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Belan, William Lee

THE CONDUCTING OF GREGORIAN CHANT: A STUDY OF CHIRONOMY AS
APPLIED TO THE SEMIOLOGY OF NEUMATIC NOTATION, WITH
PERFORMANCE EDITIONS OF FIVE SELECTED EXAMPLES OF GREGORIAN
CHANT

The University of Oklahoma

D.M.A. 1984

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

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NEUMATIC NOTATION, WITH PERFORMANCE EDITIONS OF FIVE
SELECTED EXAMPLES OF GREGORIAN CHANT

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the
degree

DOCTOR OF MUSICAL ARTS

BY

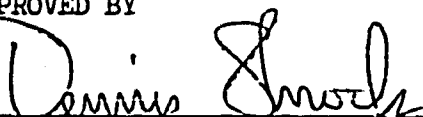
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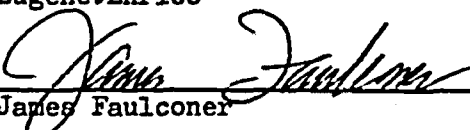
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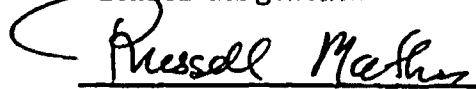
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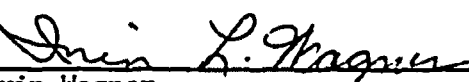

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PREFACE

Within the Catholic Church, the singing of Gregorian chant has always been a form of liturgical prayer. However, when sung in a modern performance it assumes a position like other liturgical repertoire from succeeding stylistic periods, and requires a conductor's understanding of stylistic parameters.

The conductor of chant is faced with a unique notation which includes the chironomic neumes, uncommon clefs, a four-line staff, interpretive signs of the older Solesmes editions, and square notes. Although instructional materials regarding these notational and stylistic parameters are available to modern conductors, there is a need for performance editions of the chant which reflect a clear transcription of the unfamiliar notation. Further, there is a need for editions which include guidelines for interpreting the chant, and which show a way to conduct the chant. There is no doubt that these editions would make the edited chants more accessible to contemporary conductors.

The purpose of the study is two-fold. First, the study will discuss the chironomy of chant, and the application of chironomy to the interpretation of semiology. Second, it will include performance editions of selected chants. The examples will be diverse, and they will be drawn from those chants which are recorded by the monks of Solesmes, under the direction of their present chantmaster, Dom Jean Claire.

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CHAPTER I

Gregorian chant is a body of music which was developed throughout the Middle Ages for the Roman Catholic liturgy.¹ Whether the chant was sung by a priest or by an entire monastic community, it was not intended for public entertainment, but rather as prayer.² Many of the characteristics of the style of chant result from this prayerful intent, and performance practices generally reflect this liturgical function. For example, the text was intoned so it could be heard in a large building, and the adornment of the intonation provided aesthetic effect.

Tradition has credited Pope Gregory I with having developed the chant of the Roman Catholic Church, thus the name "Gregorian" chant.³

¹Stanley Sadie, gen. ed., The New Grove Dictionary of Music and Musicians, 20 vols. (London: Macmillan Publishers Limited, 1980). vol. 7: Gregorian and Old Roman Chant, by Helmut Hucke, p. 693.

²Joseph Gajard, The Solesmes Method (Collegeville: the Liturgical Press, 1960), p. 85

³Stanley Sadie, gen. ed., The New Groves Dictionary, p. 696.

However, even though we know Pope Gregory was instrumental in standardizing the liturgy, there is no evidence that he was involved with the chant. For instance, most of the chants did not arrive at their present form until long after his death in 604 A.D.¹ Pope Gregory, though, is generally credited with spreading the Roman rites to England, and influencing the eventual acceptance of these by the Carolingian kings. The chants were then used by Charlemagne as one of the means of unifying his vast Holy Roman Empire.

Four principal chant liturgies influenced the development of the Roman Mass: (1) Ambrosian, (2) Mozarabic, (3) Celtic, and (4) Gallican.² Ambrosian chant was named after St. Ambrose, a third century Bishop of Milan. It was evidently a mixture of Oriental and Latin elements which date from the twelfth century. In addition to having introduced "Singing hymns and psalms after the manner of the Eastern Church,"³ St. Ambrose is also credited as the founder of Latin hymnody.

Mozarabic chant developed in Spain and Portugal. Manuscripts from the ninth to the eleventh centuries have preserved examples of this chant, but none of the chants can be read accurately because they do not exist in a pitched notation.

¹Willi Apel, Gregorian Chant (Bloomington: Indiana University Press, 1958) p. 4.

²Ibid., p. 34-38.

