexpertem melodiam fingeret: non enim mihi placet, ait ille, quorundam musicorum novitas qui tanta dissimilitudine utuntur, ut veteres sequi omnino dedignentur auctores.' *Annal. Bened.* I, 110. Lebœuf (*l.c. p. 43*) refers here to the gradual invasion of rhyme and metrical texts into the Office, and to some questionable licences which had already appeared in the compositions of Stephen of Liège, in the office *de S. Trinitate*,—a preference for the Tonic and Dominant at the end of the divisions and sub-divisions and a richer style of melody in the Antiphons.

all eyes were directed to the Cantor of the Mattin-Responds. Bruno also composed a celebrated melody for the *Gloria in excelsis*.¹ In later times still are mentioned Ingobrand, Abbot of Lobbes (12th century), and Peter, a Canon of Cambrai (end of 13th century), who set to music the Antiphons and Responds of S. Elizabeth, and who was also celebrated as the composer of the harmonized compositions called *Conductus*.

In Germany the rhymed Office was not in such vogue as in the countries of the French tongue: it was seldom the German way to rush into liturgical innovations. Nevertheless there was no lack of prominent men, poets and composers, who placed their great gifts at the service of the Liturgy. Berno of Reichenau (†1044) has been already mentioned in another connexion; from him comes an Office for S. Ulrich, perhaps also one for S. Meinrad, besides tropes and hymns as well. Hermann Contract is likewise already known to us as a composer.² To the 12th century belongs Udalschal, who ruled the monastery of S. Ulrich and S. Afra in Augsburg (1124-1150). He was regarded with equal esteem both as a poet and a composer: he composed both the text and melody for the Offices of the two patrons of his monastery.³ He is also said to have written the lives of S. Maurice and S. Mary Magdalen, and to have set them to music.⁴ In later times there are two more writers of rhymed Offices to be named—Ghiseler of Hildesheim, and Leopold of Steinberg, who both laboured at Hildesheim about the year 1400; also Johann Hoffmann, Bishop of Meissen (middle of 15th century), and Johann Hane (end of same century).⁵

Still less attention seems to have been devoted to rhymed Offices in Italy. Alfano, a monk of Monte Cassino, afterwards Archbishop of

1 This melody is found in Schubiger, *Sängerschule*, No. 59 of the *Exempla*.

2 Cf. above p. 141, note, and p. 259.

3 The catalogue of the Abbots of his monastery praises him thus: 'Fecit inter alios cantus historiam totam de S. Afra. Similiter et historiam S. Udalrici, ep. Aug., quem cantum ad episcopum Constantinensem Udalricum fecit: ita metro dyapente diatessaroneque inducit, ac diapason consonantiarum concordi modulatione cum opportunis licentiis et figuris huius artis musicae utitur mirifice, ut in jocunditatem laudesque suaves Dei atque viri admirationem tristes quoque mentes quam facile excitari possint. Nec discors verborum sensus a melodiae concentu. Optimo enim metrorum genere Udalrici, Afrae autem prosa equidem a metri compendio haud multum distante, vitam pene omnem pariter ligavit ac comprehendit.' Cf. Hoeynck, *Geschichte des Bistums Augsburg*, p. 59.

4 'Versibus complexus est easque notis musicis composuit et ad publice decantandas in officiis ecclesiasticis destinavit.' Hoeynck, *ibid.*

5 Blume, *l. c.* 142.

Salerno (second half of 11th century), is the composer of a metrical Office for S. Sabina. A century later Reinaldus of Colle di Mezzo, also at first a monk of Monte Cassino, then (after 1140) Cardinal-priest, wrote an Office for S. Placidus. Lastly Raymund de Vincis, a Dominican, who lived at Capua towards the end of the 14th century, is spoken of as the author of an Office for the Visitation. The Roman Church held most faithfully to the old form of the Office, and pure Roman books seldom give admittance to a rhymed Office. Nevertheless they spread to England and Scandinavia.

Thus, gradually, the Office came under the influence of poetry, and its latest form, the Hymns, had almost completely assimilated all the older parts. Sooner or later a movement in this direction was bound to come, when once it became possible to adopt in the Liturgy texts not belonging to the Prayer book and Chant book of the Church, the Bible. The great liturgical reform of the 16th century ejected most of the later medieval Offices, and, by the movement towards uniformity in the Office, brought back the music to its first principles. The work of the Council of Trent was also a beneficent reform in this respect, even though the Church, by acquiescing in some rhymed portions, showed its readiness to incorporate all that is beautiful and good, so long as it submitted to those laws which were imposed upon the Office by its founders. Single rhymed Offices have been retained, chiefly in the Franciscan and Dominican Breviaries, down to the present time. As late as the 17th century David Furmann composed one for S. Florian, and a Viennese MS. contains a still later one for the Immaculate Conception. ¹

'Return to tradition' was the solution which the great Church assembly at Trent adopted for the whole province of the Liturgy. It was a necessity, as the liturgical innovations in the course of the previous centuries threatened to de-rail the forms of the prayers and also of the chants.

This 'Return' was attained, and the historian of ecclesiastical chant should offer hearty thanks for it to divine Providence.

The Tridentine reform awakened the Roman liturgy, established by

¹ Dreves, in the Preface to Vol. XXVI of the *Analecta hymnica*.

Gregory I., to a new and glorious life, so that the worship of the Church to this day rises up to Heaven in the old venerable forms. These have lost none of their power or freshness; they seem ever to grow in glory and beauty. But Providence has not only given us almost intact the forms of prayer: the music also which proceeded from them, born at the Altar, grown to greatness with the Church itself, and ordered together with its worship, has not been lost either. Hundreds of books preserve it down to the present time, and to-day it celebrates its resurrection under the *aegis* of an illustrious Pope. Thus the present and the past history of ecclesiastical music unite in showing forth the truth: may many powers unite in reforming the structure of the chant of Christian worship; the special providence, which has so wonderfully guided the fortunes of this glorious and sublime manifestation of the human mind God-ward, has always intervened at critical moments, and corrected the short-sighted attempts of the innovator.

APPENDIX

THE TEXTS OF THE ANTIPHONARIUM MISSAE

The following tables give a summary of the texts of the early medieval Chant-book, with the indication of their origin. An ordinary figure after a text indicates the psalm concerned; the other abbreviations refer to other parts of Holy Scripture, *e.g.* Gal. 6 = Chapter 6 of the Epistle to the Galatians. Non-biblical texts are indicated by a ? A comparison of these tables will prove the statements in Chapters 4—6 and 10.

The S. Gall MS. 339 of the 10th century is accessible to everyone in the phototype edition in vol. I of the *Paléographie musicale* of the Benedictines of Solesmes. Setting aside the few feasts of our Lord and of the Saints with which the Liturgy has since been enriched, the tables give the contents of the later medieval and the post-Tridentine books of chant, and will also prove of good service, should anyone wish for information about the present Gradual and the origin of its texts.

Almost the only variations in the MSS. are in the Alleluia-verses, the texts of which were probably not arranged under Gregory I (*cf.* p. 81). A comparison of the Alleluia-texts of Easter week, according to manuscript and printed sources from the 8th century till the Council of Trent, will show the difference.

The series of Gradual Responds for the Sundays after Pentecost, mentioned on p. 79, which surprise one in the Rheinau MS. and some others, is likewise given: they may be compared with those of *Cod.* 339 of S. Gall.

As the *Paléographie musicale* (I, pp. 71 foll.) shows in detail, the S. Gall MS. 339 exhibits the Roman Gregorian Chant-book in the condition in which it was in the second half of the 10th century. It is not impossible to evolve from this *Codex* the original form of the Gregorian *Antiphonarium Missae*: one has only to eliminate for that purpose the Masses and chants introduced in the 7th, 8th and 9th centuries: they are as follows:

1 All the Thursdays in Lent, which first received their Masses from Gregory II.

2 The feast of the Holy Trinity, first introduced in the 9th century.

3 The *Dedicatio Ecclesiae*.

4 The Sundays after the Ember days; of these the second Sunday in Lent still has no Mass in *Cod.* 339.

5 The Thursday after Pentecost.

6 The feasts of the Mother of God, and the Octave of Christmas.

7 The feasts of Holy Cross, which are furnished with Greek pieces.

8 Lastly, the following feasts of Saints: Lucy, Felix in Pincis, Gregory, Alexander, Eventius and Theodolus, Primus and Felicianus, Apollinaris, Agapetus, Hadrian, Gorgonius, Protus and Hyacinthus, Euphemia, Jerome and Martin.

In the tables, the post-Gregorian masses are indicated by brackets.

The texts printed in italics are indicated by only the first word in the MS. and without notes, because the chants in question have either already appeared before, or are given in full later on; e.g. *R.* *Propitius* with *Ÿ*. *Adiuvā* for the Saturday before the 2nd Sunday in Advent and Thursday after the 2nd Sunday in Lent; *R.* *Convertere* with *Ÿ*. *Domine refugium* for the Saturday before the 2nd Sunday in Lent and the 6th Sunday after Pentecost; *R.* *Salvum fac* with *Ÿ*. *Ad te Domine* of the same Saturday, and the Wednesday after the 2nd Sunday in Lent; and the Tr. *Audi filia* for the Purification and the Annunciation.

I.

CODEX OF ST. GALL, 339.

INTROITUS	VERSUS	GRADUALE	VERSUS
Dom. IV ante Nativ. Dom.			
Ad te levavi 24	<i>Vias tuas</i> 24	Universi qui 24	Vias tuas 24
Dom. III ante Nativ. Dom.			
Populus Sion Isai. 30	<i>Qui regis</i> 79	Ex Sion species 49	Congregate 49
(Nat. S. Luciae)			
Dilexisti 44	<i>Eructavit</i> 44	Dilexisti 44	Propterea 44
Dom. II ante Nativ. Dom.			
Gaudete Phil. 4	<i>Cant. domino</i> 95	Qui sedes 79	Qui regis 79
Feria IV.			
Rorate Isai. 45	<i>Coeli enarrant</i> 18	Tollite portas 23	Quis ascendet 23
Feria VI.			
Prope esto 118	<i>Beati immac.</i> 118	Prope est dominus 144	Laudem domini 144
Sabb. 12 lect.			
Veni et ostende 79	<i>Qui regis</i> 79	Ostende nobis 84	Benedixisti dom. 84
		A summo coelo 18	Coeli enarrant 18
		In sole posuit 18	A summo coelo 18
		Dom. Deus virtut. 79	Excita domine 79
		Excita domine 79	Qui regis 79
Dom. prox. ante Nat. Dom.			
Memento 105	<i>Confitemini</i> 105	<i>Prope est dom.</i> 144	<i>Laudem domini</i> 144
Vigil. Nativ. Dom.			
Hodie sciatis Ex. 16	<i>Dom. est terra</i> 23	Hodie sciatis Exod. 16	Qui regis 79
Nativ. primo gallicinio			
Dominus dixit 2	<i>Quare fremuer.</i> 2	Tecum principium 109	Dixit dominus 109
In primo mane			
Lux fulgebit Isai. 9	<i>Dom. regnavit</i> 92	Benedictus qui 117	A domino factum 117
In die			
Puer natus Isai. 9	<i>Cant. domino</i> 97	Viderunt omnes 97	Notum fecit 97
Nat. S. Stephani			
Etenim sederunt 118	<i>Beati immac.</i> 118	Sederunt princip. 118	Adjuva me 118
Nat. S. Johannis			
Ego autem sicut 51	<i>Quid gloriaris</i> 51	Justus ut palma 91	Ad adnuntiandum 91
Item ad Missam			
In medio Ecclus. 15	<i>Bonum est confiteri</i> 91	Exiit sermo John 21	Sed sic eum John 21
Nat. Innocentium			
Ex ore 8	<i>Dom. dominus</i> 8	Anima nostra 123	Laqueus 123
Nat. S. Silvestri			
Sacerdotes tui 131	<i>Memento dom.</i> 131	Ecce sacerdos Eccl. 44	Non est inv. Eccl. 44
Statio ad S. Mariam			
Vultum tuum 44	<i>Eructavit</i> 44	Diffusa est 44	Propter veritatem 44
Dom. I post Nativ.			
Dum medium Wis. 18	<i>Dom. regnavit</i> 92	Speciosus forma 44	Eructavit 44

ALLELUIA CUM VERSU		OFFERTORIUM		VERSUS		COMMUNIO	
Ostende nobis	84	Ad te levavi	24	Dirige me Respice in me	24	Dominus dabit	84
Lætatus sum ¹	121	Deus tu convert. ¹	84	Benedixisti Misericordia	84	Hierusal. surge Bar. 4 & 5	44
Stantes erant							
Diffusa est	44						
Excita domine	79	Benedixisti	84	Operuisti Ostende	84	Dicite pusill. Isa.	35
		Confortamini Isai.	35	Tunc aperientur Audite itaque	Isai. 35	Ecce virgo Isai.	7
		<i>Deus tu convertens</i>	84			Ecce dominus veniet Zech. 14	
Hym. 3 puer. ² Dan.	3	Exsulta satis Zech.	9	Loquetur Quia ecce	Zech. 9 Zech. 2	Exsultavit ut	18
<i>Tractus Qui regis</i>	79						
Memento nostri	105	Ave Maria Luke	1	Quomodo in me Ideo quod	Luke 1	<i>Ecce virgo</i> Isai.	7
Veni domine (1st half Hab.)	? 23	Tollite portas	23	Domini est terra Ipse super	23	Revelabitur Isai.	40
Dominus dixit	2	Laetentur coeli	95	Cantate domino Cantate domino	95	In splendoribus	109
Dominus regnavit	92	Deus enim firmavit	92	Dominus regnavit Mirabilis	92	Exsulta filia Zech.	9
Dies sanctificatus	?	Tui sunt coeli	88	Magnus et Misericordia Tu humiliasti	88	Viderunt omnes	97
Video coelos	Acts 7	Elegerunt	Acts 6	Viderunt faciem Positis autem	Acts 6	Video coelos	Acts 7
		Gloria et honore	8	Domine dominus Quis est homo	8	Magna est gloria	20
Hic est discip. Joh.	21	Justus ut palma	91	Bonum est confiteri Ad adnuntiandum Plantatus	91	Exiit sermo Joh.	21
		Anima nostra	123	Nisi quod dominus Torren. pertransivit	123	Vox in Rama Matt. 2	
Inveni David	88	Inveni David	88	Potens es Veritas mea	88	Beatus serv. Matt.	24
		Offerentur regi	44	Eruclavit	44	Simile est Matt.	13
<i>Dominus regnavit</i>	? 92	<i>Deus enim firmavit</i>				Tolle puer. Matt.	2

¹ The MS. on p. 2 marks neither the *Offertorium* nor the second Alleluia-verse *Stantes erant*. For the *Fer. VI post Dom. II ante Nativ.*, which has the same Offertory *Deus tu convertens*, only the opening words are given, almost the only instance in the MS., except when the piece in question has already appeared in a complete form. Both pieces are given on one of the leaves of the MS. which precede the Gradual.

² Of the hymn *Trium puerorum* only the words are marked, not the melodies also.

