

GREGORIAN CHANTS

SUNG BY THE EDMUNDITE NOVICES
UNDER THE DIRECTION OF MARIE PIERIK
FOLKWAYS RECORDS FR 8954

GREGORIAN CHANTS / THE EDMUNDITE NOVICES / FOLKWAYS FR 8954

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DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE



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ABOUT MARIE PIERIK

Marie Pierik's musical education started at a very young age with a piano professor from the Royal Conservatory of London. After graduation from high school in Springfield, Illinois she studied two years with Theodore Bohlmann at the Cincinnati Conservatory of Music, then two years in New York with Gaston Dethier, followed by two years with Mary Wood Chase in Chicago. During this latter period she entered the composition classes of Adolf Weidig at the American Conservatory of Music. She then left for Europe where she remained for four years, completing her piano lessons with Leopold Godowski and Josef Lhevinne, both in Berlin. Before returning to America she gave a recital in the German capitol. After arrival in her homeland she concertized and taught at the Sherwood School of Music in Chicago. She also reentered the Weidig composition classes and in 1918 gave an entire program of her own compositions in Chicago.

A desire to serve in her particular capacity during World War I was not fulfilled until just before the armistice, shortly after which she was sent by the Y.M.C.A. to Paris, where their officers accepted her offer to go alone to Toul, in whose surrounding districts American G.I.s. were consigned to the lugubrious task of finding the decomposed bodies of their mutilated comrades in the trenches and on the field and then burying them. Armed with an Estey portable organ and loaded down with powdered milk, cocoa, sugar and cakes, she was driven from place to place by one or more service men. Here in the "living rooms" of delapidated abandoned peasant homes song feasts and refreshments held sway with the men during their off hours.

When the greater number of the boys had left for home she returned to Paris, where she united with the newly-formed National Catholic War Council, her charge being that of music direction in a recently founded community house situated in Billancourt on the outskirts of Paris, close by the Renault auto works. In this center of the

poor laboring class a very good orchestra composed entirely of these workmen was formed by an enterprising young man from Paris with whom she collaborated. Her chief work, however, besides giving piano lessons to the young Renault workers, was the direction of musical pantomimes and a daily class of folk songs with the neighborhood children. In a "recital" given for friends from Paris, these children, some of them mere tots, sang an entire program with consummate skill, starting off with the *Marseillaise* and ending with the first verse of "My Country 'tis of Thee" sung in English. What a terrific sense of discipline those children had!

It was during the course of this latter activity that Marie Pierik entered the Schola Cantorum in Paris, to study composition with Vincent d'Indy. After a few months work there she was obliged to return to America, but the following year she returned to Paris to continue study with d'Indy. At the close of her work with the Master he accorded her a personally-written certificate in long-hand, in which he covered the particular work she had accomplished with him. Some years later she presented her original compositions from the Schola to the Music Department of the Library of Congress because of the expressed desire of one their officials to have a specimen of d'Indy's handwriting in this department, his written comments on the manuscripts.

Vincent d'Indy's composition students started their work with study of the traditional classical music of the Occident, Gregorian Chant, and it was through this procedure that Marie Pierik's initial interest in liturgical plainchant started to germinate. During this period she also followed Chant courses given at the then well-known Benedictine monastery on the rue Monsieur. She was a member of a small schola under the direction of various Benedictine chant conductors from Solesmes and elsewhere, churchmen who came to Paris to instruct certain groups. She remained in France for several years, during which time she started her teaching work in the Chant with a religious community of the second order of

Since 1927 Marie Pierik has been actively engaged in teaching the Chant in this country. She has given full year courses at the University of Seattle and at Creighton University in Omaha, five summer courses at the Cincinnati Conservatory of Music and the American Conservatory of Music in Chicago, courses attended not only by religious but by church conductors and musicians of various creeds as well. She has also given diocesan courses under the auspices of Most Reverend Bishops throughout the country, besides conducting classes in colleges, convents, novitiates and other institutions of learning, including two men's monasteries. She has also taught children in charitable institutions and the girls in four Houses of the Good Shepherd. During these years she returned to Europe three times, where she followed courses in psychology and philosophy at the University of Fribourg, Switzerland, and during this period included a certain amount of chant teaching in Germany and Switzerland.

During World War II the commanding officer at Camp Upton, L.I. accepted Marie's offer to give chant lessons to the American war prisoners housed in rehabilitation quarters on the post grounds. The commanding officer's particular attraction for Gregorian Chant made this venture possible. Heretofore no woman had been permitted to go behind the barbed-wire enclosure, not even Red Cross workers of either sex. Two or three times a week she took the train from New York to Patchogue, then by bus to Camp Upton and from there by foot, often through snow drifts and Long Island blizzards, to the rehabilitation center, a mile from the post gate. The lessons were held in an abandoned mess hall and the men came at 6 P.M. after chow. It was all voluntary attendance. What apparently started out for them to be a lark developed into a group of some twenty five earnest pupils so converted to the profound beauty of the Chant that their Paulist chaplain at the weekly Masses often preceded his sermon with words of warmth and enthusiasm for what he described "Gregorian Chant sung in the best traditions of the Church." The commanding officer invited the men to sing out on the post at the Sunday Masses; that which they did. He also wrote a letter of gratitude in which he compared their singing to the "great choirs of Europe." The prisoners themselves, having been reinstated in the service, wrote letters from various parts of the world expressing their longing to continue with study of this inspiring song.