³Ibid., p. 35

The Celtic chant was performed during the Middle Ages in Scotland, England, and Brittany, although it was first developed by Saint Patrick in Ireland. It was at the Swiss monastery of St. Gall, the most important monastery using this liturgy, that Charlemagne gave Alcuin, the English director of the palace school, the task of supplementing and completing the Roman Sacramentary which was sent to Charlemagne by Pope Hadrian I. This naturally involved the use of local material, and henceforth, the Roman chants absorbed Gallican elements. However, no music from this rite has survived.

The Gallican chants had the strongest influence on the Catholic liturgy, and eventually absorbed or replaced the various territorial practices. It flourished in the kingdom of the Franks until suppressed by Pepin and Charlemagne.¹ No preserved musical notation exists from the original Gallican liturgy.

In an attempt to unify these various regional chants into a single Roman practice, the essentials of Roman rites were imported to the Frankish Empire,² and singers who knew the melodies accompanied the books from Rome. However, since the books included only the music for festive celebrations as performed by the Pope in Rome, local chants were used to expand the books for the entire liturgical year.³ Therefore, the Gallican elements were drawn upon to augment the Roman liturgy,

¹Ibid., p. 39

²Ibid., p. 45

³Ibid., p. 46

giving rise to questions regarding a "pure" chant.

Consequently, the Roman-Frankish liturgy was adopted in Rome, and a need arose for new liturgy books to be supplied by the monasteries in the North.¹ What returned to Rome was the chant as it had become influenced by Gallican practice.

The various regional manuscripts were not written in precise notation, indicating all exact pitches. They showed melodic direction, certain unisons, and warnings as to extreme leaps. This system of notation was developed to remind singers of memorized melodies through gestures, and to fix the gestures on paper.² The neumes were, therefore, chironomic gestures...that is, hand-sign gestures.

According to Cardine, "The first copyists of Gregorian melodies used signs (acute or grave accents) which were already employed in literary texts, keeping their original meaning or adapting it in a way which was somewhat analagous to the musical phenomenon it expressed."³ These signs, which may be interpreted to distinguish the relativity of higher or lower notes, may also be interpreted to contain notation which records the expressive content in the chant. Cardine's research aimed to rediscover, on the basis of the manuscripts, the actual practice of chant in melody, rhythm, vocal nuance, and interpretation. The study of

¹Ibid., p. 47

²Eugène Cardine, Gregorian Semiology, trans. Robert M. Fowells; (Solesmes: Abbaye Saint-Pierre de Solesmes, 1983), p. 3.

³Ibid., p. 2.

chant interpretation from these signs is called "Gregorian Semiology."

One of the most exciting results of Cardine's research is the apparent explanation of the term "syllabic rhythm," which was universally used by Medieval writers to describe the rhythm of the chant. This seems to resolve the bitter conflict which has existed over the last century between the monks of Solesmes, who favor an equalist interpretation (one beat for each note), and many prominent German musicologists, especially Peter Wagner, who favor various mensural interpretations (proportional rhythmic values for the neumes).

The manuscripts from Saint-Gall seem to be the richest in "differentiated neumatic signs,"¹ the signs which record expressive qualities in chant. St. Gall provided the only system which Eugène Cardine has printed in the performance edition of Graduel Neumé.² It is used along with the notation from Laon in the Graduale Triplex.³

There are five important manuscripts from the monastery of St. Gall. The first is St. Gall 359. It is a Cantatorium which dates from the tenth century. Containing music for soloists, this source is the oldest and yet the most precise manuscript which exists from St. Gall.⁴

Einsiedeln 121 is a gradual which dates from the eleventh century. Containing the music for the Proper of the Mass, it is rich in chant

¹Ibid., p. 3

²Eugène Cardine, gen. ed.; Graduel Neumé (Solesmes, Abbaye Saint-Pierre de Solesmes, 1966).

³Graduale Triplex (Solesmes: Abbaye Saint-Pierre de Solesmes, 1979).

⁴Cardine, Gregorian Semiology, p. 3.

composition. Because the manuscript contains a large amount of detailed interpretive signs, it is generally considered the most important manuscript from St. Gall.¹ Also contained in the manuscript are a large number of qualifying letters, which further contribute to semiological interpretation.

St. Gall 390-391 is the manuscript of the personal Antiphonary of B. Hartker, a monk who lived at St. Gall around the year 1000. It contains chants for the Office.²

Two further manuscripts, which are important sources from St. Gall, are St. Gall 339, a Gradual from the eleventh century, and Bamburg, State Library, lit. 6, a Gradual of St. Emmeran of Ratisbon from the year 1000.³

Other families of manuscripts exist which also contain neumatic signs. Laon 239 is a Gradual which is rich in rhythmic signs.⁴ Signs from this manuscript appear with those from St. Gall 359 in the Graduale Triplex. It was written about the year 930. Montpellier, Library of the Faculty of Medicine, H. 159 is a Gradual, written in the eleventh century.⁵ It was used for musical instruction at Dijon, and contains both neumatic and alphabetic notation. Benevent, Bibl. Cap, VI 34 is a

¹Ibid.