INTROITUS	VERSUS	GRADUALE	VERSUS
In Epiphania Ecce advenit ?	<i>Deus iudicium</i> 71	Omnes de Saba Is. 60	Surge Isai. 60
Dom. I post Theophan. In excelso throno ?	<i>Jubilate dom.</i> 99	Benedictus dom. 71	Suscipiant 71
(Nat. S. Felicis in pincis) Os iusti 36	<i>Noli emulari</i> 36	Juravit dominus 109	Dixit dominus 109
Dom. II post Theophan. Omnis terra 65	<i>Jubilate Deo</i> 65	Misit dominus 106	Confiteantur 106
Nat. S. Marcelli Statuit ei Ecclus. 45	<i>Misericordias</i> 88	Inveni David 88	Nihil proficiat 88
Nat. S. Priscaë Loquebar 118	<i>Beati immac.</i> 118	Specie tua 44	
Nat. S. Fabiani et Sebast. Intret in 78	<i>Deus venerunt</i> 78	Glorios. Deus Ex. 15	Dextera tua Ex. 15
Nat. S. Agnetis Me expectaverunt 118	<i>Beati immac.</i> 118	<i>Diffusa est</i> 44	
Dom. III post Theophan. Adorate Deum 96	<i>Dom. regnavit</i> 96	Timebunt 101	Quon. ædificavit 101
Nat. S. Vincentii Lætabitur 63	<i>Exaudi Deus</i> 63	Posuisti domine 20	Désiderium 20
Nat. Agnetis (Octav.) <i>Vultum</i> 44		<i>Specie tua</i> 44	
(Purificat. S. Mariæ) Suscepimus 47	<i>Magnus dom.</i> 47	Suscepimus Deus 47	Sicut audivimus 47
Nat. S. Agathæ Gaudeamus ?	<i>Eruclavit</i> 44	Adiuva-bit eam 45	Fluminis impetus 45
Nat. S. Valentini In virtute 20	<i>Magna est</i> 20	Beatus vir 111	Potens in 111
(Nat. S. Gregorii) Sacerdotes Dei Dan. 3	<i>Benedicite</i> Dan. 3	<i>Juravit dominus</i> 109	
(Adnuntiatio S. Mariæ) <i>Vultum</i> 44		<i>Diffusa est</i> 44	
Dom. in Septuag. Circumdederunt 17	<i>Diligam te</i> 17	Adjutor in 9	Quoniam non 9
Dom. in Sexag. Exsurge 43	<i>Deus auribus</i> 43	Sciant gentes 82	Deus pone 82
Dom. in Quinquag. Esto mihi (70?) 30	<i>In te dom.</i> (70?) 30	Tu es Deus 76	Liberasti 76
Fer. IV in cap. jejun. Misereris Wis. 11	<i>Miserere mei</i> 56	Miserere mei 56	Misit 56
Fer. V Dum clamarem 54	<i>Exaudi Deus</i> 54	Jaçta cogitatum 54	Dum clamarem 54
Fer. VI Audiavit dominus 29	<i>Exaltabo</i> 29	Unam petii 26	Ut videam 26

ALLELUIA CUM VERSU	OFFERTORIUM	VERSUS	COMMUNIO
Vidimus stell. Matt. 2	Reges Tharsis 71	Deus iudicium } Orietur in diebus } 71 Suscipiant	Vidimus stell. Matt. 2
Jubilate Deo 99	Jubilate Deo 99 <i>Gloria et honore</i> 8	Ipse fecit } Laudate nomen } 99	Fili quid Luke. 2 Posuisti domine 20
Laudate Deum 148	Jubilate Deo 65 Veritas mea 88 Filiæ regum 44 Lætamini 31 <i>Offerentur minor</i> 44	Reddam tibi } Locutum est } 65 Posui } Misericordiam } 88 Eruclavit } Virga recta } 44 Beati quorum } Pro hac orabit } 31	Dicit dominus Joh. 2 Do. quinque Matt. 25 Feci iudicium 118 Multitudo Luke 6 Quinq. prud. Matt. 25
Dominus regnavit 96	Dextera domini 117 <i>Gloria et honore</i> 8 Diffusa est 44	In tribulatione } Impulsus versatus } 117 <i>Eruclavit</i> } Specie tua } 44	Mirabantur Luke 4 Qui vult ven. Matt. 16 <i>Simile est</i> Matt. 13
{ Adorabo 137 } { (Traçt.) Audi filia } { 44 }	<i>Diffusa est</i> 44		Responsum Luke 2
TRACTUS			
Qui seminant 125	<i>Offerentur minor</i> 44		Qui me dignatus ?
Desiderium 20	In virtute 20	Vitam petiit } Magna est } 20	<i>Magna est gloria</i> 20
Beatus vir 111	<i>Veritas</i> 88		Fidelis serv. Matt. 24
Audi filia 44	<i>Ave Maria</i> Luke 1		<i>Ecce virgo</i> Isai. 7
De profundis 129	Bonum est 91	Quam magnificata } Ecce inimici } Exaltabitur } 91 Exaudi } Custodi me } 16 Ego autem } Beati immaculati } In via } Viam iniquitatis } 118	Illumina 30 Introibo 42 Manducaverunt 77
Commovisti 59	Perfice gressus 16	Dom. abstraxisti } Ego autem dixi } 29	Qui meditabitur 1
Jubilate 99	Benedictus es 118 Exaltabo 29 <i>Ad te domine</i> 24 Domina vivifica 118	Fac mecum } Da mihi intellec- } tum } 118	Acceptabis 50 Servite domino 2

INTROITUS		VERSUS		GRADUALE		VERSUS	
Dom. I Quadrag. Invocavit	90	<i>Qui habitat</i>	90	Angelis suis	90	In manibus	90
Fer. II Sicut oculi	122	<i>Ad te levavi</i>	122	Protektor noster	83	Domine Deus	83
Fer. III Domine refugium	89	<i>Priusquam</i>	89	Dirigatur	140	Elevatio	140
Fer. IV Reminiscere	24	<i>Ad te domine</i>	24	Tribulationes	24	Vide humilitatem	24
(Fer. V) Confessio	95	<i>Cantate</i>	95	De necessitatibus	24	Ad te domine Etenim universi	24
Fer. VI De necessitatibus	24	<i>Ad te domine</i>	24	Custodi me	16	De vultu	16
Sabb. 12 lect. Intret oratio	87	<i>Domine Deus</i>	87	Salvum fac	85	Auribus	85
				Miserere mihi	6	Conturbata	6
				<i>Dirigatur</i>	140	<i>Elevatio</i>	140
				<i>Convertere</i>	89	<i>Domine refugium</i>	89
				<i>Propitius</i>	78	<i>Adjuva nos</i>	78
				<i>Salvum fac</i>	27	<i>Ad te domine</i>	27
(Dom. II Quadrag.)							
Fer. II Redime	25	<i>Judica me</i>	25	Adjutor meus	69	Confundantur	69
Fer. III Tibi dixit	26	<i>Dom. illumin.</i>	26	<i>Facta cogitatum</i>	54	<i>Dum clamarem</i>	54
Fer. IV Ne derelinquas	37	<i>Domine ne in</i>	37	Salvum fac	27	Ad te domine	27
(Fer. V) Deus in adjutorium	69	<i>Avertantur</i>	69	Propitius	78	Adjuva nos	78
Fer. VI Ego autem cum	16	<i>Exaudi domine</i>	16	Ad dominum	119	Domine libera	119
Sabbato Lex domini	18	<i>Celi enarrant</i>	18	Bonum est confiteri	91	Ad adnuntiandum	91
Dom. III Quadrag. Oculi mei	24	<i>Ad te domine</i>	24	Exsurge domine	9	In convertendo	9
Fer. II In Deo laudabo	55	<i>Miserere mei</i>	55	Deus vitam	55	Miserere mihi	55
Fer. III Ego clamavi	16	<i>Exaudi domine</i>	16	Ab occultis	18	Si mei non	18
Fer. IV Ego autem in	30	<i>In te domine</i>	30	<i>Miserere mihi</i>	6	<i>Conturbata</i>	6
(Fer. V) Salus populi	?	<i>Attendite</i>	77	Oculi	144	Aperis	144
Fer. VI Fac mecum	85	<i>Inclina domine</i>	85	In Deo speravit	27	Ad te domine	27
Sabbato Verba mea	5	<i>Quoniam ad te</i>	5	Si ambulem	22	Virga tua	22

TRACTUS		OFFERTORIUM		VERSUS		COMMUNIO	
Qui habitat	90	Scapulis suis	90	Dicet domino Quoniam angelis Super aspidem }	90	Scapulis suis	90
		Revela oculos	118	Legem pone Veniant }	118	Voce mea	3
		In te speravi	30	Illumina Quam magna }	30	Cum invocarem	4
		Meditabor	118	Pars mea Miserere mei }	118	Intellige	5
		Immittit	33	Benedicam In domino }	33	Panis quem Joh. 6	
		Benedic	102	Accedite Qui propitiatur Justitiæ eius }	102	Erubescant	6
Laudate dom.	116	Domine Deus	87	Inclina Et ego Factus sum }	87	Domine Deus	7
		Benedicam	15	Conserva me Notas fecisti }	15	Domine dominus	8
		Miserere mihi	50	Quoniam iniquitatem Tibi soli }	50	Narrabo	9
		<i>Ad te domine</i>	24			Justus es	10
		Beatus est Exod.	32	Dixit dominus Dixit Moyses }	Ex. 32	Qui manducat Joh. 6	
		Dom. in auxilium	39	Exspectans Avertantur }	39	Tu domine	11
		Illumina oculos	12	Usquequo domine Respice in me }	12	Oportet te Luke	15
Ad te levavi	122	Justitia domini	18	Præceptum Et erunt }	18	Passer invenit	83
		Exaudi Deus	54	Conturbatus Ego autem }	54	Quis dabit	13
		<i>Dextera domini</i>	117			Domine quis	14
		Domine fac	108	Deus laudem Pro eo ut Locuti sunt }	108	Notas mihi	15
		Si ambulavero	137	In quacunq Adorabo ad Verba me }	137	Tu mandasti	118
		Intende voci	5	Dirige Declaratio }	5	Qui biberit Joh. 4	
		Gressus meos	118	Cognovi }	118	Nemo te Joh. 8	

INTROITUS	VERSUS	GRADUALE	VERSUS
Dom. IV Quadrag. Lætare Isai. 66	<i>Lætatus sum</i> 121	Lætatus sum 121	Fiat pax 121
Fer. II Deus in nomine 53	<i>Averte mala</i> 53	Esto mihi (30 ?) 70	Deus in te (30 ?) 70
Fer. III Exaudi deus 54	<i>Contristatus</i> 54	Exsurge domine 43	Deus auribus 43
Fer. IV Dum sanctificatus Ez. 36	<i>Benedic. dom.</i> 33	Venite filii 33 Beata gens 32	Accedite 33 Verbo domini 32
(Fer. V) Lætetur cor 104	<i>Confitemini</i> 104	Respice domine 73	Exsurge domine 73
Fer. VI Meditatio 18	<i>Cæli enarrant</i> 18	Bonum est confid. 117	Bonum est sperare 117
Sabbato Sittientes Isai. 55	<i>Attendite</i> 77	Tibi domine 9	Ut quid 9
Dom. V de Passione Judica me 42	<i>Quare me repu.</i> 42	Eripe me 142	Liberator 142
Fer. II Miserere mihi 55	<i>Conculcaver.</i> 55	Deus exaudi 53	Deus in nomine 53
Fer. III Exspecta dom. 26	<i>Dom. illumin.</i> 26	Discerne causam 42	Emitte lucem 42
Fer. IV Liberator meus 17	<i>Diligam te</i> 17	Exaltabo te 29	Domine Deus 29
(Fer. V) Omnia quæ Dan. 3	<i>Magnus dom.</i> 47	Tollite hostias 28	Revelabit 28
Fer. VI Miserere mihi 30	<i>In te domine</i> 30	Pacificè loquebant. 34	Vidisti domine 34
Dom. in Palmis Domine ne longe 21	<i>Deus, Deus meus</i> 21	Tenuisti manum 72	Quam bonus 72
Fer. II Judica domine 34	<i>Effunde fram.</i> 34	Exsurge domine 34	Effunde frameam 34
Fer. III Nos autem Gal. 6	<i>Deus misereat.</i> 66	Ego autem dum 34	Judica domine 34
Fer. IV In nomine Phil. 2	<i>Dom. exaudi</i> 101	Ne avertas 68	Salvum me 68 Ne avertas In quacunquè Quia defecerunt Percussus sum Tu exurgens Propter quod Phil. 2
Fer. V <i>Nos autem</i> Gal. 6		Christus factus Phil. 2	
Fer. VI		Domine audivi Hab. 3	In medio In eo dum Deusa Libano } Hab. 3 Operuit ccelos }

Sabbato — CANTICA : Cantemus domino, Exod. ; Vineæ facta, Isai. ; Attende cælum, Deut. ; Sicut cervus, 41. — ALLELUIA : Confitemini, 106. — TRACTUS : Laudate, 116.

TRACTUS	OFFERTORIUM	VERSUS	COMMUNIO	
Qui confidunt 124	Laudate dominum 134	Qui statis } Domine nomen } Qui timetis }	134 Hierusalem quæ 121	
	<i>Jubilate Deo</i>		Ab occultis 18	
	Exspectans 39	Statuit super } Multa fecisti } Domine deus }	39 Lætabimur 19	
	Benedicite gentes 65	Jubilate Deo } In multitudine } Venite et videte }	65 Lutum fecit Joh. 9	
	Dom. ad adjuvand. 39	Exspectans 39	Dom. memorabor 70	
	Populum humilem 17	Clamor meus } Liberator meus }	17 Videns dom. Joh. 11	
	Factus est 17	Persequar } Præcinxisti }	17 Dominus regit 22	
	Sæpe expugnaver. 128	Confitebor tibi 118	Beati immaculati } Viam veritatis }	118 Hoc corpus I Cor. 11
		Domine convertere 6	Domine ne in } Miserere mihi }	6 Dominus virtutum 23
		Sperent in te 9	Sedes super } Cognoscetur }	9 Redime me 24
Eripe me 58		Quia ecce } Quia factus }	58 Lavabo inter 25	
Super flumina 136		In salicibus } Si oblitus }	136 Memento verbi 118	
Benedictus es 118		Memento } Vidi non servantes } Appropiaverunt }	118 Ne tradideris 26	
Deus, Deus meus 21		Improperium 68	Salvum me } Adversum me }	68 Pater si non Matt. 26
		Eripe me 14	Ego vero } Exaudi me }	14 Erubescant 34
		Custodi me 139	Eripe me } Qui cogitaverunt }	139 Adversum me 68
			Domine exaudi 101	Ne avertas } Quia oblitus } Tu exurgens }
	<i>Dextera domini</i>		Dom. Jesus Joh. 13	
Eripe me 139	AD SALUTANDAM CRUCEM : Agios heos, Sanctus Deus. Ant. Crucem tuam ; Ecce lignum ; Cum fabricator. Versus Fortunati episcopi. (Hymn. Crux fidelis.)			

INTROITUS	VERSUS	GRADUALE	VERSUS
Die Paschæ Resurrexi 138	<i>Dom. probasti</i> 138	Hæc dies 117	Confitemini dom. 117
Fer. II Introduxit vos Exod. 13	<i>Confit. dom.</i> 104	„ 117	Dicat nunc Israhel 117
Fer. III Aqua sapientiæ Ecclus. 15	<i>Confit. dom.</i> 105	„ 117	Dicat nunc † 106
Fer. IV Venite bened. Matt. 25	<i>Cantate dom.</i> 97	„ 117	Dextera domini 117
Fer. V Vicitricem manum Wis. 10	<i>Cantate dom.</i> 95	„ 117	Lapidem quem 117
Fer. VI Eduxit vos 77	<i>Attendite</i> 77	„ 117	Benedic. qui venit 117
Sabbato Eduxit dominus 104	<i>Confitemini</i> 104		All. Hæc dies 117
Octava Paschæ Quasimodo 1 Pet. 2	<i>Exultate Deo</i> 80		All. In resurrectione ?
Dom. I post Albas Misericordia domini 32	<i>Exultate justi</i> 32		All. <i>Surrex. dom. vere</i>
Dom. II Jubilate Deo 65	<i>Canticum</i> 65		All. <i>Cantate domino</i>
Dom. III Cantate domino 97	<i>Salvabit</i> 97		All. <i>Eduxit dominus</i>
Dom. IV Vocem jocunditatis Is. 48	<i>Jubilate Deo</i> 65		All. <i>Hæc dies</i> 117
S. Tyburtii et Valerii Sancti tui 144	<i>Exaltabo te</i> 144		
S. Georgii Mart. Protexisti 63	<i>Exaudi Deus</i> 63		
In Letania majore Exaudivit 17	<i>Diligam te</i> 17		
S. Vitalis Mart. Protexisti 63	<i>Exaudi Deus</i> 63		
S. Philippi et Jacobi Exclamav. ad te 2 Es. 9, 28	<i>Exultate justi</i> 32		
(Alexandri, Eventii, Theodoli) Clamaverunt justi 33	<i>Benedicam do.</i> 33	<i>Gloriosus Deus</i>	<i>Dextera tua</i>
S. Gordiani et Epimachi Sancti tui 144	<i>Exaltabo te</i> 144	Justor. animæ Wis. 3	Visi sunt Wis. 3
S. Pancratii Mart. Ecce oculi 32	<i>Exultate justi</i> 32		
(Dedicat. Eccles.) Terribilis Gen. 28	<i>Quam dilecta</i> 83	Locus iste ?	Deus cui astat ?
S. Potentianæ Virg. Dilexisti 44	<i>Eruclavit</i> 44	<i>Diffusa</i> 44	<i>Propter</i> 44
In Ascens. Domini Viri Galilei Acts 1	<i>Omnes gentes</i> 46		All. Ascendit Deus 46

† Originally: Dicat nunc domus Aaron. Ps. 117. Cf. above, p. 79.