In 1940 Marie Pierik made an album of personal recordings of twenty-four chant pieces, for pedagogical purposes. During World War II these recordings were used during the liturgical services of many hospitals throughout the country.

In 1948 and 1949 she attended classes at the Pontifical Institute of Sacred Music in Rome. She was accorded an audience with Pope Pius XII, who blessed and encouraged her efforts for the cause of liturgical plainchant in the Church. During Easter Week of 1949 the Vatican radio broadcast a fifteen minute program of Gregorian Chant rendered by a choir of religious whom Marie Pierik had taught while in Rome. This broadcast marks the first occasion on which the Vatican radio had ever broadcast a program made up entirely of women's voices, and the first time religious women had ever sung over this radio.

At present writing Marie Pierik's chant work includes ninety-eight different groups of persons and in forty five places in this country and in Europe, with return to certain of them. This is essentially an apostolic labor in a traditional liturgical art still comparatively little known and understood, despite valiant efforts on the part of many devoted liturgists and church musicians to spread its doctrine. In general it is largely musicologists who possess the deepest appreciation for not only its historical significance but for its classical characteristics as well.

Marie Pierik's first book, The Spirit of Gregorian Chant, published in 1939, was written at the urge



Marie Pierik in conducting pose. This is particular conducting used for free rhythm melody, that of Gregorian Chant.

of her students. Four more works have followed: The Song of the Church, published in New York in 1947 and in London in 1948; a short work, When the People Sang, published in 1949; Gregorian Chant Analyzed and Studied, published in 1951; The Psalter in the Temple and the Church, published in 1957. Her most recent work, Dramatic and Symbolic Elements in Gregorian Chant, is at present in the process of publication.

The Edmundites are a religious community of priests and brothers founded in France in 1843 by Father Jean Marie Baptiste Muard. However, since the turn of the century, these Religious have been working in the United States where they now conduct St. Michael's College in Winooski, Vermont, teach in high schools maintain parishes, and engage in extensive missionary activity in the South. Their patron is St. Edmund, a 13th century Archbishop of Canterbury, England, who is perhaps best remembered for his love of the poor, his scholarship, and for having done the ordinary things extraordinarily well.

The Edmundite Novices are trained at St. Edmund's Novitiate on Enders Island in Mystic, Connecticut, where they spend one year prior to pronouncing their first vows of poverty, chastity, and obedience. During this time they devote one half hour daily to the study of Gregorian Chant.

NOTES BY MARIE PIERIK

KYRIE XI

Lord have mercy, Christ have mercy, Lord have mercy

Kyrie XI is a reedited version of the 14th, 15th and 16th centuries, taken from the first extant manuscript, that of the 10th century. The title "Orbis Factor" associated with this Kyrie is a remnant of the Trope formerly intercalated between its parts. The Council of Trent eliminated all the Tropes in the liturgy. The word "Kyrie" (Lord), like the word "Sanctus" (Holy), and other acclamations, was popular before becoming liturgical. With the added supplication "eleison" (have mercy) it was probably in former times a litany sung before Mass. In Rome during St. Gregory's pontificate (590 - 604) the clerics around the altar intoned and the people responded. The introduction of the "Christe" was one of the liturgical changes of Gregory I. The length of the song was fitted to the liturgical ceremonies and the singers ceased at a sign

At its origin the Agnus Dei was sung or omitted ad libitum. It was incorporated into the Roman Mass by Pope Sergius I (d. 701), to be sung by the clergy and the people at the moment of the fraction of the Body of Our Lord. Today, since the simplification of this ceremony, it is sung after the priest breaks the Host over the chalice. For a long time the first phrase was sung but once, or if twice once by the clergy and once by the people. In Rome, however, it was sung three times and its three terminations were the same until the 12th century, at which time the third supplication was changed to "dona nobis pacem" for the cessation of troubles and strifes then desolating the Church. In one basilica, St. John Lateran, Mother Church of Rome, the custom still remains of singing "miserere nobis" three times. This explains why composers of the polyphonic age often close with "miserere nobis" instead of with "dona nobis pacem". At the beginning and end of the Holy Sacrifice humility imposes itself - with the Kyrie at the start and the Agnus Dei at the close.

The first extant manuscript of Agnus Dei XI dates from the 14th century. In this song the melodic ascent on the second "Agnus Dei" reveals the growing intensity of the cry. In the third phrase this augmented intensity is saved for the word "tollis," where the melody reaches the summit of the mode. The "miserere" and "dona nobis pacem" portions are put in tranquil settings. However, melodic variety reigns among them with excellent rhythmic portrayal of each "miserere", the important word of the supplication. By the 12th and 13th centuries the words "dona eis requiem" had been substituted for "miserere nobis" in the Requiem Mass.