²Ibid.

³Ibid.

⁴Ibid., p.4.

⁵Ibid.

Gradual from the eleventh or twelfth centuries. This manuscript is especially useful because the notation was written on lines, making it easier to deduce the melody.¹ Chartres 47 exists from the tenth century. It contains a variety of rhythmic signs, written in Breton notation,² where each note is written by a different pen-mark, and sometimes by a short stroke rather than a dot. The final manuscript is Paris, B.N., lat. 903. Written in the eleventh century, it is a Gradual from St. Yrieix, and is an important source from Southern France and Spain.³

Nearly 40,000 photocopies of the existing manuscripts from the tenth and eleventh centuries are contained in the Paleographie Musicale.⁴ This famous publication results from the scientific comparison, by Solesmes monks, of thousands of manuscripts in order to rediscover the authentic shape of Gregorian chant melodies. It is the first project of modern musicological research to use the camera for accurate reproduction.⁵ The twenty-one volumes of this work, which have appeared in installments, represent the most extensive paleographical study with regards to chant.

Paleography involves the study of ancient writings, attempting to

¹Ibid.

²Ibid.

³Ibid.

⁴André Mocquereau, initial ed.; Paleographie Musicale (Tournai: Desclée, begun in 1889).

⁵Stanley Sadie, gen. ed., The New Grove Dictionary of Music and Musicians, 20 vols. (London: Macmillan Publishers Limited, 1980). vol. 17: Solesmes, by Richard Sherr, p. 454.

decipher their meaning and origin.¹ The monks of Solesmes studied the various manuscripts in the Paleographie Musicale, attempting to place their locality and date. By comparing the chants from the various sources, the monks were able to restore the melodies of the chant, which had been subjected to many centuries of change.

The monks of Solesmes completed their paleographic work, dealing with melodic restoration, with the Vatican Edition, a new edition of the chant. However, the Vatican Edition shows only a portion of what the ancient neumatic signs contain.

Even if the melodic design, shown by symbols which have existed over several centuries, is almost perfect, it almost completely neglects the fact that the ancient notations possessed different symbols for similar melodic designs. By transcribing them all in the same way, the Vatican Edition omits their particular significance which can only be in the nature of interpretation, since the melody remains the same.²

The later notation, known as "square-notation," seems to omit the "understanding of the melodic rapport of the notes between themselves."³

The thing that gives form to the sonorous material and causes any succession of notes to become music and, consequently, art is the combined interplay of the duration of intensity conceived by the author and that interpretation must be discovered and revived.

These old symbols, then, have a double purpose: to remind the

¹Websters New Collegiate Dictionary, rev. ed. (1951), s.v. "paleography."

²Cardine, Gregorian Semiology, p. 1.

³Ibid.

⁴Ibid.

singer of the melody, and to show the expressive quality of the melody.¹ Since the singers knew the melody from memory, melodic preciseness was not necessary. However, as the neumes show, the expressive quality was carefully notated. Ironically, as melodic preciseness increased with modern notations the expressive notation gradually disappeared.

Dom Eugène Cardine has devoted his lifelong research to Gregorian musical semiology.² Dom Cardine entered Solesmes in 1928, and as a young monk began transcribing the neumatic signs from the manuscripts into his own personal Gradual. Since 1952 he has taught at the Pontifical Institute of Sacred Music in Rome, where he has continued to develop his study in the semiology of neumatic notation. His personal Gradual, the Graduel Neumé,³ was published by Solesmes in 1966.

In 1970, Cardine published Gregorian Semiology,⁴ which explains and classifies the principal neumes that constitute the system of St. Gall's notation. It appears to be a significant work, one which provides a clear idea of the intent of the early copyists.

The concepts will gradually become precise in the course of the work which we will do on each of these neumatic signs. It is only after this study that we will be able to define the neume itself. But it is necessary, from the start, for us to

¹Ibid., p. 2

²M. Clément Morin, "Gregorian Semiology," lectures presented at California State University at Los Angeles, 23 June to 3 July, 1980.

³Cardine, Graduel Neumé.