ALLELUIA CUM VERSU	OFFERTORIUM	VERSUS	COMMUNIO
Pascha nostr. 1 Cor. 5 Epulemur	Terra tremuit 75	Notus in Judea } Et factus est } Ibi confregit }	75 Pascha nostr. 1 Cor. 5
Surrexit dom. Luke 24	Angel. dom. Matt. 28	Euntes dicite } Jesus stetit } Matt. 28	Surrexit do. Luke 24
Obtulerunt Luke 24	Intonuit de caelo 17	Diligam te } Liberator meus }	17 Si consurrexistis Col. 3
Surrexit altissimus ?	Portas caeli 77	Attendite } Aperiam in parabolis } 77	Chr. resurgens Rom. 6
Cantate domino 95	In die solemnit. Ex. 3	Audi popule } Non adorabitis }	80 Pop. adquisit. 1 Pet. 2
Eduxit dominus 104	Erit vobis hic Ex. 12	Dixit Moyses Ex. 14 In mente habete Ex. 13	Data est Matt. 28
Laudate pueri } Sit nomen }	112 Benedictus qui 117	Haec dies } Lapidem quem }	117 Omnes qui in Gal. 3
<i>Pascha nostr. 1 Cor. 5</i>	<i>Angel. dom. Matt. 28</i>		Mitte manum Joh. 20
Angel. dom. Mark 28	Deus, Deus meus 62	Sitivit in te } In matutinis }	62 Ego sum past. Joh. 10
Benedictus Dei filius ?	Lauda anima 145	Qui custodit } Dominus erigit }	145 Modicum Joh. 16
<i>Surrexit altissimus ?</i>	<i>Jubilate Deo 65</i>		Dum venerit Joh. 16
<i>Pascha nostr. 1 Cor. 5</i>	<i>Benedicite gentes 65</i>		Cantate domino 95
	<i>Lætamini</i>		Gaudete iusti 32
	Confitebuntur caeli 88	Misericordias } Quoniam quis }	88 Lætabitur justus 63
Confitemini dom. 106	Confitebor dom. 108	Adiuva me } Qui insurgunt }	108 Petite et accip. Lu. 11
	Repleti sumus 89	Domine refugium } Priusquam fierent }	89 Ego sum vitis Joh. 15
	<i>Confitebuntur 88</i>		Tanto tempore Joh. 14
	<i>Repleti sumus 89</i>		Justor. animæ Wis. 3
	Mirabilis 67	Exurgat Deus } Pereant peccatores }	67 <i>Gaudete justi 32</i>
	<i>Confitebuntur 88</i>		<i>Gaudete justi 32</i>
<i>Adorabo</i>	Do. Deus in 1 Chr. 29	Majestas domini } Fecit Salomon }	2 Chr. 7 Domus mea Matt. 21
	<i>Offerentur minor 44</i>		<i>Diffusa est 44</i>
Dominus in Sina 67	Viri Galilei Act. 1	Cumque intuerentur Ac. 1	Psallite Deo 67

INTROITUS	VERSUS	GRADUALE	ALLELUIA CUM VERSU I
Dom. post Ascens. Exaudi domine 26	<i>Dom. illumin.</i> 26		<i>Ascendit</i> 46
Nat. S. Urbani <i>Sacerdotes tui</i>	<i>Memento domine</i>	<i>Inveni David</i>	
Vig. Pentecostes			
In die Pentecostes Spiritus domini Wis. I	<i>Exurgat</i> 67		Emitte spiritum 103
Fer. II Cibavit eos 80	<i>Exultate Deo</i> 80		<i>Cantate domino</i>
Fer. III Accipe jocundit. 2 Esd. 2	<i>Attendite</i> 77		Confiteantur do. 106
Fer. IV Deus dum egredieris 67 <i>Remiscere</i> 24	<i>Exurgat</i> 67	<i>Dom. Deus noster</i> 8 <i>Beata gens</i> 32	<i>Lauda anima</i> 145
(Fer. V) Repleatur os 70 <i>De necessitatibus</i>	<i>In te domine</i> 70	<i>Convertere</i> <i>Ÿ. Dom. refugium</i>	<i>Redemptionem</i> 110
Sabbato 12 lect. Caritas Dei Rom. 5 <i>Intret oratio</i>	<i>Do. Deus salutis</i> 87	<i>Propitius Ÿ. Adiuva nos</i> <i>Protector Ÿ. Domine Deus virtutum</i> <i>Jacta cogitatum Ÿ. Dum clamarem</i> <i>Addominum Ÿ. Dom. libera</i>	<i>Eduxit dominus</i> 104 Tract. Laudate dom.
S. Marcellini et Petri <i>Clamaverunt justi</i> 33	<i>Exultate</i> 32	<i>Clamaverunt justi</i> 33	VERSUS <i>Juxta est dominus</i> 33
(S. Primi et Feliciani) Sapientiam sanc. Eccl. 44	<i>Exultate</i> 32	<i>Justorum</i>	<i>Visi sunt</i>
S. Basilidis, Cirini, Naboris et Nazarii <i>Intret in</i>		<i>Vindica domine</i> 78	<i>Posuerunt</i> 78
S. Marci et Marcelliani Salus autem 36	<i>Noli æmulari</i> 36	<i>Anima nostra</i>	
S. Gervasi et Protasi Loquetur dominus 84	<i>Benedixisti</i> 84	<i>Justorum</i>	<i>Visi sunt</i>
Vig. S. Joh. Bapt. Ne timeas Luke I	<i>Dom. in virtute</i> 20	<i>Fuit homo</i> Joh. I	<i>Ut testimonium</i> Joh. I
Nat. S. Joh. Bapt. De ventre Is. 49	<i>Bon. est confit.</i> 91	<i>Priusquam te</i> Jer. I	<i>Misit dom.</i> Jerem. I
S. Johannis et Pauli Multe tribulationes 33	<i>Benedicam do.</i> 33	<i>Ec. quam bonum</i> 132	<i>Sicut unguentum</i> 132 <i>Mandavit</i>

ALLELUIA CUM VERSU II	OFFERTORIUM	VERSUS	COMMUNIO
Non vos relinq. Joh. 14	Ascendit Deus 46 <i>Veritas mea</i>	Omnes gentes Quoniam dominus Subjecti populos } 46	Pater cum Joh. 17 <i>Fidelis servus</i>
<i>Confitemini dom.</i> 106 <i>Tract. Laudate dom.</i>	Emitte spiritum 103	Benedic anima Confessionem Extendens cœ- } 103 lum	Ultimo Joh. 17
Spirit. dom. replev. 67 <i>Emitte spiritum</i> 103	Confirma hoc 67 <i>Intonuit</i>	Cantate domino In ecclesiis } 67 Regna terræ	Factus est Act. 2 Spir. s. docebit Joh. 14
<i>Non vos relinq.</i> Joh. 14	<i>Portas cœli</i> 77		Spir. qui a Pat. Joh. 15
<i>Confitebor</i> 137	<i>Emitte spiritum</i> 103 <i>Meditabor</i> 118		Pacem meam Joh. 14 <i>Intellige</i> 5
<i>Dextera domini</i> 117	<i>Lauda</i> 145 <i>Benedic anima</i>		Spir. ubi vult Joh. 3 <i>Erubescant et</i>
<i>Non vos relinq.</i> Joh. 14	<i>Emitte spiritum</i> 103 <i>Dom. deus salutis</i>		Non vos relinq. Joh. 14 <i>Domine Deus meus</i>
	<i>Latamini</i> <i>Confitebuntur</i>		<i>Justorum anime</i> Ego vos elegi Joh. 15
	Exsultabunt 149 <i>Anima nostra</i> <i>Latamini</i>	Cantate 149	Posuerunt 78 Am. dico vob. Matt. 25 <i>Posuerunt</i> 78
	<i>Gloria et honore</i> 8		<i>Magna</i> 20
Ipse præibit Luke 1	<i>Justus ut palma</i> 91 Gloriabuntur 5	<i>Verba mea</i> } Quoniam ad te } 5	Tu puer Luke 1 Et si coram Wis. 3

INTROITUS	VERSUS	GRADUALE	VERSUS
Vig. S. Petri Dicit dom. Petro Joh. 21	<i>Cæli enarrant</i> 18	In omnem terram 18	<i>Cæli enarrant</i>
S. Petri Nunc scio Actis 12	<i>Do. probasti</i> 138	Constitues 44	Pro patribus 44
S. Pauli Scio cui 2 Tim. 1	<i>Do. probasti</i> 138	Qui operatus Gal. 2	Gratia Dei 1 Cor. 15, 10
S. Processi et Martiniani Judicant sancti Wis. 3	<i>Exultate</i> 32	Exultabunt 149	Cantate domino 149
S. vii Fratrum Laudate pueri 112	<i>Sit nomen</i> 112	<i>Vindica domine</i>	<i>Posuerunt</i>
Octava Apostolorum <i>Sapientiam sanctorum</i>	<i>Cæli enarrant</i>	<i>Iustorum</i>	<i>Visi sunt</i>
Prædixit, Virg. <i>Loquebar</i>	<i>Beati immac.</i>	<i>Dilexisti</i>	<i>Propterea</i>
(S. Apollinaris) <i>Sacerdotes Dei</i>	<i>Memento</i>	<i>Inveni David</i>	<i>Nihil proficiat</i>
S. Simpl., Faust. et Beatricis Sacerdotes eius 131	<i>Memento</i>	Sacerdotes eius 131	Illuc producam 131
S. Abdon et Sennen <i>Intret in</i>	<i>Deus venerunt</i>	<i>Gloriosus</i>	<i>Dextera</i>
S. Stephani papæ Justus ut 91	<i>Bonum est</i> 91	Just. non conturba. 36	Tota die 36
S. Sixti episcopi <i>Sacerdotes Dei</i>	<i>Memento</i>	<i>Sacerdotes eius</i>	<i>Illuc producam</i>
(S. Felicis et Agapiti) <i>Salus autem</i>	<i>Noli aemulari</i>	<i>Iustorum animæ</i>	<i>Visi sunt</i>
S. Cyriaci et Secundi Timete dominum 33	<i>Benedicam</i> 33	Timete dominum 33	Inquirentes 33
Vig. S. Laurentii Dispersit 111	<i>Beatus vir</i> 111	Dispersit 111	Potens in 111
Nat. S. Laurentii <i>Confessio</i> 95	<i>Cantate</i> 95	Probasti 16	Igne me 16
S. Tiburtii <i>Justus ut</i> 91	<i>Bonum est</i> 91	Os iusti 36	Lex Dei 36
S. Ypoliti Justi epulentur 67	<i>Exsurgat</i> 67	<i>Iustorum</i>	<i>Visi sunt</i>
S. Eusebii <i>Os iusti</i>	<i>Noli aemulari</i>	<i>Os iusti</i>	<i>Lex Dei</i>
(Assumptio B. V. M.) <i>Vultum tuum</i> 44	<i>Eruclavit</i> 44	Propter veritatem 44	Audi filia 44
Oct. S. Laurentii Probasti domine 16	<i>Exaudi Deus</i> 16	<i>Iustus non conturb.</i>	<i>Tota die</i>
(S. Agapiti) <i>Lætabitur</i>		<i>Iustus non conturb.</i>	
S. Timothei <i>Salus autem</i>	<i>Noli aemulari</i>	<i>Iustorum</i>	<i>Visi sunt</i>

ALLELUIA CUM VERSU	OFFERTORIUM	VERSUS	COMMUNIO
Tu es Petrus } Mat. 16 Beatus es }	Mihi autem 138	Domine probasti } Intellexisti } Ecce tu domine } 138	Tu es Petrus Matt. 16
	Constitues 44	Eruclavit } Lingua mea } Propterea bene- } 44 dixit }	Simon Johannis Joh. 21
Laudate pueri 112	In omnem terram 18	Caeli enarrant 18	Amen dico Matt. 19
	<i>Gloriabuntur</i> 5		Anima nostra 123
	<i>Anima nostra</i>		Quicumque fec. Matt. 12
	<i>Exultabunt sancti</i>		<i>Justorum animae</i>
Disposui	<i>Diffusa est gratia</i>		<i>Simile est</i>
	<i>Veritas</i>		Semel juravi 87
	<i>Anima nostra</i>		<i>Ego vos elegi</i>
	<i>Mirabilis</i>		<i>Posuerunt</i>
	<i>Inveni David</i>		<i>Domine quinque</i>
	<i>Inveni</i>		<i>Fidelis servus</i>
	<i>Gloriabuntur</i>		<i>Ego vos elegi</i>
	<i>Laetamini</i>		Signa eos Mark 16
	Oratio mea Job. 16	Probavit } <i>Cantate dom. can-</i> } ? <i>tic.</i> }	Qui vult venire Matt. 16
	Confessio 95	<i>Cantate dom. ben-</i> } <i>ed.</i> } 95	Qui mihi Joh. 12
<i>In virtute</i>		<i>Posuisti domine</i>	
<i>Anima nostra</i>		Dico autem Luke 12, 4	
Desiderium animae 20	Vitam petiit } Lætificabis } Inveniatur } 20	<i>Beatus servus</i>	
<i>Offerentur minor</i> 44		Dilexisti 44	
<i>In virtute</i>		<i>Qui vult</i>	
<i>In virtute</i>		<i>Beatus servus</i>	
<i>Mirabilis</i>		<i>Ego vos elegi</i>	