KYRIE IX

The oldest extant manuscript of Kyrie IX dates from the 12th century. "Cum júbilo" is the title of its formerly associated Trope. This popular Kyrie covers the full gamut of the first mode: D-d. The first portion is set in the middle range, but the second dips down to low A; its third phrase is a repetition of the first "Kyrie." All three "eleisons" are the same. The first "Christe" moves upward, the second downward, repeating the first "eleison", while the third returns to the melody of the entire first "Christe." The first of the last three "Kyries" soars up to the summit of the mode, but repeats the "eleison" of the directly foregoing "Christe." The following "Kyrie" moves downward with repetition of the melody of the entire second "Christe." The final "Kyrie" repeats the melody of the fourth "Kyrie" with slight mutation at its suspensive cadence, in order to vocalize again on this beautiful melisma, reinforcing its element of uplift before starting its downward course on the long cadence built on the entire melody of the second "Christe eleison."

The foregoing somewhat dry analysis is presented in order to point out the enormous ingenuity employed by these early song writers in arriving at artistic setting of repeated melodies in the same composition, while at the same time retaining the spirit of the text in each of them. Actually in skillful workmanship of this kind one relishes the themes all the more through the variance of their repeated settings in the song.

SANCTUS IX

The first extant manuscript of Sanctus IX dates from the 14th century. This noble chant is one of the most beloved in the Gregorian Ordinary repertory. The expressive pressus which accompanies its first "Sanctus" gives immediate significance to the "Holy" identified with the Lord God of Sabbath. The second "Sanctus" likewise claims a pressus but in a lower range. The third "Sanctus" mounts to the summit of the mode through a major triad, then settles on the modal dominant, c. "Dominus Deus" remains in the heights then descends through undulating neums to the cadence on "Sabaoth." The "Pleni sunt caeli" emerges in a lower range in order to work up steadily to the climatic word "gloria."

The "Benedictus qui venit" section starts and continues

on high up to its cadence on "Domini." The second "Hosanna", in this case not a melodic replica of the first one, is a gem of vocal modulation, with neums weaving up and down in contrary movement, working up to the expanded pressus on the tonic accent of the word. The closing "in excelsis" starts at the modal scale summit, then glides down smoothly through the climacus to the triple neum which graces its tonic accent before it settles quietly on the final punctum.

AGNUS DEI IX

The first extant manuscript of Agnus Dei IX dates from the 10th century, reedited in the 13th century. This Agnus Dei, like the preceding Sanctus, is composed in the modern sounding fifth mode: F-f with b flat accidental, that which gives it a brighter tonal element than that of Agnus Dei XI, of the first mode. In the present song the melody rises immediately on a major triad and continues mounting upward to the summit of the mode on the word "tollis." It remains in the heights for "peccata mundi," then drops to the graver tonal range for the "miserere nobis." The expressive combined neums on the word "miserere", each set in contrary movement to the preceding one, is an ideal associate for this word of spiritual intensity. Except for the melodic variance in the second phrase of the second "Agnus Dei," the three sections of the song have the same melody. The contrasting setting of high and low in each of these sections is an admirable procedure for retaining the sentiment of each part of its text.

KYRIE IV

The first extant manuscript of Kyrie IV dates from the 10th century. Its formerly associated Trope is titled "Concipientes Genitor Deus". The text of this very impressive chant is adorned with a series of melisma wherein the singer can pour out his soul. This Kyrie song in its melodic lines portrays the element of symbolism prevalent in all the arts of the Middle Ages. The first "Kyrie" is expressed on high in the realm of the Father. The melody of the "Christe" starts on the dominant of the mode as does the "Kyrie," then descends to the lowest note of the modal scale, symbolizing the downward course of Christ to the earth for fulfillment of His mission. The three final "Kyries" are superb examples of melodic play, so inspiring that the song writer was impelled to repeat this uplifting vocalization before bringing the song to a close on an ornamented cadence in keeping with all that has gone before.

SANCTUS IV

The first extant manuscript of Sanctus IV dates from 11th century. A vigorous sweep of the melody from the tonic to the dominant of the mode: G-c, starts this Sanctus in motion. The melody mounts higher in the second "Sanctus," and afterwards repeats the opening motif for the third "Sanctus." The first part of the "Pleni sunt caeli" section uses the motif of the second "Sanctus" but in syllabic setting, as does the first part of the "Benedictus qui venit" section. Each of the two "Hosannas" claims its own melody, but both borrow from the motif of the second "Sanctus" for the "in excelsis," which has the same setting in both cases other than a strong added cadence for the final one. The gamut for this song in mode 8 is the same as that of our modern major C-c scale.

AGNUS DEI IV

The first extant manuscript of Agnus Dei IV dates from the 12th century, reedited in the 13th century.

The melody of this song is a tranquil one, but with particular emphasis on the meaningful word "miserere." The same motif is employed for the final of each section of the song. The identical setting for the first and third sections is interspersed with a variant melody for the first phrase of the second section, that which lends aesthetic variety to the ensemble of the whole.

RORATE CAELI (Introit - Isaias)

Drop down dew, ye heavens, and let the clouds rain the Just; let the earth be opened and bud forth a Savior. (Psalm 18,2): The heavens show forth the glory of God; and the firmament declareth the work of His hands. Glory be to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning is now and ever shall be, world without end. Amen.

The Introit is one of the three processional chants of the Mass. This song and the Communion chant can be traced back to the fifth century, and both developed in like manner. They had their origin in antiphonal singing of a Psalm at both the beginning and the end of the Mass. Pope Celestine (d. 432) was the first pontiff to prescribe psalmodic song before the Mass. At this period an entire psalm, or at least verses from a psalm, were sung by the congregation at the entrance (introitus) of the pontiff into the church. It started as the celebrant and assistants left the sacristy at the side of the principal entrance of the church, and terminated with the "Gloria Patri," at a sign from the pontiff after his arrival at the altar. By the time of St. Gregory it was a very developed chant in Rome, sung by the educated voices of the schola. As the preliminary ceremonies of the Mass became shortened the number of psalm verses was cut down. By the 9th century it was in its present form: Antiphon. The finals of the psalm-verses are fashioned to lead smoothly into the repeated Antiphon, just as the finals of the latter do the same in leading into the opening of the first psalm verse. The Introit acts as a herald for the sentiment of the feast which the Mass celebrates.

The text of the Introit Rorate is chosen in the liturgy for the fourth Sunday of Advent. (Originally it was sung Wednesday in Ember Week of Advent.) The time has come for the prophecies to be fulfilled. The Messiah is about to appear on earth.

The rising major fifth interval which supports the tonic accent of the opening word of this text prepares the way for the exhilarating melodic sweep up to the heavens (caeli), and on through "desuper," with its effective ornamental quillisma at the highest point of the song. This expressive neume is again employed on the tonic accent of "aperiatur," after which the melody descends to the earth for "terra" and "Salvatore" for the Savior Who will appear there. Introit Psalm Tone I is particularly appropriate for the psalm in which "the heavens proclaim the glory of God."

PUER NATUS EST (Introit - Isaias)

A Child is born to us, and a Son is given us; whose government is upon His shoulder; and His name shall be called the angel of great counsel. (Psalm 97,1): Sing ye to the Lord a new canticle; because He hath done wonderful things. Glory be to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now, and ever shall be, world without end. Amen.

The three Christmas Masses are original; their melodies have no preceding model in the liturgy. The Introit of the third of these Masses, sung at full daybreak on Christmas day, is in complete contrast to the Introit of the mid-night Mass, Dominus dixit ad me, a mysterious little lullaby sung by the Child to His Father.

The intonation of Introit Puer natus est rings out like a herald's trumpet. The bold rise of an unprepared fifth on "Puer" and its remaining motif on "natus est," is melodically echoed with slight mutation at the "et filius." In this procedure the song writer not only draws attention to the identity of "Puer" and "filius," but at the same time makes sure that the heralding motif is heard by all, through repetition. After its second appearance the fifth interval is melodically developed during the course of the remaining phrase.

The tonic accent of "imperium," which reveals the kingship of the Child, soars up on a double podatus

to f, seventh note of the highest modal scale, number 7. The melody of the words "humerum ejus," seven variant descending neums interspersed with a tristropa, is a little model of free-rhythm song beautifully proportioned. This lofty text which reveals the Godhead of the little Child is brought to a close with a strong cadence on the final word, "Angelus."

ECCE ADVENIT (Introit - Malachi)

Behold the Lord, the Ruler is come; and the kingdom is in His hand, and power, and dominion. (Psalm 71, 2): Give to the king Thy judgement, O God; and to the King's Son Thy justice. Glory be to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now and ever shall be, world without end. Amen.

The original melody of this Introit for the feast of the Epiphany was written for the Greek text. In settings where a translated text retains the original melody, very evident skill is demanded of the song writer to guard the original melody with as little mutation as possible, but at the same time retain the meaning of the original text with appropriate portrayal of the dramatic significance of the whole. In the present case this requirement is most adequately fulfilled.

The initial word "Ecce," which sets the song in motion, starts off with a forceful composite podatus on its tonic accent, emerging from the lowest note in the modal scale: A, followed by steady melodic movement upward through the two climatic words, "dominator Dominus." Fine taste is displayed in not giving the distropa to the tonic accent of "dominator" or the tristropa to the tonic accent of "regnum," while using each of these neums on a lesser syllable of these respective words. Had the contrary taken place these tonic accents would have been disproportionately prolonged for the simple melodic dress of these words as a whole. The mighty word "potestas" has likewise received a more virile setting in this particular melodic context than if it had been melodically ornamented. The motif used for this word is innerly developed throughout the following phrase, its varied undulations all comprised within the span of four simple notes, DEFG. Free-rhythm neums alone could arrive at like satisfying portrayal of religious drama with such a meager handful of musical sound.