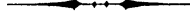
INTROITUS	VERSUS	GRADUALE	VERSUS
S. Hermetis Justus non conturba. 36	<i>Noli emulari</i> 36	<i>Justus ut palma</i>	<i>Ad adnuntiandum</i>
S. Sabinæ Virg. Cognovi domine 118	<i>Beati immac.</i> 118	<i>Specie tua</i>	<i>Propter veritatem</i>
S. Felicis et Adaucti <i>Sapientiam</i> (S. Adriani) <i>Lætabitur</i> (S. Gorgonii) Gloria et honore 8	<i>Exultate</i> 32 <i>Exaudi Deus</i>	<i>Gloriosus Deus</i> Dom. prævenisti 20	<i>Dextera tua</i> Vitam petiit 20
(S. Protii et Hiacinthi) <i>Judicant sancti</i> (Exalt. S. Crucis) <i>Nos autem</i> Gal. 6	<i>Dom. dom. nost.</i> 8 <i>Exultate iusti</i>	<i>Posuisti</i> <i>Vindica domine</i>	<i>Desiderium</i> <i>Posuerunt</i>
S. Cornelii Sacerdotes Dei S. Nicomedis <i>Lætabitur</i> (S. Euphemiae) <i>Vallum</i> Fig. S. Mathei <i>Ego autem</i> S. Mathei <i>Os iusti</i> (S. Cosmæ et Damiani) <i>Sapientiam sanctorum</i> Dedic. Bas. S. Mich. Benedicite domino 102	<i>Deus misereat.</i> 66 <i>Memento</i> <i>Exaudi Deus</i> <i>Eruclavit</i> <i>Quid gloriaris</i> <i>Noli emulari</i>	<i>Christus factus</i> <i>Sacerdotes eius</i> <i>Posuisti domine</i> <i>Diffusa est gratia</i> <i>Justus ut palma</i> <i>Beatus vir</i>	<i>Propter quod</i> <i>Illuc producam</i> <i>Desiderium</i> <i>Propter veritatem</i> <i>Ad adnuntiandum</i> <i>Potens in</i>
S. Hieronymi <i>Sacerdotes Dei</i> Fig. Ap. SS. Simon et Judæ <i>Intret in</i> Nat. eorundem Mihi autem 138	<i>Exultate iusti</i> <i>Benedicamus</i> 102 <i>Benedicite omnia</i> <i>Deus venerunt</i>	<i>Clamaverunt</i> Benedicite dom. 102 <i>Inveni David</i> <i>Vindica</i>	<i>Juxta est</i> Benedic anima 102 <i>Nihil proficiat</i> <i>Posuerunt</i>
S. Nazarii Confessio 95 S. iv Coronatorum Mart. <i>Intret in</i> S. Theodori <i>In virtute</i> S. Mennæ <i>Os iusti</i> (S. Martini) <i>Sacerdotes tui</i> S. Cæciliæ <i>Loquebar</i> S. Clementis Dicit dom. sermones after Is. 59, 21	<i>Dom. probasti</i> 138 <i>Cantate</i> 95 <i>Deus venerunt</i> <i>Magna est</i> <i>Noli emulari</i> <i>Memento</i> <i>Beati immac.</i> 118	<i>Nimis honorati</i> 138 <i>Justus non conturb.</i> <i>Vindica</i> <i>Domine prævenisti</i> <i>Inveni David</i> <i>Ecce sacerdos</i> Audi filia 44	<i>Dinumerabo</i> 138 <i>Tota die</i> <i>Posuerunt</i> <i>Vitam petiit</i> <i>Nihil proficiat</i> <i>Non est inventus</i> <i>Specie tua</i> 44
S. Chrysogoni <i>Justus non conturba.</i> 36 Fig. S. Andreae Ap. Dom. secus mare Matt. 4 Nat. S. Andreae Mihi autem In Agenda Mortuorum Requiem 2 Esdr. 2	<i>Misericordias</i> 88 <i>Noli emulari</i> 36 <i>Cæli enarrant</i> 18 <i>Dom. probasti</i> <i>Miserere mei</i> 56	<i>Juravit</i> Gloria et honore 8 <i>Nimis honorati</i> <i>Constitues</i> Requiem 2 Esdr. 2	<i>Dixit dominus</i> Quoniam elevata 8 <i>Dinumerabo</i> <i>Pro patribus</i> Convertere 114
(Dom. de S. Trinitate) (Benedicta sit) Tob. 12,6	(Benedicite) Dan. 3	(Benedictus es) Dan. 3	(Benedictus es) Dan. 3

ALLELUIA CUM VERSU	OFFERTORIUM	VERSUS	COMMUNIO
	<i>In virtute</i>		<i>Posuisti domine</i>
	<i>Filiae regum</i>		Principes persec. 118
	<i>Letamini</i>		Quod dic. Matt. 10. 27
	<i>Gloria et honore</i>		<i>Posuisti domine</i>
	Posuisti domine 20	Desiderium } Magna est } 20	<i>Posuisti domine</i> 20
	<i>Gloriabuntur</i>		<i>Anima nostra</i>
<i>Dicite in gentibus</i> <i>Disposui</i>	Protege domine ? <i>Anima nostra</i> <i>Gloria et honore</i> <i>Offerentur minor</i> <i>Gloria et honore</i> <i>Inveni David</i>	Salvator } Quia pro mundi } ?	Nos autem Gal. 6 <i>Quod dico vobis</i> <i>Qui vult venire</i> <i>Simile est</i> <i>Posuisti domine</i> <i>Magna est</i>
	<i>Gloriabuntur</i>		<i>Posuerunt</i>
Laudate Deum 102	Stetit angelus Rev. 8	In conspectu 137	Benedic. omnes Dan. 3
	<i>Veritas mea</i>		<i>Beatus servus</i>
	<i>Exsultabunt</i>		<i>Iustorum anime</i>
	<i>In omnem terram</i> <i>In virtute</i>		Vos quise cuti Matt. 19 <i>Qui vult venire</i>
	<i>Anima nostra</i> <i>Gloria et honore</i> <i>Desiderium</i> <i>Inveni David</i> <i>Offerentur minor</i>		<i>Posuerunt</i> <i>Posuisti domine</i> <i>Magna est</i> <i>Domine quinque</i> Confund. superbi 118
	<i>Veritas</i>		<i>Beatus servus</i>
	<i>Desiderium</i>		<i>Posuisti domine</i>
Dilexit Andream ?	<i>Gloria et honore</i> <i>Mihi autem</i>		Venite post me Matt. 4 Dicit Andreas Joh. 1
	<i>Domine convertere</i> <i>Domine illumina</i> <i>Miserere mihi Dom.</i> <i>Domine Jesu Christe ?</i>		Dona eis domine ?
(Benedictus es) Dan. 3	(Benedictus sit) after Tob. 12, 6	(Benedicamus) Dan. 3	(Benedicite) Tob. 12

INTROITUS	VERSUS	GRADUALE	VERSUS
Dom. 1. post Oct. Pent. Domine in tua 12	<i>Usquequo</i> 12	Ego dixi domine 40	Beatus qui 40
Dom. 2. Factus est dominus 17	<i>Diligam te</i> 17	<i>Ad dominum</i> 119	<i>Domine libera</i> 119
3. Respice in me 24	<i>Ad te do. levavi</i> 24	<i>Facta cogitatum</i> 54	<i>Dum clamarem</i> 54
4. Dom. illuminatio 26	<i>Si consistent</i> 26	<i>Propitius esto</i> 78	<i>Adiuva nos</i> 78
5. Exaudi domine 26	<i>Dom. illumina.</i> 26	<i>Protector noster</i> 83	<i>Dom. Deus virtut.</i> 83
6. Dominus fortitudo 27	<i>Ad te do. clama.</i> 27	Convertere dom. 89	Domine refugium 89
7. Omnes gentes 46	<i>Subiecit popul.</i> 47	<i>Venite filii</i> 33	<i>Accedite</i> 33
8. <i>Suscepimus Deus</i> 47	<i>Magnus domi.</i> 47	<i>Esto mihi in Deum</i> 70	<i>Deus in te speravi</i> 70
9. Ecce Deus 53	<i>Deus in nomine</i> 53	Domine dom. noster 8	Quoniam elevata est 8
10. <i>Dum clamarem</i> 54	<i>Exaudi Deus</i> 54	<i>Custodi me</i> 16	<i>De vultu tuo</i> 16
11. Deus in loco 67	<i>Exsurgat Deus</i> 67	<i>In dom. speravi</i> 17	<i>Ad te</i> 17
12. <i>Deus in adiutorium</i> 69	<i>Avertantur</i> 69	Benedicam dom. 33	In dom. laudabitur 33
13. Respice domine 73	<i>Ut quid Deus</i> 73	<i>Respice domine</i> 73	<i>Exurge</i> 73
14. Protector noster 83	<i>Quam dilecta</i> 83	<i>Bon. est confidere</i> 117	<i>Bon. est sperare</i> 117
15. Inclina domine 85	<i>Latifica anim.</i> 85	<i>Bon. est confiteri</i> 91	<i>Ad admuntiandum</i> 91
16. Miserere mihi 85	<i>Incl. do. aurem</i> 85	<i>Timebunt gentes</i> 101	<i>Quon. edificavit</i> 101
17. Justus es domine 118	<i>Beati immac.</i> 118	<i>Beata gens</i> 32	<i>Verbo domini</i> 32
Fer. IV mens. Sept. Exultate Deo 80	<i>Testimonium</i> 80	Quis sicut dom. 112	Suscitans a terra 112
Fer. VI Latetur cor 104	<i>Constemini</i> 104	Convertere dom. 89	Domine refugium 89
Sabb. 12 lect. Venite adoremus 94	<i>Venite exulte.</i> 94	<i>Propitius esto</i> 78	<i>Adiuva</i> 78
		<i>Protector noster</i> 83	<i>Dom. Deus virtut.</i> 83
		<i>Dirigatur oratio</i> 140	<i>Elevatio manuum</i> 140
		<i>Salvum fac popul.</i> 27	<i>Ad te dom. clamabo</i> 27
Dom. 18. post Pent. Da pacem Eccl. 36	<i>Laetatus sum</i> 121	<i>Laetatus sum</i> 121	<i>Fiat pax</i> 121
19. <i>Salus populi</i> ?	<i>Attendite</i> 77	<i>Dirigatur oratio</i> 140	<i>Elevatio</i> 140
20. <i>Omnia quae fecisti</i> Dan. 3	<i>Beati immac.</i> 118	<i>Oculi omnium</i> 144	<i>Aperis tu</i> 144
21. In voluntate tua Esth. 13	<i>Beati immac.</i> 118	Domine refugium 89	Priusquam montes 89
22. Si iniquitates 129	<i>De profundis</i> 129	<i>Ecce quam bonum</i> 132	<i>Sicut unguentum</i> 132
23. <i>Omnes gentes</i> 46	<i>Subiecit popul.</i> 46	<i>Venite filii</i> 33	<i>¶. Mandavit</i>
24. Dicit dom. ego Jer. 29	<i>Benedixisti</i> 84	Liberasti nos 43	<i>Accedite ad</i> 33
			In Deo laudabimus 43

ALLELUIACUM VERSU	OFFERTORIUM	VERSUS	COMMUNIO
	<i>Intende voci</i> 5		<i>Narrabo omnia</i> 9
	<i>Domine convertere</i> 6		Cantabo domino 12
	<i>Sperent in te</i> 9		Ego clamavi 16
	<i>Illumina</i> 12		Do. firmamentum 17
	<i>Benedicam dom.</i> 15		Unam petii 26
	<i>Perfice gressus</i> 16		Circuibō 26
	<i>Sic. in holocaust. Dan. 3</i>	Et nunc sequimur Dan. 3	Inclina aurem 30
	<i>Populum humilem</i> 17		Gustate et videte 33
	<i>Iustitiæ domini</i> 18		Primum quær. Mat. 6
	<i>Ad te dom. levavi</i> 24		<i>Acceptabis</i> 50
	<i>Exaltabo te</i> 29		Honoradom. Prov. 3
	<i>Precatus est Exod. 32</i>		De fructu 103
	<i>In te speravi</i> 30		Panem de celo Wis. 16
	<i>Inmittet angelus</i> 33		<i>Panis quem</i> Joh. 6
	<i>Exspectans</i> 39		<i>Qui manducat</i> Joh. 6
	<i>Dom. in auxilium</i> 39		<i>Dom. memorabor</i> 70
	Oravi Deum Dan. 9	Adhuc me loquen. } Dan. 9 Audiui vocem }	Vovete et reddite 75
	<i>Meditabor</i> 118		Comedite Nehem. 8
	<i>Benedic anima</i> 102		Aufer a me 118
	<i>Dom. Deus salutis</i> 87		<i>Mense sept.</i> Lev. 23
<i>Hymn. 3 puerorum</i> <i>Tr. Laudate Deum</i> 116	Sanctificav. Exod. 33	Locutus est do. } Ex. 33 Oravit Moyses }	Tollite hostias 95
	<i>Si ambulavero</i> 137		<i>Tu mandasti</i> 118
	<i>Super flumina</i> 136		<i>Memento verbi</i> 118
	Vir erat Job 1	Utinam appender. } Job 1 Quæ est enim } Numquid fortitudo } Quon. non revertet. }	In salutari tuo 118
	Recordare Esth. 14, 12	Evertetur Esth. 14, 13 & 14	Dico vobis gaud. Luke 15
	<i>Sic. in holocaust. D. 3</i>		
	De profundis cla. 129	Fiant aures } 129 Si iniquitates }	Amen dico vobis quicquid Mark 11

THE ALLELUIA VERSES



<i>In Dominicis diebus per circulum anni</i>		Ÿ Beatus vir, qui suffert	James 1
		Ÿ Memento domine	131
Ÿ Verba mea	5	Ÿ Elegit te dominus	?
Ÿ Domine Deus	7	Ÿ Justus non conturbabitur	36
Ÿ Deus iudex	7	Ÿ Gloria et honore	8
Ÿ Diligam te	17	Ÿ Disposui testamentum	88
Ÿ In te domine	30	Ÿ Justus deduxit	Wis. 10
Ÿ Omnes gentes	46		
Ÿ Eripe me	58	<i>In Nat. plurimorum Sanctorum</i>	
Ÿ 1. Te decet	} 64	Ÿ Sancti tui	145
Ÿ 2. Replebimur		Ÿ Gaudete iusti	32
Ÿ Attendite	77	Ÿ Exsultabunt sancti	149
Ÿ Exsultate Deo	80	Ÿ Vox exsultationis	117
Ÿ Domine, Deus salutis	87	Ÿ Mirabilis dominus	67
Ÿ Domine, refugium	89	Ÿ Te martyrum candidatus <i>Te Deum</i>	
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Ÿ Quoniam Deus	94	Ÿ Exsultent iusti	67
Ÿ Confitemini domino et invocate	104		
Ÿ Paratum cor	107	<i>In Nat. Apostolorum</i>	
Ÿ Qui timent	113	Ÿ Vos estis lux	Matt. 5
Ÿ Dilexi quoniam	114	Ÿ Cœli enarrant	18
Ÿ Laudate dominum omnes	116	Ÿ 1. Nimis honorati sunt	} 138
Ÿ Laudate dominum et collaudate	116	Ÿ 2. Dinumerabo eos	
Ÿ Dexterâ Dei	117		
Ÿ De profundis	129	<i>In Nat. sanct. Virginum</i>	
Ÿ Confitebor tibi	137	Ÿ Specie tua	44
Ÿ Lauda anima	145	Ÿ Diffusa est gratia	44
Ÿ Qui sanat	146	Ÿ Adducentur regi	44
Ÿ 1. Lauda Hierusalem	} 147	Ÿ Egredia sponsa	?
Ÿ 2. Qui posuit			
<i>In Nat. unius Confess. et Mart.</i>		<i>De Cruce</i>	
Ÿ Inveni David	88	Ÿ Dicite in gentibus	95
Ÿ Justus ut palma	91		
Ÿ Beatus vir, qui timet	111	<i>De S. Andrea</i>	
Ÿ Justus germinabit	after Hos. 14	Ÿ Salve crux	?

II.