GAUDEAMUS (Introit)

Let us rejoice in the Lord, celebrating a festival - day in honor of all the saints; at whose solemnity the angels rejoice, and give praise to the Son of God. (Psalm 32,1): Rejoice in the Lord, ye just; praise becometh the upright. Glory be to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now and ever shall be, world without end. Amen.

This beautiful and popular Introit melody for the Feast of All Saints is used for several Introits in the Roman liturgy, with appropriate textual changes for each feast. This song is taken from that of the Ambrosian Ingressa, where at Milan it was sung for the Feast of St. Agatha as a processional chant before the Mass, but without the psalm. However, in both the text and melody of the Roman setting of the "Gaudeamus Introits" many changes from the Ambrosian version are to be seen when comparing them. A description of these differences would be in the realm of musicology, which is not our concern in the present case.

A spirit of joy permeates this song from the outset, not only in its text but in its melody as well. The characteristic motif DAB flat A, used frequently for the incipit of chant pieces of the first mode, supports the tonic accent of the glad "Gaudeamus," starting the song on its happy course, directed significantly upward to "Domino," ornamented with a typical free-rhythm melisma. The melody then descends to prepare the ascent up to "honore Sanctorum omnium," all the saints, including the unknown

ones, to whom this vocal acclaim is dedicated. Thus the word "solemnitate" is likewise placed in the fore with an expressive neum on its tonic accent. The following two melodic cadences, on the words "Angeli" and "Filius Dei," employ one of the distinguishing chant melismas where the notes move up and down in what Aaron Copland, in speaking of Palestrina, calls: "the stepwise motion of the melodic phrases." Actually we know that Palestrina's themes in his polyphonic masterpieces were largely taken from the chant literature.

ALLELUIA: VERE TU ES

Alleluia, alleluia. (Verse from Isaiah): Verily thou art a hidden God, the God of Israel, the Saviour, Alleluia.

The second reponsorial song of the Mass (the first is the Gradual), the Alleluia, is an inheritance from the Jewish liturgy. Its prototype existed in the temple of Solomon and continued in the church as a liturgical acclamation or refrain to the psalm verses chanted by the soloist. The church continued to use this ejaculation in Hebrew even as she did the terms "Amen, Hosanna" and others, in order to preserve unchanged certain prevailing customs. This Hebrew ejaculation also became the refrain of gladness which accompanied the daily occupations of the peaceful population converted to the faith. It was the Christians cry of victory, emerging from two and a half centuries of persecution and oppression, and in reunions of the cult was the most frequently used of the musical acclamations by which the entire assembly united in the chant of the Church. Sailors at sea saluted one another from afar with the cry "Alleluia!" Rowers used it for the cadence of the refrain of a canticle which they sang to Christ. Venerable Bede of the 8th century recounts that St. Germain, Bishop of Auxerre in the 5th century, commanded the soldiers to sing it before battle, so that with this cry they might march to combat and win victory without bloodshed.

Just prior to St. Gregory's time the Alleluia would seem to have been sung only during Easter time. This association with Easter, unknown to the East where they sing the Alleluia always, even in Offices of the Dead, as was once done in Rome, afterwards led to the adoption of further "Alleluias" incorporated into others pieces of the Mass: Introit, Offertory, Communion, etc. St. Gregory extended use of the Alleluia song to all Sundays and feast days.

Although liturgically and textually the early Alleluias go back to the time of Gregory, this is not necessarily the case as regards their melodies. Many Alleluias were written in the 8th century. In fact, their composition continued to the 15th century, the only chant of the Mass Proper for which new texts and melodies were written until such a late date. This song is the only piece of the Mass Proper which has retained responsorial form to the present day: A vocalized "Alleluia" immediately repeated, followed by an extended vocalization on the final vowel, "a," called by St. Augustine a "jubilus", and the term retained by the Church for this elaborate melisma. A psalm or other textual verse follows, after which the "Alleluia," this time without immediate repetition of the word, is sung once again with its jubilus.

The verse text of the Alleluia under study belongs to the Feast of the Holy Family, whose Proper was not inserted into the Roman calendar until 1921. Its jubilus is a perfect medium for the outpouring of the soul that rejoices. Here every neum of the three consecutive ones at the opening transcends the preceding one, then glides down, the last one leading into a long climacus, after which the melody soars again on high before the close. As is frequently the case in this song of the Mass, the melody of its verse is a variation, and here a classic one, of the "Alleluia" with its jubilus. The entire jubilus itself is repeated at the close of the verse, then leads smoothly into the repetition of the entire first section of the song.

ECCE VIRGO (COMMUNION - ISAIAH)

Behold a Virgin shall conceive and bear a Son; and His name shall be called Emmanuel.

The first information that we have regarding the Communion, from St. Jerome (347-8), indicates that the first half of verse 9 of psalm 33, "O taste and see that the Lord is sweet," was used at that time for the text of the Communion. St. Jerome speaks of the song in Jerusalem as a collective one. In Africa during the time of St. Augustine's bishopric (392-430), the Communion psalm was sung by the people. In Rome antiphonal singing of the Communion must have prevailed at the same time as the Introit, since the Antiphons of each seem to be taken from the same period, with a psalmic song at both the beginning and the close of the Mass. However, at Rome the Communion song, as that of the Introit, was evidently assigned to the schola at an early age. Also at this early period psalms other than 33 were chosen for its rendition. The Roman Mass uses verse 9 from this psalm only for the Communion of the eighth Sunday after Pentecost. From the 11th century the giving out of Holy Communion at High Mass gradually went out of practice, so there was evidently no need for a long accompaniment, and from that time the manuscripts begin to leave out the verses. Those of the 12th century seldom have them. From the 14th century they disappear and the Antiphon stands alone as the Communion piece. The Requiem Mass (Mass of the Dead), a later established Mass in the liturgy, with its single Communion verse reminds us of the old custom.

Ecce virgo, the Communion of the Fourth Sunday of Advent, moves gradually upward from the initial note on the tonic of the mode to the upper octave of the modal scale, *d*, on the significant word "pariet," beautifully ornamented on its tonic accent. This fine sweep of the melody sets forth effectively the mystery of the Virginal Motherhood of the Child. Its tremendous import is likewise stressed through the continued elevated range of the melody to the cadence on the final word, "Emmanuel," the Hero of this miraculous drama. Expressive neums on the syllables of this meaningful Hebrew word, including a rising five-note composite one on its tonic accent, bring this little two-line sacred story to a close.

IN SPLENDORIBUS (Communion - Ps. 109-3)

In the brightness of the saints, from the womb before the day star I begot Thee.

This short Communion of the midnight Mass of Christmas, a little melodic drama of less than two lines, moves along quietly up to the word of the morning light, "luciferum." Here, after the short delay on an isolated punctum on the tonic accent of the word, the melody takes a sudden and symbolic spring upward into the region of light on a perfect major triad, a more unusual procedure in chant melody but a purposeful one here which projects the image of the "light of the day star", which appeared only after the Child "was begotten."

BEATI MUNDO CORDE (Communion-Matthew, 8,10)

Blessed are the clean of heart, for they shall see God; blessed are the peacemakers, for they shall be called the children of God; blessed are they who suffer persecution for justice' sake, for theirs is the kingdom of Heaven.

When towards the end of the Pentecost Season the Church arrives at the great Feast of All Saints, the liturgy presents one of the most sublime texts of the New Testament for the Communion of this celebration, *Beati mundo corde*, from the Sermon on the Mount. The first "Beati," at the intonation, starts on the modal dominant, *a*, and remains in the upper range of the "pure of heart" for the entire phrase. The motif for "beati pacifici" moves peacefully in a lower range, beautifully ornamental, remaining, however, within the tranquil scope of a fifth. But when the text arrives at the harassing fate of God's

victims in this valley of evil, the melody takes a sudden energetic spring upward on a major triad, leading directly into a scandicus on the tonic accent of this "beati," soaring a degree above the upper span of the mode: virile melodic portrayal of the terrible inner struggle undergone by the victims who, with fortitude support the persecution of the wicked.

The repeated high c for the ternary and secondary accents of the word "persecutionem", followed by a third and fourth interval descent respectively, then leading up one degree to the tonic accent, all in syllabic chant in an otherwise neumatic setting, reflect well the unadorned persistence of evil. There is of course no monotony in this setting if each verbal accent is given its relative dynamic quality. This key word stands out boldly in its present melodic vesture, as it should, for without persecution, there would be little amends in this world for justice sake that would assure in its wake the Kingdom of Heaven.

VENI CREATOR SPIRITUS (Hymn)

Come, Holy Spirit, Creator come,
From Thy bright heavenly throne!
Come, take possession of our souls,
And make them all Thine own!

Thou who art called the Paraclete,
Best gift of God above,
The Living Spring, the Living Fire,
Sweet unction, and True Love!

Thou who art seven-fold in Thy grace,
Finger of God's right hand,
His promise, teaching little ones
To speak and understand.

O guide our minds with Thy best light,
With love our hearts inflame,
And with Thy strength which ne'er decays
Confirm our mortal frame.

Far from us drive our hellish foe,
True peace unto us bring,
And through all perils guide us safe
Beneath Thy sacred wing.

Through Thee may we the Father know,
Through Thee the Eternal Son,
And Thee the Spirit of them Both
Thrice - blessed Three in One.

All glory to the Father be,
And to the Risen Son;
The same to Thee, O Paraclete,
While endless ages run. Amen.

This hymn to the Paraclete, Defender, Comforter and Intercessor all in one, is sung at the second Vespers of the Feast of Pentecost. It is considered to be one of the inspired creations of Rabanus Maurus (d. 856), and is a product of Charlemagne's Palatine School in Gaul.

An enlivening melody is set to this trochaic-meter text. In the first verse it moves up steadily to a degree beyond the modal span, where it is taken up at the outset of the second verse, staying ever upwards in the third verse in the region of the allied authentic mode, from whence it enters into a harmonious descent for the gradual arrival at the tonic of the modal scale at the cadence of the fourth verse. The inspiring gradual upward surge of this melody to its climatic point in the third verse, followed by its perfectly balanced descent to the end of the hymn, spares it from all element of conventional "march rhythm," one of the bugbears of metric hymnody in liturgical chant.