THE ALLELUIA VERSES OF EASTER WEEK

IN

MSS. AND PRINTED BOOKS

DOWN TO THE COUNCIL OF TRENT

	IN DIE PASCHÆ	FER. II	FER. III
Cod. Monza Cent. VIII	☩ 1. Pascha nostrum 2. Epulemur	☩ Dominus regnavit, decorem	☩ In te, domine, speravi
Cod. Rheinau Cent. VIII	☩ 1. Pascha nostrum 2. Epulemur	☩ Dominus regnavit, decorem	
Cod. St. Gall 359 Cent. IX	☩ 1. Pascha nostrum 2. Epulemur	☩ Surrexit dominus vere	☩ Obtulerunt discipuli
Cod. St. Gall 339 Cent. X	☩ 1. Pascha nostrum 2. Epulemur	☩ Surrexit dominus vere	☩ Obtulerunt discipuli
Cod. Einsiedeln 121 Cent. X	☩ 1. Pascha nostrum 2. Epulemur	☩ 1. Angelus domini ☩ 2. Respondens au- tem	☩ Christus resurgens
Cod. Jacq. Rosenthal (Munich) Cent. XII	☩ 1. Pascha nostrum	☩ Nonne cornostrum	☩ Oportebat pati ¹
Cod. Paris nouv. ac- quis. 1235 Cent. XII	☩ 1. Pascha nostrum 2. Epulemur	☩ Surrexit dominus vere	☩ Eduxit dominus
Cod. Trèves City Li- brary Cent. XIII	☩ 1. Pascha nostrum 2. Epulemur	☩ Nonne cornostrum ☩ 1. Angelus domini ☩ 2. Respond. autem	☩ Christus resurgens
Grad. Sarisburiense Cent. XIII	☩ 1. Pascha nostrum 2. Epulemur	☩ Nonne cornostrum	☩ Surgens Jesus
Cod. 445, Colmar City Library Cent. XIII	☩ 1. Pascha nostrum	☩ Nonne cor	☩ Stetit Jesus in medio
Cod. St. Gall. 353 Cent. XIII-XIV	☩ 1. Pascha nostrum 2. Epulemur	☩ 1. Angelus domini 2. Respond. autem	☩ Christus resurgens
Grad. Lausannense (Minorite Lib. Frei- burg, Switzerland) Cent. XV, early	☩ 1. Pascha nostrum 2. Epulemur	☩ Nonne cor	☩ Surrexit dominus et
Cod. St. Gall 427 Cent. XV	☩ 1. Pascha nostrum 2. Epulemur	☩ Nonne cor	☩ Oportebat pati
Missale Lausannense (Minorite Lib. Frei- burg, Switzerland) Cent. XV, late	☩ Pascha nostrum	☩ Angelus domini	☩ Surrexit dominus de
Grad. Franc. de Bru- gis , printed Venice 1500	☩ Pascha nostrum	☩ Angelus domini	☩ Surrexit dominus de
Grad. Lausannense , printed Lyons 1522	☩ 1. Pascha nostrum 2. Epulemur	☩ Nonne cor	☩ Surrexit dominus et
Missale Tridentinum	☩ 1. Pascha nostrum	☩ Angelus domini	☩ Surrexit dominus de

¹ ☩ *Angelus domini* is also noted by a later hand.

FER. IV	FER. V	FER. VI	SABBATO
☩ Quoniam Deus magnus	☩ Lauda Hierusalem	☩ Surrexit altissimus	☩ Hæc dies
☩ Redemptionem misit			☩ Laudate pueri
☩ Surrexit de sepulchro	☩ Cantate domino	☩ Eduxit dominus	☩ Hæc dies
			☩ 1. Laudate pueri
☩ Surrexit altissimus	☩ Cantate domino	☩ Eduxit dominus	☩ 2. Sit nomen
			☩ Hæc dies
			☩ 1. Laudate pueri
☩ Oportebat pati	☩ In die resurrectionis	☩ Surrexit altissimus	☩ 2. Sit nomen
			☩ Hæc dies
☩ Angelus domini 2	☩ Nonne cor nostrum	☩ Angelus domini	☩ 1. Laudate pueri
			☩ 2. Sit nomen
☩ In die resurrectionis	☩ Angelus domini	☩ Benedic. es Dei filius	☩ Hæc dies
			☩ Surrexit
☩ In die resurrectionis	☩ Surrexit altissimus	☩ Dicite in gentibus	☩ Hæc dies
			☩ Laudate pueri
			☩ Hæc dies
☩ Surrexit dominus et	☩ In die resurrectionis	☩ Dicite in gentibus	☩ 1. Laudate pueri
			☩ 2. Sit nomen
			☩ Hæc dies
☩ Surrexit dominus et	☩ Christus resurgens	☩ In die resurrectionis	☩ 1. Laudate pueri
			☩ 2. Sit nomen
☩ Surgens Jesus	☩ In die resurrectionis	☩ Dicite in gentibus	☩ Hæc dies
			☩ 1. Laudate pueri
			☩ 2. Sit nomen
☩ Oportebat pati	☩ Surrexit altissimus	☩ Crucifixus surrexit	☩ Hæc dies
			☩ 1. Laudate pueri
			☩ 2. Sit nomen
☩ Christus resurgens	☩ In resurrectione tua	☩ Dicite in gentibus	☩ Hæc dies
			☩ 1. Laudate pueri
			☩ 2. Sit nomen
☩ Surrexit dom. vere	☩ Surrexit Christus qui		
☩ Surrexit dom. vere	☩ Surrexit Christus qui	☩ Dicite in gentibus	☩ Hæc dies
☩ Oportebat pati	☩ Surrexit altissimus	☩ Crucifixus surrexit	☩ Hæc dies
			☩ Laudate pueri
☩ Surrexit dom. vere	☩ Surrexit Christus	☩ Dicite in gentibus	☩ Hæc dies
			☩ Laudate pueri

2 ☩ *Surrexit dominus* is also noted by a later hand.

III.

THE GRADUAL RESPONDS OF THE
SUNDAYS AFTER PENTECOST

IN CODEX RHEINAU

Dom. I	Miserere mihi	6	Dom. XIII	} <i>are missing</i>
„ II	Domine dominus noster	8	„ XIV	
„ III	Adjutor in opportunitatibus	8	„ XV	
„ IV	Exsurge domine	8	„ XVI	
„ V	Ab occultis	18	„ XVII	
„ VI	Unam petii	26	„ XVIII	Laetatus sum 121
„ VII	Venite filii	33	„ XIX	Dirigatur oratio 140
„ VIII	Liberasti nos	43	„ XX	Eripe me 142
„ IX	Speciosus forma	44	„ XXI	Domine refugium 89
„ X	Benedictus dominus	71	„ XXII	Ecce quam bonum 132
„ XI	Sciant gentes	82	„ XXIII	Venite filii 33
„ XII	Protektor noster	83	„ XXIV	Timebunt gentes 101

ERRATA

- Page 21, *last line, for 'Greek' read 'Greeks.'*
 „ 75, *line 19 for 'pulpitus' read 'pulpit.'*
 „ 77, *line 23, for 'Canons' read 'Canon.'*
 „ 120, *note 2, first line, for 'Ordo' read 'Ordine.'*
 „ 144, *line 6, for 'solus' read 'solis.'*
 „ „ „ „ *after 'Hostis' insert 'Herodes impie.'*
 „ 187, *note, line 5, for 'beautiful' read 'florid.'*

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THE AUTHENTIC RHYTHM OF GREGORIAN CHANT*

by

DOM GREGORY MURRAY

As long ago as 1934 there appeared in the pages of *La Musique d'Eglise* — a valuable periodical, unhappily no longer in publication — the first of a series of articles by the Abbé G. Delorme, entitled 'La Question Rhythmique Grégorienne'. What attention was paid to these articles at the time, I am unable to say; now, however, it is quite certain that they are of enormous importance. Indeed they provide the vital clue to a problem that has exercised all students of the Chant for years: the problem of its authentic rhythm. It is on the foundation laid by the Abbé (later Canon) Delorme that the most recent, the best and the most convincing book on the subject has been based.¹ Its author, Dr J. W. A. Vollaerts, a Dutch Jesuit, had spent the last thirty years of his life — he died in 1956, just as his book was going to press — in a painstaking study both of the Chant manuscripts and of the ancient musical treatises on Chant rhythm. But he freely acknowledges his great debt to Canon Delorme's fundamental studies. In giving some account of Fr Vollaerts' book, therefore, it is essential to begin, as Fr Vollaerts himself does, with Canon Delorme's articles.

These articles make no pretence of doing anything more than examine the notation of some of the more important Chant manuscripts, and even then confining the investigation to only one category of notational signs, viz. those used for single notes, first in syllabic passages and then in groups. But the results of the enquiry are quite astonishing. They expose as utterly indefensible the generally accepted practice of regarding all the notes as fundamentally equal in length. All the various 'equalist' systems of interpretation, therefore, whether according to Solesmes or not, must now be abandoned as invalid.

The *Antiphonale Missarum* known as Laon 239 (published as Volume X of *Paléographie Musicale*) is universally recognised as one of the most important manuscripts of the Chant. It dates from

* Reprinted from THE DOWNSIDE REVIEW, January, 1959, by kind permission of the Reverend Father Editor.

¹ *Rhythmic Proportions in Early Medieval Ecclesiastical Chant* by J. W. A. Vollaerts, S.J. (E. J. Brill, Leyden, Holland; 25 guilders). Although published in Holland, the book is written in English.

AUTHENTIC RHYTHM OF GREGORIAN CHANT

the ninth or tenth century and it employs the Metz notation.² A remarkable feature of this codex is that it uses two distinct signs for isolated notes on a single syllable. There is first the dot or point (a sign found in all the neumatic notations) and then what Fr Vollaerts describes as 'the swallow-tail *tractulus*'.

A completely different notational system is to be found in all that remains of a tenth-century manuscript (two folios of which are in the Capitular Archives at Monza, and a third folio at Milan), classified as Nonantolian. But, here again, two distinct signs are used for single notes: a 'stick' (a simple vertical stroke) and a 'stick-with-crook' (in which a short line is added to the top or bottom of the simple stroke).

A comparison of these two notations, when they give the same melody, shows that the Nonantolian 'stick' corresponds to the Metz point, and the Nonantolian 'stick-with-crook' to the Metz *tractulus*. There are occasional disagreements, but the concordances are in an overwhelming majority — so much so that the disagreements merely serve to indicate that the two notational systems are independent witnesses to a single rhythmic tradition lying behind both of them. In the following illustration it will be seen that it is characteristic of the Nonantolian notation to attach its symbols to the actual vowels, either above or below them :

The illustration shows a single melodic line on a four-line staff. The Metz notation (top) consists of dots and swallow-tail shapes (tractulus) placed above the staff. The Nonantolian notation (bottom) consists of dots and stick-with-crook symbols placed directly above or below the vowels of the Latin text. The Latin text is: LAON . . E A ~ . . E A ~. Below this, the Nonantolian notation is shown with symbols attached to the vowels: si-tl- en- tes w et qui non habet.

But there is also a third notational system to which Cantor Delorme gave detailed attention, viz. the Aquitanian. An interesting and very valuable example of this notation is to be found in codex 1118 of the Paris *Bibliothèque Nationale*, which has been edited by Dom Ferretti in Volume XIII of *Paléographie Musicale*. The particular interest of this manuscript for our present purpose is

² Dom Mocquereau described the manuscripts in Metz notation as 'scarcely inferior' to those of St Gall (which he regarded as the best), and Laon 239 as 'the most faithful' of them (*Le Nombre Musical Grégorien*, tome 1, p. 157).

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that it contains a number of Tropes or Prosae (i.e. syllabic settings to specially written words) for melodies of the Alleluia jubilus and Offertory verses. On comparing these melodies in their Aquitanian notation with equivalent melodies in the Laon manuscript we again find a remarkable correspondence between the points of Laon 239 and the points of B.N. 1118, and between the Laon *tractuli* and the differently shaped *tractuli* of B.N. 1118.

Briefly, then, in each of these three quite distinct — and therefore independent — notational systems there are two distinct signs for a single note, and the different uses of the two distinct signs are found to correspond (with only minor exceptions) whenever the same melody is found in two (or more) of the notations.

What do these distinct signs indicate? They cannot have melodic implications, for the following reasons:

(1) In Laon 239 many points indicate higher or highest sounds (e.g. in innumerable *climaci*).³

(2) Every page of Laon 239 shows many more *tractuli* than points for low sounds.⁴

(3) Consecutive sounds of equal pitch are indicated in Laon 239 both by *tractuli* and points.

(4) Both *tractuli* and points are used in Laon 239 for any degree of the scale.

(5) The same indifference to pitch is found both in the Nonantolian and Aquitanian notations in their use of their respective distinct signs for single notes.

Any hesitation we may yet feel in attributing a rhythmic significance to the distinct signs is dispelled when we refer to the St Gall manuscripts — yet a fourth notational system. The *episemá* (a stroke added to the neums, universally acknowledged to be an indication of lengthening) corresponds again and again to the Laon *tractulus*, but nowhere to the Laon point. Moreover, the passages in St Gall marked with 'c' (*celeriter*) show a general agreement with the Laon points.

³ A *climacus* is a descending neum of three notes.

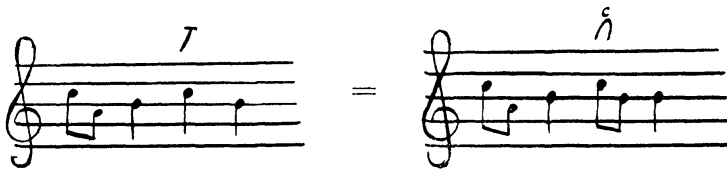
⁴ The full significance of these first two reasons will be better understood if we remember that, in contrast to the Metz notation (which we are now considering), the various symbols in the St Gall notation *did* have a melodic significance. Thus the St Gall point always indicates a lower note and the St Gall *virga* a higher one. An ordinary St Gall *climacus*, therefore, always shows a *virga* followed by two points:

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What conclusions are we to draw from these remarkable facts, except that there were two note-values in the Gregorian Chant, a long and a short (as all the contemporary literary evidence indicates), and that these two values are shown in each of the different notations by two distinct signs?

The question now arises: What is the proportional relationship between the long note and the short? The literary evidence is clear enough, as I have already shown.⁵ One typical quotation (from the *Commemoratio Brevis*, a document contemporaneous with the best Chant manuscripts) must suffice here: 'All the longs must be equally long, all the shorts of equal brevity . . . Let there be formed short beats, so that they be neither more nor less, but one always twice as long as the other'.

The evidence of the Chant manuscripts is equally clear and fully corroborates what the writers say. For example, if we compare settings of the same melodic formula to different words, even in the same manuscript, we often find that in one place there is a single long note, which elsewhere becomes a group of two short notes (*pes* or *clivis*).⁶ Thus, in the familiar *Ostende*-type of Alleluia melody (which occurs with thirteen different texts in the St Gall manuscripts 339, 359 and Einsiedeln 121, as well as in Laon 239) we find at one point that sometimes there is a long note (indicated by a *virga*, marked with a lengthening *epise a*) and sometimes there are two short notes (a *clivis*, marked with 'c'):



This is quite typical of the variants to be found in all the best Chant manuscripts, and it leaves little room for doubt that the long note is equivalent in length to two short notes.

Now, although there are two distinct signs for single notes in several of the notational systems, it would be erroneous to imagine


⁵ See *Gregorian Rhythm in the Gregorian Centuries: The Literary Evidence*.

⁶ A *pes* (or *podatus*) is a rising neum of two notes; a *clivis* is a descending neum of two notes.

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that the long and the short signs are equally numerous. Where isolated syllables are concerned (i.e. on syllables with only one note) each notation shows the long sign ten times more often than the short sign; from which we must conclude that the normal isolated note is a long note.⁷ Comparative analysis leads to a second conclusion, viz. that the normal (unlengthened) group of two notes (*pes* or *clivis*) consists of two short notes. A single example from the Gradual-formula *Justus*, set to two different texts, is quite typical:

	ST GALL	. . T	/ . . /	✓
	LAON	. . s	. . s	✓



GE- NU- I

	ST GALL	. . T	/ . . /	c /
	LAON	. . s	. . s	. .



PE- DUM TU-ORUM

Here the unlengthened *pes* on the syllable *nu-* must obviously consist of two short notes, because when the same two notes are allocated to two separate syllables they are marked as two short notes. It is unthinkable that the same melodic phrase could be sung in two different ways.

Similar proofs abound that the normal (unlengthened) *clivis* likewise consists of two short notes.

Corroboration of these conclusions, which Fr Vollaerts has established by a comparative study of the Chant manuscripts, may be found easily enough when we compare different versions of individual melodies in our modern books. Here, for instance, is the first line of the Easter Vesper hymn as given in the *Liber Usualis*,

⁷ The most usual position for short signs on isolated syllables is at the beginnings of phrases, where we often find a series of them leading to an accented syllable which receives some kind of lengthening. In the Introit *Gaudeamus*, for instance, there are four such passages: the first two syllables of *Gaudeamus*; the first two syllables of *sub honore*; the first two syllables of *passione*; and the first two syllables of *et collaudant*.

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the *Antiphonale Monasticum* and *The English Hymnal* (representing the Sarum version):

LIBER
AD RE-GI-AS A-GNI DA-PES

ANT.
MON.
AD COE-NAM A-GNI PRO-VI-DI

SARUM

Clearly these variations could only have arisen if the initial *pes* and *clivis* of the Liber version corresponded in time-value to the two isolated notes in the *Antiphonale Monasticum* and Sarum versions. If all three versions are sung with equal notes, their fundamental identity becomes so completely disguised as to be unrecognisable, and it becomes impossible to imagine how they could have been derived from one another or from some common source. We may presume, without fear of error, that the simpler version of the *Antiphonale Monasticum* and Sarum is earlier than the *Liber* version, for the latter reveals the common tendency of later variants to 'fill out' the originally simple melodic outline. But what a splendid melody the Sarum version becomes when its correct note-values are restored — a really worthy setting for the triumphant words:

AD COE-NAM A-GNI PRO-VI-DI, ET STO-LIS AL-BIS CAN-DI-DI,
THE LAMB'S HIGH BANQUET WE A-WAIT IN SNOW-WHITE ROBES OF ROY-AL STATE;

POST TRANSI-TUM MA-RIS RUBRI, CHRI- STO CA- NA- MUS PRIN-CI- PI.
AND NOW, THE RED SEA'S CHANNEL PART, TO CHRIST, OUR PRINCE, WE SING AT LAST.

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This is music which any ordinary congregation could learn without difficulty and sing with vigour. Can we say the same of the equal-note version as indicated by the accompaniment given in *The English Hymnal*?

Not the least valuable part of Fr Vollaerts' book is the initial chapter in which he submits all the more important Chant manuscripts to a comparative survey. From this analysis, which reveals him as a paleographer of the first rank, certain important conclusions emerge. But first of all he warns us that 'the neums had much less value to the medieval singer than our present-day printed music has to contemporary musicians. In these days every note is so written that a definite relative duration is depicted. The medieval neum-notation, however, showed the sound-durations often very incompletely, this being evident from several notations of the same melodic fragments' (p. 5). Furthermore, 'a positive testimony is generally of greater value than a negative one. A positive indication is indeed a direct indication: a 't' or *episema* testifies positively and directly to a long sound-duration. The absence of a testimony, however, can mean something only when there is a possibility and a necessity for such a testimony . . . Hence the absence of *episematá* or letters denoting a long sound-duration in known passages need not be an indication of the absence of that sound-duration itself, because to the medieval copyist there was no reason or necessity for noting them over and over again' (pp. 5-6).

For the Mass Chants, as Fr Vollaerts demonstrates, the most important rhythmic manuscript is undoubtedly Laon 239, to which we have already referred. In this codex we find the most complete rhythmic indications, so that in this respect it is superior even to the best manuscripts of the St Gall school. For 'only this manuscript has saved from mutilation what has been dispersed over several other manuscripts as incomplete fragments of a crumbling tradition' (p. 44). It consistently differentiates between long and short notes, whereas the St Gall *episema* is so irregular and capricious in its use that it is obviously an unreliable guide in the process of rhythmic discrimination. But 'provided that the rhythmic indications in the several St Gall manuscripts are *totalled*, the letter 'c' indicates exactly in St Gall the same 'shorts' (and consequently the same 'longs') as are shown in the other notation schools. Hence it is

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this letter 'c', and not the *episema*, which is the safe discriminating factor for 'longs' and 'shorts' in the St Gall Mass documents. Thus perfect uniformity and coherence in the rhythmic tradition has been established and saved, and this tradition is represented by the different notations of the various manuscripts' (p. 152).

The Metz manuscript, Laon 239, is therefore the key to the problem. It alone reconciles the apparent divergences among even the best St Gall manuscripts, and its consistent discrimination between long and short notes is independently corroborated (as we have seen) whenever it can be checked by the quite distinct notations of Nonantola and Aquitaine. Without Laon 239, the discrepancies, inconsistencies and omissions in the various St Gall manuscripts might seem to indicate that their length-indications were merely more-or-less optional *nuances*, not essential to the rhythm of the Chant. Such an interpretation, however, is no longer possible when we find that, taken together, the best St Gall manuscripts are equivalent in their totalised indications to the clearer and fuller symbols of Laon.⁸ When these latter are reproduced in their completeness, there is no need for the addition of any purely editorial rhythmic signs, except possibly for bar-lines at the ends of phrases. The note-values can almost always be clearly perceived, with Fr Vollaerts to help us.

Thus we no longer have to decide between the Solesmes and non-Solesmes 'equalist' interpretations of the much-disputed Communion, *Memento*:

The image shows two staves of musical notation for the Communion Memento. The top staff is labeled 'SOLESMES' and the bottom staff is labeled 'NON-SOLESMES'. Both staves show the same melody: ME-MÉN-TO VÉR-BI TÚ-I SÉR-VO TÚ-O. The notes are written on a five-line staff with a treble clef. The rhythm is indicated by vertical lines below the notes, showing a sequence of long and short notes. The Solesmes interpretation uses a different rhythmic notation than the Non-Solesmes interpretation, but the overall melody and text are the same.

⁸ Perhaps it is not surprising, in view of the history of the Chant, that a Metz manuscript should prove to be the best. Metz was certainly a much more important musical and liturgical centre than St Gall. In fact a monk of St Gall, writing towards the end of the ninth century, tells us that the chant then established throughout the Frankish dominions 'is even now called *ecclesiastica cantilena Metensis*' (see Willi Apel, *Gregorian Chant*, p. 81).

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When the notes are given their correct values there is no problem and no room for rhythmic difference of interpretation:

LAON 239 ~ ✓ 7 ~ 7 ~ 7 ~ 7 ~ ~

ST GALL 339 / ✓ 7 / 7 / 7 / 7 / /

ME-MÉN-TO VÉR-BI TÚ-I SÉR-VO TÚ-O

Similarly the famous cadence-formula, so often invoked as a 'proof' that the Gregorian composers did not regard the verbal accent as either long or 'ictic', raises no problem if it is interpreted according to the rhythmic indications of the manuscripts. Here is how it occurs as the ending of the Offertory, *Confitebor tibi*, in both the Metz and the St Gall notations :

LAON 239 ~ ~ . . ~ . . ~ ~ ~

ST GALL 339 - . . T . . T π

DÓ-MI- NE.

How this cadence ever came to be interpreted by the Solesmes editors (who must have examined the manuscripts), with the ictus marks as indicated below, passes all comprehension:

DÓ-MI- NE.

As the reader can see for himself, the only ictus mark that coincides with a St Gall *episema* is the second. The other two derive, in flagrant opposition to the manuscript evidence, from the 'equalist' fallacy and the peculiar rhythmic theory to which it gave rise.

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But, of course, there is no need for any special theory of rhythm in interpreting the Chant. All that is required is to give the notes their correct time-values according to the reliable manuscripts: musicianship can do the rest, as in all other music.

It would manifestly be impossible within the limits of these pages to reproduce all the close argumentation and logical deduction that Fr Vollaerts displays in his examination of the manuscript evidence. But some of his main conclusions with regard to the simpler neums may be set down:

(1) Simple neums of two notes (*pes* or *clivis*) are normally composed of two short notes. When they are lengthened, however, they consist of two long notes. Thus the Solesmes interpretation, which lengthens only the first note, does not square with the manuscript evidence. Laon 239 represents the lengthened *pes* and *clivis* by two long signs. The same interpretation can be proved, as we shall see, by the evidence of the St Gall manuscript of Hartker's *Antiphonale*.

(2) A simple (unlengthened) neum of three notes (*torculus* or *porrectus*, *salicus* or *scandicus*)⁹ consists of two short notes followed by a long. In their long form, however, these neums consist of three long notes. The Solesmes interpretation of the *salicus* (with only the penultimate note lengthened) is based on a misreading of the manuscript evidence.

(3) A descending group of three notes (*climacus*) is always represented in the neumatic notations by three separate signs, each of which normally indicates its proper time-value. Some uncertainty arises, however, as to the length of the third note when the penultimate note is short. Fr Vollaerts gives good reason for accepting the final note as long if it is so written in the better manuscripts (Paris B.N. 1118, Nonantola, St Gall 359 or Laon 239). In other manuscripts the long sign in this context 'is in process of losing its original significance of length, in the same way as did the *episema* during the eleventh and twelfth centuries. It is becoming a mere graphic convention' (p. 98).

Plate III in Fr Vollaerts' book (pp. 147 ff) gives a full transcription of the Gradual *Tribulationes*, together with the complete neumatic

⁹ A *torculus* consists of the sequence low-high-low, a *porrectus* has high-low-high, *salicus* and *scandicus* are both rising neums.

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notation from the eleven most important manuscripts. Here, for the conscientious student, is a fascinating demonstration of the author's scientific method and a complete vindication of the soundness of his conclusions.¹⁰ His case seems to me to be unanswerable. It produces, as might be expected, quite a different kind of music from the Chant we have been accustomed to: gone are the seductive curves, and the smooth, ethereal melismas, to be sung in that half-voice which is the musical equivalent of the 'dim religious light' of Victorian gothic. Instead we find a strong, virile, somewhat angular music, far more in keeping with every other artistic manifestation of the days of the Chant, and measured in its phrases — not by the nineteenth-century standards of 'endless' Wagnerian melody — but by the natural limitations of the human lungs.¹¹ This is emphatically vocal music, not instrumental music played on human voices. We need no longer defend (or extol!) the Gregorian Chant on the plea that its remoteness from the rhythmic vigour of other music shows that it is 'prayer-music' and therefore 'quite different': *non ex virili semine, sed mystico spiramine*. That particular smoke-screen, heavily laden with incense, we can dispel once and for all. St Bernard tells us: *Viros decet virili voce cantare et non more femineo*. With the authentic Chant before us, we can now carry out his instructions.

When we come to the Office Chants (as opposed to those for the Mass), the most important single manuscript is undoubtedly the *Antiphonale* of Blessed Hartker, St Gall 390-1 (published as Volume I of the second series of *Paléographie Musicale*).¹² Fr Vollaerts has made a special study of the fourth-mode antiphons ending on A, of the *Prudentes virgines* type. Thirty antiphons with this melody are set out in a comparative chart, with their full texts and Hartker's neums (pp. 134-5). In his analysis Fr Vollaerts shows

¹⁰ But, of course, we must begin by studying the author's closely-reasoned arguments and then compare the various neums. It would be folly to look only at the transcription (as some have done) and to reject it out-of-hand simply because of its unfamiliarity.

¹¹ Every choirmaster knows that, in order to produce the 'endless' melismas that characterise the more elaborate melodies as rendered at Solesmes, the singers must be instructed to take breath in relays at quite unorthodox places. Only so can the artificial, 'instrumental' continuity be maintained. No purely vocal music was ever designed for such treatment.

¹² The importance of this manuscript is such that it was taken as the basis of the *Antiphonale Monasticum* of 1934.

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that in this particular manuscript, at least in these and certain other antiphons, the scribe has used a special 'compensation' technique whereby texts of different lengths are quite naturally accommodated to the same basic melodic formula. Here again, the results of his analysis are convincingly argued and no less convincingly effective. Amongst other things he demonstrates how Hartker employs three note-values, the long, the short, and the double-long:

QUI SÍ-TIT VÉ-NI-AT ET BÍ-BAT:

ET DE VÉNTRE É-JUS FLÚ-ENT Á-QUAE VÍ-VAE.

With these three note-values, Hartker is able to adapt the same cadence to a dactylic ending thus:

DÓ-MI-NUS OC-CÍ-SUS EST.

which is how all similar dactylic cadences should be sung—a decorative variant of three plain notes at the same pitch,

But the many different texts for which this melody is used also provide convincing proof of Fr Vollaerts' basic contention which we have already indicated: viz. that a lengthened neum of two notes (*pes* or *clivis*) consists of two long notes, each of them equal to a normal isolated note. In the following illustration, taken from four different antiphons, the *clivis* with *episema* (seen on each syllable of *vestrum*, on the final syllable of *Dominus*, and on the first syllable

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of *aqua*) is in each case to be identified with the two separate notes when two separate syllables occur:

π π
 VE- STRUM

 / - π
 DO-MI- NUS

 π / /
 A- QUA ET

 / - / /
 INCRE- PAN-TI- BUS ET

The converse is equally true: viz. that an unlengthened *pes* or *clivis* consists of two short notes. Here, for instance, is the intonation from the same antiphon, set to two different texts:

QUI SI- TIT

 A- PUD DÓ-MI- NUM

In the first case Hartker uses two angular (i.e. lengthened) *pes*. The first of these is clearly equivalent to the two isolated notes on *Apud*; the second is equal to the isolated note on *Do-* plus the unlengthened *pes* on *mi-*.

In the second part of his book Fr Vollaerts examines the evidence of the medieval theorists. Up to this point his arguments have all been based on the Chant manuscripts; but it is obvious that any interpretation of the manuscripts which does not accord with the writings of contemporaneous authors cannot be correct. For, as Dom Mocquereau wrote in the Introduction to *Le Nombre Musical Grégorien*, 'these men were all monks . . . and they all possessed a thorough *practical* knowledge of the melodies, a knowledge acquired during long hours spent in choir, singing the praises of God . . . There is nothing to do, therefore, but to accept their teaching, their entire rhythmic teaching, since it is in accord with the

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natural laws proper to rhythm and agrees with the tradition handed down to us by the Chant manuscripts'.¹³ Eighteen years later, however, he appears to have changed his mind, for he then candidly confessed that the Solesmes teaching was not based on what he called the 'disputed texts' of the old writers, but on 'the evidence of the Chant manuscripts . . . We therefore base our theory on the unshakable rock of the well-established facts of paleography, not on the shifting sands of the medieval authors, who not only contradict one another, but often, alas, do not really know what they are talking about'.¹⁴ This, of course, is nothing less than a confession that the Solesmes interpretation evolved by him could find no support in the medieval authors. In other words, it was an incorrect interpretation; for, on his own admission, these same medieval authors were 'all of them monks' with 'a thorough *practical* knowledge of the melodies'!

The great merit of Fr Vollaerts' book is that the solution he proposes is based solely and exclusively on a careful and impartial study of the Chant manuscripts. He does not start—as Dom Mocquereau did—with preconceived ideas about rhythm,¹⁵ but simply looks at the facts before him. Nor does he assume—as the opponents of Dom Mocquereau have so often assumed—that when words are set to music, it is always the words that dictate the rhythm.¹⁶ Similarly, in dealing with the medieval authors, he does not make the mistake—as the mensuralists sometimes did before him—of over-emphasizing the importance of a particular text at the expense of all the other evidence.¹⁷ The objectivity of his approach must excite the admiration of all scholars, and the results of his researches have that quality of obviousness and inevitability which makes it difficult to understand how the truth can have

¹³ *Le Nombre Musical Grégorien*, tome I (1908), pp. 10-11.

¹⁴ *Monographie Grégorienne VII* (1926), p. 31.

¹⁵ The first part of *Le Nombre Musical Grégorien*, up to page 128, is concerned exclusively with the exposition of a novel theory of rhythm, a theory which finds no place in any ordinary musical text-book, ancient or modern.

¹⁶ Naturally, composers usually consider the verbal accentuation in setting words to music; but there are plenty of exceptions, both in the Chant and elsewhere.

¹⁷ Thus, on the strength of a single statement of Guido in his *Micrologus*, Fleischer and Houdard both assumed that every neum, whether of two notes or of six, had the same over-all time-value; and Wagner, relying solely on *Anonymus Vaticanus*, resorted to the over-simplified principle that every *virga* was a 'long'.