O ORIENS (Antiphon - Psalm 106, 10)

O Dawn of the East, brightness of the light eternal,
and Sun of Justice, come and enlighten them that
sit in darkness and in the shadow of death.

In ancient Greece every sung piece was preceded by an instrumental prelude, whose object it was to impress upon the mind of the auditor, and executant himself, the Tone or Mode of the melody. When the Church adopted collective psalmody, a musical formula of the same kind became indispensable for indicating to the chorus of faithful the air and diapason of the psalm to be sung. Instruments not having access to the sanctuary, their role passed to the precentor, and the prelude transformed itself into the Antiphon. The latter served also as terminating formula. The repetition of the Antiphon after the doxology dates from the primitive epoch of the Church.

The most ancient account in which the Antiphons and Psalms are separately enumerated is generally considered to be that of the story of a certain Egeria, possibly a nun of Gaul, author of "Peregrinatio ad loca Sancta" (385-388), who heard the Psalms sung by two alternate choirs at Jerusalem. This mode of singing was inherited from the Synagogue, where men's voices alternated with a chorus of women's and children's voices. From the Eastern Church it was introduced into the Latin Church at Milan, the latter part of the fourth century, when St. Ambrose taught his congregation the rendition of psalmody and hymnody.

The Antiphons possess a freedom of style all their own. Their creation grew out of the melody, rather than out of the recitative, the latter as origin of responsorial chant. The O Oriens Antiphon is the fifth of the seven Antiphons of like melody, sung at Vespers from the 17th through the 23rd of December for the canticle Magnificat. These seven chants called the "O Antiphons," from the ejaculation which starts each of their texts taken from Holy Scripture, recall the promise of God that He would send the Messiah. They likewise proclaim the divine titles and the high prerogatives of the Saviour and His mission.

In all seven of these Antiphons the initial interval of the fourth C-F is innerly developed during the course of the entire intonation. The word "veni" in each of the Antiphons uses the same interval, with one exception, but without the persistent pressus of the "O" which gives this ejaculation the allure of impatient souls crying out with longing to the awaited Messiah. The unadorned "veni," on the contrary, lends to this word a tender and humble appeal, expressed in six of the Antiphons, where the first note of the "veni" is a repetition of the last note on the preceding syllable. The O Oriens Antiphon follows the same procedure of repetition, but because of the greater brevity of its text than that of the remaining six chants, the word "veni" here arrives one melodic phrase sooner than in the others. In the O Oriens Antiphon, where it emerges from the last note of the preceding torculus, the "veni" starts off on the high a of modal chant. In this loftier climatic setting this expressive word enjoys an import which accords it great dramatic flavor, and at the same time portrays an example of the modest procedures employed by our early church musicians for expressing various emotions of such profound nature.

ADORE TE (Hymn)

1. O Godhead hid, devoutly I adore Thee,
Who truly art within the forms within me;
To Thee my heart I bow with bended knee,
As failing quite in contemplating Thee.
5. O Thou, memorial of our Lord's own dying!
O living Bread, to mortals' life supplying!
Make Thou my soul henceforth on Thee to live;
Ever a taste of heavenly sweetness give.
7. Jesu! whom for the present veiled I see,
What I so thirst for, oh, vouchsafe to me;
That I may see Thy countenance unfolding,
And may be blest Thy glory in beholding. Amen.

This eleven - syllable trochaic-verse hymn is a product of the Angelic Doctor, St. Thomas Aquinas (d. 1274), supreme patron of the Blessed Sacrament, for which these poetic strophes are composed. Its very singable and muchly rendered melody immediately repeats that of its first verse, in the manner

of a Sequence, then makes a major fifth interval spring up to the first note of the third verse, where it soars to f, summit of the fifth mode, then starts the melodic decline which continues into the fourth verse terminating on the modal tonic. Its modern sounding mode and simple syllabic setting are factors which have made it one of the most popular of the Benediction hymns to the Blessed Sacrament.

AVE VERUM (Responsory)

Hail true Body, truly born
Of the Virgin Mary mild,
Truly offered, racked and torn
On the Cross, for man defiled.

From whose love-pierced sacred side
Flowed Thy true Blood's saving tide.
Be a foretaste sweet to me
In my death's great agony.

O Thou loving, gentle One,
Sweetest Jesus, Mary's Son.

This equally popular tribute to the Blessed Sacrament is also a product of St. Thomas Aquinas. Its text is taken from a Responsory of the Roman Office. The three final "O Jesu" ejaculations are additions. The melody is written in Sequence form, with direct repetition of each of the two main melodic phrases. The first two of the last three melodic phrases are also the same but the third one with its augmented appeal of the text, changes and transcends the span of the mode on the graceful *torculus* which rises out of an isolated *punctum*, giving to the last of this triple cry to the Saviour its appropriate intensity. The modern allure of its sixth mode and the simplicity of its melody are, as in the case of *Adore Te*, factors which account for its general popularity as a Benediction hymn.