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remained hidden for so long. For here, at last, is a solution that fits all the evidence, whether of the Chant manuscripts or of the old authors, and which at the same time satisfies our purely musical instincts.¹⁸

What a magnificent gesture it would be if, instead of blandly ignoring the serious criticisms levelled against their theories and their editions, the Solesmes authorities would now publicly acknowledge the splendid contribution Fr Vollaerts has made to the cause they themselves have done so much to promote! They have only to explain — what every independent scholar knows, in any case — that their ‘rhythmic editions’ of the Chant were prepared merely as interim, practical, working editions; that they do not incorporate more than a limited number of rhythmic indications from the manuscripts; and that as editors, in default of complete knowledge, they were compelled to insert innumerable signs of their own in accordance with a special theory of rhythm (inspired by the consequences of their equal-note fallacy) for which there is no further need. Now that the secret of the true, authentic rhythm has been discovered, these outdated editions must gradually and inevitably be discarded at some time; no doubt they will eventually be prohibited, as previous faulty editions were when their manifest and indefensible errors could no longer be officially tolerated.

Meanwhile, with all the paleographical resources of their scriptorium at their disposal, the Solesmes monks are in a better position than anyone else to prepare editions of the Chant containing nothing but authentic rhythmic indications and correct note-values from the best manuscripts. Fr Vollaerts has provided them with the vital clue. In making use of it they could bring to completion their magnificent task of restoring to its primitive purity the authentic Gregorian Chant.¹⁹

¹⁸ This is not to say that every problem is solved by Fr Vollaerts’ book. Some details will require further research, undoubtedly; but the essentials are established.

¹⁹ On the other hand, how regrettable it would be if, instead of acknowledging Fr Vollaerts’ great work for the rhythm of the Chant, the Solesmes authorities were to adopt the intransigent attitude they themselves had to contend with in their early efforts to restore the correct notes. Vested financial interests in the existing editions once provided the main obstacle to their Gregorian restoration.

REVIEW

THE CHORAL MASSES OF JEAN LANGLAIS

By Seth Bingham

Many who have already played or heard the organ music of Jean Langlais are perhaps less familiar with this master's choral works. During a decade of extraordinary creative activity, Langlais, in addition to several important collections of organ music, has written at least four masses which are published and recorded. They are:

MESSE SOLENNELLE for chorus of four mixed voices and organ. Publisher: Procure Générale de Musique, 76 bis Rue des Saints-Pères, Paris VII. Recording (CRS 407): Cambridge Records, Inc., P.O. Box 254, Cambridge 38, Mass.

MISSA "IN SIMPLICITATE" for solo voice or unison chorus and organ. Publisher: Procure Générale de Musique, 76 bis Rue des Saints-Pères, Paris VII. Recording (270-C-003): Ducretet-Thompson, c/o E. Ploix, 48 Rue St. Placide, Paris VI.

MASS IN ANCIENT STYLE for chorus of four mixed voices *a cappella* (organ *ad lib.*). Publisher: McLaughlin and Reilly Co., 252 Huntington Ave., Boston 15, Mass. Recording (CRS 407): Cambridge Records, Inc., P.O. Box 254, Cambridge 38, Mass.

MISSA SALVE REGINA for men's three-part chorus, people's unison chorus, three trumpets, five trombones and two organs. Publisher: Editions Costellat, Paris. Recording (IDE 3023): Erato, c/o E. Ploix, 48 Rue St. Placide, Paris VI.

Each Mass is so different from the others that one might be tempted to ascribe them to four separate composers, were it not for the fact that Langlais, like Bach, Mozart and Vaughan Williams—to name but three illustrious examples—has the rare faculty of synthesizing certain characteristics of other composers or epochs in a musical idiom undeniably his own.

Messe Solennelle

Thus in *Messe Solennelle* the repeated notes of the first *Kyrie* (*ostinato* in the tenor) and *Christe Eleison's* extended slurs in unequal measures both breathe the Gregorian spirit, while the harmonic treatment, notably in the organ part, is clearly modern.

Again, the structure of the *Gloria* is fugal in a ternary form as definite as Bach's. But this Langlais fugue is no pale pasticcio; a strong modal flavor links it to the Middle Ages, but its richly colored

organ antiphony belongs to the twentieth century; the synthesis is perfect.

A chromatic figure rising from the organ's depths in a powerful crescendo precipitates and alternates with three choral cries of *Sanctus*, and accompanies the *Pleni* and *Hosanna*.

Benedictus, marked *espressivo*, is sung quietly by women's voices in octaves against the organ's delicate flow of 4ths, 5ths and 3rds beginning very high and descending chromatically over sustained harmonies. The final 12 bars repeat the *Hosanna* of the *Sanctus*.

A plunging organ motive in chromatically altered intervals precedes each of *Agnus Dei's* three statements—the first two in an uneasy mood of apprehension, the last surging upward through uneven rhythms to an anguished reiterated cry of "*dona nobis pacem.*" It might well reflect a war-torn people's desperate longing for peace.

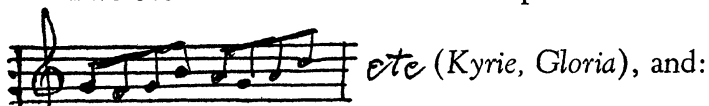
Despite vivid contrasts between the five movements of *Messe Solennelle*, essential stylistic unity is achieved, as stated in the program notes, "through the skillful use of modern techniques and compositional devices." Composers could profit by studying Langlais' fresh and genial handling of the cadence, which he rarely approaches through a dominant, sub-dominant or even enharmonically à la Franck. There are nine such cadences in the *Kyrie* alone. The commentator calls attention to "the masterful juxtaposition of organ and choral sonorities that achieves an expressive quality rarely found in the music of modern composers."

Missa in Simplicitate

This Mass, written for a single voice or unison chorus and organ, is marvelously interpreted in the recording, with Jean Langlais at the console, by Jeannine Collard, France's great mezzo-contralto to whom the work is dedicated.

Aside from Gregorian settings, there exist comparatively few masses for solo voice. Moreover, by the sub-title "in simplicity" the composer at once affirms his purpose to use a simple language essentially modal, thus conforming to the terms of the *Moto Proprio* of Pius X; and he has chosen to stay close to the expression of the liturgical text.

Two short motives recur in several parts of the Mass:





(Kyrie, Gloria, Benedictus, Agnus).

However, there is no intention here to develop a cyclical form.

The Kyrie begins devoutly as a humble petition whose first statement is a series of rising and falling melismata. It gathers strength in leading to the *Christe*—an ardent supplication mounting to *ff*. The concluding Kyrie, six times repeated, gradually declines to an exquisitely soft ending.

The *Gloria*, quite short with no repeats, moves steadily forward as a recitative in single-note syllables, but with an ample vocalization resembling that of a plainsong *Jubilus*, leading to a *ff* *Amen* against blazing organ reeds.

In the *Credo*, regarded as the work's culminating point, the organ accompaniment is strictly chordal with no linear movement. Yet voice and organ react strikingly to the dramatic implications of the text: veiled in mystery at the *incarnatus*, subdued with awe in the *Crucifixus*, joyous and triumphant following the *resurrexit*. The straight syllabic recitatives recall those of Monteverdi. At the end the voice proclaims *Et vitam venturi saeculi* in an exultant cry reinforced by the full organ.

In the contemplative *Sanctus*, the solo voice floats in long melismata over the transparent harmonies of an organ *ostinato* figure. This figure recurs at new tonal levels in the brilliant *Pleni* (*f*) and *Hosanna* (*ff*).

Benedictus, beginning *pp* against aethereal organ strings, soon grows brighter and stronger, the *Hosanna* terminating on a mighty upsurging crescendo above the *ostinato* figure of the *Sanctus*. Both *Sanctus* and the *Benedictus* with its irregular measures closely follow the contours of the text.

The first two statements of *Agnus Dei*, begin quietly in the manner of an *arioso*, accompanied by the second of the two motives quoted in a previous paragraph, and lead into a long melismatic *nobis*. The music of the final 16-bar statement is identical with that of the Kyrie. The singer's voice gradually becomes gentle, pleading, forgiving; the *dona nobis pacem*, in contrast to that of the *Messe Solennelle*, finishes tenderly in a lovely coda with melting harmonies closely akin to those at the end of the Kyrie.

If the *Credo* marks the climax in this Mass, the *Agnus Dei* is as surely its apotheosis. There is here a sort of mystic marriage of voice and organ—a burning poetic fervor revealing an intimacy of expression quite rare in religious music. True to his word, the

composer has clung to simple (but far from banal) musical language for both voice and instrument. The recitatives are clear and unforced, the melismata free and natural. But what spiritual heights and depths! What poetry, what eloquent appeal!

Our music publications, workshops, lectures, forums and panels abound in discussions of what constitutes a proper aesthetic in church music for this or that sect or organization. Well, Jean Langlais does not discuss or define it. He creates it.

Mass in Ancient Style

This work was written in response to the publisher's request for a Mass "that might readily fall within the technical grasp of parish choirs, in a more diatonic style than *Messe Solennelle*." Langlais has responded with a work fully meeting these requirements. BUT—and it is a large one—unlike the "short and easy" futilities that clutter advertising space and sales counters, *Mass in Ancient Style* is fresh, original and communicative. The form and substance bear no resemblance to those of the two previous masses just considered. How does he do it?

At the risk of incurring dry-as-dust insinuations, suppose we examine the structure of the *Kyrie*. At first glance it divides into the traditional sections: *Kyrie*, *Christe*, *Kyrie*. To the casual eye it resembles sixteenth century polyphony; one may even discern a predominant Phrygian mode. On closer scrutiny the alto part reveals an authentic plainchant motive recurring five times in the two *Kyrie* sections, and another motive, thrice repeated, in the *Christe Eleison*. Structural unity is further assured by close imitations direct and inverted, by strettis and by recapitulating ten bars of the *Kyrie* and three of the *Christe*. There is not a single accidental. The resulting texture is so subtly woven as to appear purely intuitive on the composer's part.

In sharp contrast to the *Kyrie*, the writing in the *Gloria*, though polyphonic, is not imitative, and there are no repeated words. The harmonic pattern while distinctly modal, shifts the tonal center freely, reflecting the varying moods of the text. The *Gloria* is not entirely through-composed: at *Quoniam tu solus sanctus* it "recapitulates" the first measure of *Et in terra pax hominibus*. *Cum sancto spiritu* (3 bars) uses the identical music of *Glorificamus te*, leading to a Mixolydian *Amen*. The total of 87 bars in a prevailing *Allegro* is neither too long nor too short; the music is eminently singable, the spiritual message direct and convincing.

Sanctus is through-composed, but a single short melisma in imitation suffices for the word *Sanctus* many times repeated in

three phases: rising, falling and the two combined. *Pleni sunt caeli* also enters in imitation. The writing is predominantly modal; however, the *Hosanna*, on a new imitative phrase, bursts into a short antiphonal sequence between men's and women's (or boys') voices and hurries on to a Mixolydian cadence.

Benedictus qui venit is set for three voices (SAT) to be sung in a quiet *andante*. The mode is Mixolydian. The principal 4-note motive recurs eleven times during the 16 measures of the *Benedictus*. The *Hosanna* is the same that followed the *Sanctus*. While modern in accentuation and dissonance, the pure flow of 3-part writing brings to mind the *Benedictus* in Palestrina's *Missa Brevis*.

Agnus Dei, in the Aeolian mode, has but one main theme, first sung by tenors and basses, then by SATB with the theme as a soprano-alto canon. Lastly, it is presented *stretto*-wise, temporarily shifting to a new tonal center, but resuming the original mode with another short, urgent *stretto* at *Qui tollis*. The coda *dona nobis*, in very soft intermittently altered chords, gravitates more slowly to the final *pacem*. The austere beauty of this movement is quite worthy of a Lassus.

The commentator points out that the similarity (with Palestrina and Lassus) is only superficial, since there is much of the twentieth Century in the music, and he continues: "One might say that Langlais . . . has captured the spirit of the Renaissance as heard through the inner ear of a composer of our day."

Missa Salve Regina

We come now to the most recent and in many ways the most remarkable of the four masses under consideration: the *Missa Salve Regina*. A program note by Jean Langlais says:

The composer has sought in this work to recreate the poetic as well as the religious environment of the Middle Ages. He has therefore purposely drawn his inspiration from such sources as Perotin, Guillaume de Machaut and Dufay. The main lines of the admirable hymn *Salve Regina* in the first mode form the free basis of the work. This Mass, destined in an initial hearing under the vaults of Notre Dame, was conceived as a vast sonorous fresco of a decorative character befitting the grandiose edifice where it was first given on Christmas night 1954.

Of the *Salve Regina* itself, originally composed by the Benedictine monk Heriman of St. Gall (1013-1054)—also known as Hermanus Contractus or "Herman the Lame"—Paul Lang, author

of *Music in Western Civilization* writes: "In his most mature work Heriman unites sequence and antiphon into an organic, solemn, and independent musical composition. In these poignant compositions we are celebrating the coming of age of Occidental music." One should bear this in mind when considering the wonderful mass now under discussion.

For the reader's guidance we give here the Latin text of *Salve Regina* with the English translation:

*Salve Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exules, filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, Advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens: O pia: O dulcis Virgo Maria.*

Hail Queen, mother of mercy:
Life, sweetness, and hope of ours, hail.
To thee we cry, exiles, children of Eve.
To thee we sigh, groaning and weeping
in this vale of tears.
Ah then, Advocate of ours, turn thou
towards us thy merciful eyes.
And after this exile, show thou to us
Jesus, blest fruit of thy womb.
O clement, O tender, O sweet Virgin Mary.

Just as it is, simply chanted in unison and unaccompanied, Heriman's *antienne* is eloquent and moving. The melodic design is strong and graceful, the message of love and adoration fervent. One can readily understand how this medieval sequence, spanning nine centuries, should appeal to the spiritual sensitivity of a true creative artist in our own time.

It should be made clear that, in choosing this noble hymn as a "free basis," Langlais neither recreates nor transforms the music. Specifically he fits the words of the Mass to certain musical phrases or themes from the *Salve Regina*, carefully preserving the actual notes, but reshaping or metricising their rhythm to suit the wording of the Mass.

Langlais not only uses several different themes for the same words—a usual enough procedure—he even sets different words to the same theme. And why not? The two Latin texts have much in

common: both express longing, faith, hope, praise—the age-old aspirations of believing Christians everywhere.

The following *Salve Regina* themes are sung or played, generally complete, occasionally fragmentary—some of them occurring with great frequency in various parts of the Mass. For purposes of comparison we give both Heriman's original version and that of Langlais. Themes are numbered for convenience:

I

sal - ve Re - gi — na

Ky - ri - e e — Je - i - son

II

O — cle - mens: O — pi - a:-

Chris - te — e - le — i - son

III

Ad - te cla - ma - mus, ex - su - las, fi - li - He - vae

Do - mi - ne De - us Rex coe - les - tis De - us Pa - ter Om - ni - po - tens

IV

Ad te sus - pi - ra - mus

(Oran)

O — dul - cis - Vir - go Mari — a. —

(Oran)

E - ia er - go Ad - vo ca - tu nos - tra il - lus - tu - os

(Oran)

There is in addition a theme—usually for instruments, less frequently for voices—forming no part of the *Salve Regina* but very much in the Medieval spirit:

VII (Organ, Brass)

(Men's Cho)

A A A men

Theme I is present wholly or partially in every movement except the *Benedictus*. II is heard in the *Kyrie*, *Gloria* and *Benedictus*. III: *Gloria* and *Sanctus*. IV: *Agnus Dei* only. VII: *Kyrie*, *Gloria*, *Agnus Dei*. Presented otherwise, it shows us the particular themes used in each movement, though not necessarily in the order of their entrance:

Kyrie: I, II, VII. *Gloria*: I, II, III, VII. *Sanctus*: I, III, IV. *Benedictus*: II, V. *Agnus Dei*: I, IV, V, VI, VII.

Aside from substitution of the words of the Mass for those of *Salve Regina* with the consequent rhythmic readjustment, in what further way does this Mass differ from the eleventh century sequence?

First of all, in the men's group, choral polyphony largely replaces the single vocal line. (As already stated, the people's chorus always sings in unison).

Second, the two groups are generally heard antiphonally; only for the *Amen* of the *Gloria* and for *Hosanna in Excelsis* do they join forces.

Third, the choruses are accompanied by instruments in richly varied groupings which either double the vocal parts or have independent melodic lines, or they execute interludes, transitions and codettas. Here the composer's imagination and resourcefulness combine to transport and uplift us.

Fourth, the instrumental harmonies are frequently altered chromatically at a cadence to effect a striking change of tonality. These changes sound fresh and effortless, partly because so much of the instrumental music—and quite often the vocal parts as well—

move organum-wise in octaves, 4ths and 5ths. In a few brief instances we find the men's voices entering in fugal imitation.

Study of the four Masses reveals a definite overall plan for each. There is no lack of contrast, but there exists a certain kinship between the movements. Incidentally, we note the quasi-total absence (or is it abstinence?) of classic and of nineteenth century romantic influence. Yet there is a surprising spiritual affinity between Beethoven and Langlais: their warm humanity and a directness of musical speech that touches the hearts of their brother-men at all cultural levels.

Lest we sound over-enthusiastic in our praise or inclined to attach an excessively high value to these Langlais Masses—particularly the *Missa in Simplicitate* and the *Missa Salve Regina*—permit us to quote the reaction of one listener quite unknown to the writer:

In scanning the musical programs offered the faithful by various churches in the capital for the Midnight Mass of 1954, the curiosity and interest of music lovers immediately centered on Notre Dame where the première of Jean Langlais *Missa Salve Regina* was announced.

After a half-hour of patient waiting along with several thousand contemporaries of all nationalities, we entered the Cathedral at 10:30 P. M. to find standing room only. But soon even the cold was forgotten, and for three hours (rehearsal and performance) there prevailed a magical charm, an extraordinary impression of finding oneself in another world: the grandeur and simplicity of the music, the marvelous sonority of organs and brasses mingling with the medieval rudeness of the polyphonic chorus, the unusual contemplation of an attentive throng overwhelmed by such a work, and finally the building's unique reverberation—all contributed to make this 25th of December 1954 an unforgettable date.

Being no recording expert, this writer would not pretend to rule on stereo depth, directionality and other mysteries in the Hi-Fi lexicon. Nor is this meant as a performance review. Of both performance and recording one feels bound to say that they are all good and adequate—some of very high quality. Concerning *Missa Salve Regina* the recording director says:

"It was with the constant aim faithfully to recreate the exceptional atmosphere of that Christmas Night that we realized this disque, which at first presented enormous difficulties as much in the technical layout (balance between the three sound groups: gallery organ with its 4 brasses, men's and people's choirs—the latter also supported by 4 brasses) as in the plan of organization—a problem solved thanks to the comprehension of the Beaux Arts and the Chap-

ter of Notre Dame.” To which we may add that the executants numbered close to 600; also the not infrequent intervention of the pedal 32-foot foundations and reeds must have posed some microphonic headaches.

What, then, does the composition of these genial works and their performance, recording and publishing signify? Something extremely important and very encouraging, we believe, for church musicians everywhere and particularly for those of us who are seriously concerned with the progress of church music in our own country.

No doubt Jean Langlais, highly gifted as he is and whose reputation is already world-wide, would have met with equal or even greater success had he turned his talents to the secular field of symphonic music. Whether or not we in present-day America have any potential church composers measuring up to Langlais (give us time, Mother Europe!), we ought to feel heartened and quickened by his great contribution to liturgical music; that here and now in this uncertain and fearsome twentieth century Jean Langlais, like those who preceded him in the Gregorian, Medieval and Renaissance eras, holds steadily on his course, beautifying the liturgy with these inspired musical offerings to God and the Church.

NEWS LITTER

● On June 11th, the Most Rev. Gerald T. Bergan, Archbishop of Omaha, celebrated his silver episcopal jubilee. This also marked the centennial of the diocese and the 50th anniversary of St. Cecelia's Cathedral, recently consecrated. The large number of prelates present, including Alfredo Cardinal Ottaviani, of the Holy Office, Francis Cardinal Spellman of New York, and James Cardinal McIntyre of Los Angeles, and the packed congregation heard the Cathedral Choir in a splendid enhancement of the Liturgy. The Choir, under the direction of Winifred Traynor Flanagan, has a tradition which has perdured through most of the life of the Cathedral. They sang:

The "Ecce Sacerdos" by Strategier
Gregorian Proper of the "Mass of Christ the High Priest"
Common of the "Missa de Martyribus" by Isaac
"Exultate Deo" by Palestrina

The opening trumpet fanfare was Des Pres' "Vive le Roi" and the organ works were Couperin's "Offertoire" and the "Tu Es Petrus" of Mulet.

● The Boys Town Choir and Band also had occasion to fete Cardinal Ottaviani, who was the house guest of his student and friend, Msgr. Nicholas H. Wegner.

● Theodore N. Marier has been appointed a lecturer in church music and teaching associate in organ at Boston University's School of Fine and Applied Arts.

● Francis G. Geigel, Chaplain (Lt. Col.) USAF would like to get copies of any works, published or unpublished, by Rev. F. T. Walter, onetime professor of music at St. Francis Seminary, Milwaukee, later pastor of Immaculate Conception Church in Barton, Wisconsin. Any information will be greatly appreciated. Address: 3970th Air Base Group, APO 283, New York, N. Y.

● The St. Pius X Guild of the Milwaukee Archdiocese sponsored four two-hour workshops on the New Instruction at different locations, December through March. There were, besides, ten evenings of special courses at Alverno College, and a Day of Recollection for choirmasters, members and organists.

● Premiere of C. Alexander Peloquin's "Partita of the Lourdes Hymn" was played at the Mid-Winter Conclave of the American Guild of Organists in New York.

● "The Wise and Foolish Virgins", one of the 12th century Liturgical Dramas presented so successfully at Hunter College, received a summer performance at the Jacob's Pillow Dance Theatre, Lee, Massachusetts.

● Novello & Co., Ltd., send a selected list of the church music of Henry Purcell (1659-1695) as a tercentenary tribute.

A series of midwest diocesan workshops this winter and spring were most encouraging:

● In Des Moines, on February 1st, some three hundred persons from all parts of the diocese braved near zero temperatures and icy highways to assemble for discussion and rehearsal in Dowling High School. Bishop Edward C. Daly of Des Moines preached in eloquent words of encouragement.

Father Fred Reece directed the affair which closed with a sung mass. (Missa Salvum Fac), Johann Lang.

● In April some four hundred choir members of the Diocese of Sioux City came to Carroll, Iowa, Ss. Peter and Paul Church to study and to rehearse some four hours before they sang the "Mass in Honor of St. Michael the Archangel" of Eder and the Singenberger "Regina Coeli". Louise Florencourt and Father Dean Walker were in charge, and Bishop Mueller of Sioux City spoke in enthusiastic commendation. This meeting wound up in a snow storm, too.

● At the Lincoln, Nebraska Institute, held at Pius X High School, on April 26th, 500 choir singers from that diocese convened at 9:00 A.M. for a series of discussions and rehearsals in preparation for a Solemn Pontifical Mass at 4:30 P.M. Most Rev. James V. Casey was celebrant and host, and Msgr. Ruggles of the St. Joseph, Missouri, Cathedral preached and conducted a workshop for priests. Materials sung were the Missa "Fiat Voluntas Tua" by Van Hulse, and the Staff Nees "Alleluia". Shortly before the Institute Mr. Nees, the Carillonneur at the Mechelen Cathedral, had given a carillon concert at the First Congregational Church in Lincoln. The workshop was under the direction of Father Leander Ketter.

A series of interesting programs have come to our attention. Here are some excerpts:

● Second Annual Intercollegiate Festival of Choirs, Marymount College, Los Angeles: "O Vos Omnes"—Gregorian, Victoria, Larkin (First Performance), Immaculate Heart College Choir, Sister Matthias, I.H.M., Director; "Flos Carmeli"—Gregorian, Bruce Prince Joseph's Mass of the same title, and Aerio's "Christus Factus Est", Loyola University Choir, William Hollenbeck, Director; Gregorian, "Duo Seraphim" of Victoria and "Domine Non Sum Dignus" of Staff Nees, Mount St. Mary's College Choir, Paul Salamunovich, Director; "Gaudeamus", Gregorian, "Cantantibus Organis", Ravanello, Kyrie of Roger Wagner's Mass in honor of St. Gertrude, Roger Wagner, Director; combined choirs under the direction of Roger Wagner: "Magnificat", Gregorian, "Pueri Haebraeorum", Randall Thompson, "Ave Maria", Rachmaninoff, "Te Deum", Flor Peeters. Organist was Paul Connolly. Rev. John P. Cremins, Diocesan Director of Music.

● Among the many activities in the Archdiocese of St. Paul, we cite the following: The Twin Cities Catholic Choirmasters' Chorale sang a program of Renaissance and Baroque music over KTCA-TV to illustrate a lecture on the "Roman School of Polyphony" by Father Richard Schuler, director of the group. Besides Palestrina, Suriano, Nanini and Anerio, the Chorale sang Benevoli's Missa "La Cristiana". Written for double choir, this mass was transcribed into modern notation from a manuscript in the Cappella Giulia collection of the Vatican Library by Father Schuler. It had received its first performance at the Church of the Holy Childhood in St. Paul on March 6th.

The massed choirs of the Twin Cities sang the Missa Festiva by Marius Monnikendam at an Evening Mass celebrated by the Most Reverend Leonard P. Cowley, D.D., Auxiliary Bishop of St. Paul at the Church of Saint Olaf, Minneapolis. The Choirmasters' Chorale concluded the service with Schroeder's "Magnificat". Father Schuler was director, Mrs. Myron Angeletti, organist.

St. Mary's Home, St. Paul, recently installed a new organ built by Klais of Bonn, Germany. Specifications:

<i>Great Organ</i>		<i>Swell Organ</i>	
1. Principal	8'	7. Rohrflöte	8'
2. Lieblich Gedackt	8'	8. Singend Principal	4'
3. Blockflöte	4'	9. Quintadena	4'
4. Quinte	2-2/3'	10. Spitzflöte	2'
5. Schwegel	2'	11. Sesquialter (Mixture)	
6. Mixture four ranks	1-1/3'	two ranks	1-1/3', 4/5'
		12. Schalmel	8'

Pedal Organ

13. Sub-bass	16'
14. Gmshorn	8'
15. Choralbass	16'
16. Dulcian	16'

Couplers

Swell to Great	Great to Pedal
Swell to Pedal	
Electric-pneumatic action	
Number of pipes: 1104	

The dedication concert was provided by Fr. Schuler and the Choir of the Church of the Nativity, St. Paul.

- The Welch Chorale, of St. Philip Neri Church, New York City, sang an admirably varied concert at Fordham University. Noteworthy were several Gloria, ranging from Ambrosian Chant to Palestrina and Kodaly, two settings of the "Jesu Dulcis", by Victoria and Peeters, two of "O Magnum Mysterium", by Morales and Poulenc, and two of the "Jubilate Deo" by Lassus and Frank Campbell Watson.

- A program by the DePaul University Choir, Dr. Arthur Becker, Director, included works by Bach, Tschaikovsky, Mozart, and Mr. Becker's "Missa Solemnis".

- The sixth annual Diocesan Sacred Music Demonstration was held at Norwalk, Ohio. The Most Rev. George J. Rehring, S.T.D., Bishop of Toledo, celebrated the Pontifical Mass. 349 participants from children's and adult choirs combined to sing a mass which drew its repertory from Gregorian, polyphonic and modern composition.

- The Pro Musica Motet Choir, Noah Greenberg conducting, presented the following program at St. Thomas Episcopal Church in New York City:

I. Magnificat	John Dunstable c. 1390-1453	
	<i>Charles Bressler, Russell Oberlin and ensemble</i>	
II. Sancta Maria	John Dunstable	
	<i>Russell Oberlin, countertenor, regal and trombone</i>	
Quam Pulcra Es	John Dunstable	
	<i>a cappella</i>	
III. Hostis Herodes	Guillaume Dufay c. 1400-1474	
Pange Lingua	<i>Choir, regal and trombone</i>	
IV. Salve Regina A 3	Jakob Obrecht c. 1440-1505	
	<i>a cappella</i>	
V. Missa Pange Lingua	Josquin des Prez c. 1450-1521	
	<i>Russell Oberlin, Charles Bressler, Gordon Myers, Brayton Lewis and ensemble</i>	

The instruments used were either of the period and restored or replicas built by competent craftsmen.

- We are regrettably tardy in felicitating J. Alfred Schehl who observed his sixtieth year as Catholic choirmaster and organist at a High Mass of Thanksgiving at St. Lawrence Church, Cincinnati, last fall.

- Christmas music at the St. Paul's Cathedral, Pittsburgh, included the Mass in Honor of St. Marguerite by Leon Saint Requier, Psalm 150 by Andriessen, the "Hodie" of Lassus and Palestrina's "Jesu Rex". Organist and conductor is Paul Koch. Mr. Koch was also guest conductor of the Bach Choir of Pittsburgh, which presented the Bach Christmas Oratorio in the Heinz Memorial Chapel. The choral work was, remarked Donald Steinfirst, Post-Gazette critic, "of high quality . . . general refinement in color".

- The combined forces of St. Dominic's Boys' Choir and the St. Albert's College Choir gave two spring concerts in San Francisco—one at the Berkeley Little Theatre and the other at St. Dominic's Church. Program was comprised of Gregorian, Bach, Praetorius, Mozart, Liszt, Grieg and Scheutky. M. Johnson is organist and choirmaster at St. Dominic's.

- Stravinsky's "Ave Maria", des Pres' "De Profundis", Messiaen's "Banquet Celeste", and Dufay's "Gloria Deo" were presented in St. Ita's Church in Chicago. George Schuman, directed the Monteverdi Singers, with Donald Jenni at the organ.

- A new set of Turba Choruses of the Passion of St. John commissioned to the noted English composer, Anthony Milner, by the Church of St. John the Evangelist, London, were used in that church for the Good Friday Liturgy.

- The Catholic Chorale of Grand Rapids, Mich., gave the following program May 15th:

NATIVITY:	RESURRECTION:
1. Hodie Christus natus est	Chant
2. Angelus ad pastores.....	Hassler
	5. Haec dies
	Chant
	6. Angelus autem Domini
	Anerio

PASSION:

3. Christus factus est	Chant
4. Ecce quomodo moritus justus. Vittoria	

INTERMISSION

Te Deum	Flor Peeters
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The event was sponsored by the Ladies Literary Club, organized by Fr. Brunner, Mr. Joseph Sullivan, St. Andrew's Cathedral and Miss Joan Boucher, St. Alphonsus Church. Father Vitry was guest conductor.

Aims of the Society of Saint Caecilia

1. To devote itself to the understanding and further propagation of the *Motu Proprio* "Inter Pastorales Officii Sollicitudines" of St. Pius X, Nov. 22, 1903; the constitution "Divini Cultum Sanctitatem" of Pius XI, Dec. 20, 1938; the encyclical "Mediator Dei" of Pius XII, Nov. 20, 1947; the encyclical "Musicae Sacrae Disciplina" of Pius XII, Dec. 25, 1955.
2. To seek the cultivation of Gregorian Chant, of Polyphony, of modern and especially contemporary music, of good vernacular hymns, of artistic organ playing, of church music research.
3. To foster all efforts toward the improvement of church musicians: choirmasters and choirs, organists, composers and publishers of liturgical music, and through all of these a sound musical approach to congregational participation.
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 - c) Sustaining members (subscribers to Caecilia)

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The progress of this musical art clearly shows how sincerely the Church has desired to render divine worship ever more splendid and more pleasing to the Christian people. It likewise shows why the Church must insist that this art remain within its proper limits and must prevent anything profane and foreign to divine worship from entering into sacred music along with genuine progress, and perverting it.”

Pius XII—Mus. Sac. Disc.

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