TOTA PULCHRA ES (Prose)

1. All fair art thou, O Mary, all fair art thou.
And stain does not exist in thee.
How lovely, how sweet in its delights Thy
Conception unstained.

Refrain:

Come, come from Libanus; come from Libanus;
come, come thou shalt be crowned.

6. In this land of ours, a voice is heard, a
voice most sweet,
The voice of the turtle, the voice of the dove;
Assume thy pinions, O dove most fair!
Ariste, hasten and come.

Refrain:

Come, come from Libanus; come from Libanus;
come, come thou shalt be crowned.

This most appealing of songs does not fall into the category of Gregorian Chant, properly speaking. However, it is a most harmonious companion to the remaining songs in this chant series, in its syllabic free-rhythm allure. Its beautiful melody and text are the product of Dom Joseph Pothier, O.S.B., "a man versed among all in the science of liturgical plainchant," in the words of St. Pius X, to whom the restoration of Gregorian Chant to the Church is due. *Tota Pulchra Es* is included in Dom Pothier's *Mariales*, a collection of chants dedicated to Mary, the Mother of God. This Benedictine monk, founder of the School of Solesmes, was a musician *par excellence*, who was called upon to arrange several Masses which were added to the liturgical calendar in more recent times, after having served as President of the Commission which published the first Vatican Editions of the Chant in its restoration.

The melody of *Tota pulchra es* moves up in smooth melodic progression to "*Quam suavis es*," climaxing the sublime characteristics of Mary, then works down, again smoothly, into the refrain, which starts in the lower range on the first phrase, then mounts to the upper tonic of the scale on the repeated "*veni*" in keeping with the intensity with which the Divine Lover augments His invitation to this lovely creature to

come out from Libanus to join Him. The final "*veni*" then emerges in a quieter melodic vein, for the Lover knows His call has been answered.

SALVE REGINA (Anthem)

Hail, holy Queen, Mother of mercy! Hail our life, our sweetness, and our hope. To thee do we cry, poor banished children of Eve. To thee do we send up our sighs, mourning and weeping in this valley of tears. Turn then, most gracious advocate, thine eyes of mercy towards us. And after this our exile, show unto us the blessed fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary.

Several names have been proposed for the authorship of this appealing song to Mary in its original neumatic setting, among them Herman Contractus (d. 1054), the crippled monk of the monastery of Reichenau, Germany, and Adhemar, Bishop of Puy in France (d. 1093). It is probably the latter to whom this credit may be accorded. St. Bernard (d. 1153) added the three closing supplications, starting with the ejaculation "O." Gregory IX, in 1239, prescribed this song for the termination of Compline. It is sung during the longest period of the liturgical year, from the first Vespers of Trinity Sunday to None on the Saturday before the first Sunday of Advent, as one of the four anthems to Mary rendered according to the liturgical season. The Dominicans and Cistercians, however, do not substitute the anthems "*Alma Redemptoris*" and "*Ave Regina caelorum*," sung during their respective periods in the Roman liturgy, but continue to use the "*Salve Regina*" during these intervals.

This simplified melody of the late Middle Ages is so well known that it hardly needs analysis. It has been used time and time again in its original neumatic setting as basic material by church composers, starting at the polyphonic age and up to this day. Its composition in the fifth mode lends it the modern tonal allure of other chant pieces written in this "F major" mode. However, the rhythm of its verbal text clothed in syllabic chant prevents its series of periods from falling into the category of measured music, but, on the contrary, assists it in remaining in the rightful sphere of free-rhythm plainchant. The neumatic setting of the three short final ejaculations, taken from the more elaborate ones of the original, is a work of art, not only for variety but for beauty of modulation as well.

REGINA COELI (Anthem)

Rejoice, O Queen of Heaven, alleluia!
For He whom thy womb was meet to bear, alleluia,
Is risen as He said, Alleluia!
Pray thee to God for us, alleluia!

It is obvious that this joyful chant is particular to the Paschal Season, and so is sung from Compline of Holy Saturday to None of Saturday after the Feast of Pentecost. Legend has it that St. Gregory heard the original highly neumatic setting of this song while walking in his garden at dawn of Easter morning. However far-fetched this story may be, there seems to be no record of its composition other than that of Pope Gregory V (d. 998) for this joyful liturgical prayer that wafts ever heavenward. The present syllabic setting from the original is, as in the case of the *Salve Regina*, a later adaptation. However, the spirit of gladness expressed in the original florid setting is retained in the present short syllabic one. Its sixth mode tonality makes it equally familiar to our modern ears. The final imploration, "*Ora pro nobis Deum*," is particularly well portrayed for humility through the drop of a major fifth on its opening word. This is the same interval used for "*Quia*," but here in rising movement as expressive of the joy which prevails in this part of the text.

I believe we can all agree that these comparatively short chants offer examples of dramatic and symbolic play that is unexcelled in any literature that would attempt to compete with it within the scope of from six to eight diatonic notes.