⁴Cardine, Gregorian Semiology.

distinguish a sign isolated on one syllable from that same sign in a group, united to others on the same syllable. When a sign is isolated, it is a neume; if it is in a group, it is only a neumatic element.¹

Discussion of the Neumatic Signs

Two tables of neumatic signs are included in the preface to Eugene Cardine's, Gregorian Semiology: (1) a table of neumatic signs from St. Gall, and (2) a table of neumatic signs from Laon. The treatise, however, is principally devoted to an explanation of the signs from St. Gall, whose manuscripts are preserved in a large quantity, and maintain a consistent use of the neumatic signs.

The present study is limited to those neumes from the St. Gall notation, which Dom Cardine describes in the chart.²(5) Monks, who recopied the original notation, seem to have developed symbols which were individual. But even though the exact signs may vary, it has been shown that St. Gall's notation provides a clear understanding of semiology.

The twenty-four signs are most easily divided into three categories: (1) Signs of melodic movement, indicated by symbols 1-13, (2) Signs of

¹
Ibid., p. 6.

²Since all of the footnotes for the remainder of Chapter One cite references to Eugene Cardine's, Gregorian Semiology, the page number shall be given in parentheses, following the footnote.

unison, indicated by symbols 14-16, and (3) Qualifying signs, indicated by symbols 17-24.

Melodic Movement

(1) Virga (/)

The virga is derived from the acute accent of ancient language, and usually indicates a higher pitched note than the one that preceeds it.¹

(7) The sign is used to isolate a single note on one syllable, and represents a rhythmic length of a regular syllabic beat. If the virga includes an episema, $\nearrow$ (indicated by the small line at the top of the sign), it is slightly lengthened.

(2) Tractulus (-)

The sign of the tractulus is derived from the grave accent of ancient language, and in contrast to the virga it represents a lower pitched note than the one which preceeds it.² (7) To permit faster writing, it eventually became a short horizontal mark. The sign indicates a length of a regular syllable unless it contains an episema $\dashleftarrow$. Then, as with the virga, it is slightly lengthened.

(3) Punctum (•)

The single punctum is only found in the Cantatorium manuscript, St. Gall 359. The sign is very rare and is assumed to be used in the same way as a tractulus.³ (11) It always indicates a light, short syllabic note.

Since both the virga and tractulus represent a single note on one syllable, the difference is only melodic. The punctum would occur only

in place of a tractulus. They all represent a syllabic beat, the length of which is taken from the context of text and liturgical function.

Gregorian chant being essentially vocal music, the rhythm is realized only in the symbiosis of the text and of the melody and, more precisely, of the syllable and the sound.¹ (12)

(4) Clivis ()

The clivis is a two-note neume in which the second note is lower than the first. The neume has a rounded top which can be drawn quickly, suggesting a lightness of the notes.² (20) Both notes are slightly lengthened when an episema is added,  . However, if only the second note is lengthened, the episema appears as  .

(5) Pes ()

The pes is a two-note neume in which the second note is higher than the first. It is derived from the combination of the tractulus and the virga.³ (22) When shown as,  , the sign suggests a lightness of the notes.⁴ (22) When an episema appears at the top of the sign,  , it denotes a lengthening of the second note, and places melodic importance on it.⁵ (23)

The "pes quadratus" is drawn as an angular sign and indicates a feeling of solidity in the notes,  . This solidness is reflected in the weight which the singer adds to the tone of his voice.⁶ Frequently the pes quadratus is written as  . In place of writing the two notes

⁶ M. Clement Morin, "Gregorian Semiology", lectures presented at California State University at Los Angeles, 23 June to 3 July 1980.

with one stroke, the copyist separates the notes, creating a "cutting" in the written notation. This is assumed to indicate a melodic caesura. The effect is that of adding slight length to the first note and placing the second note in relief.¹ (24)

(6) Porrectus (N)

The porrectus is a three-note neume, comprised of the clivis plus a virga.² (28) The first two notes descend while the third ascends, as is indicated by the final virga. When written as a single stroke, the notes of the neume are sung lightly. Various adjustments of the neume can be made: N, N/ which lengthens either the final note or the first two notes.

(7) Torculus (u)

The torculus is a three-note neume in which the second note is higher than the other two.³ (32) The neume is derived from the combination of the pes plus the clivis. If drawn with a single stroke, the sign indicates a lightness to the notes.

Various forms of the torculus appear in the manuscripts. The long form of the sign, S, adds length to all three notes of the neume. Appearing frequently at cadences, the neume is conducted with a regular $\frac{3}{4}$ pattern,⁴ , and is usually sung with a slightly heavier tone. When written -N and 7N the caesura places added importance on the

⁴M. Clément Morin, "Gregorian Semiology" lectures.

separated first note. The final two notes are both light. When importance is given to the final two notes there are special signs:¹ (34)

- (1) 
- (2)  - the neume is slightly elongated
- (3) 

(8) Climacus ()

The climacus is a descending neume of three or more notes which always begin with a virga.² (42) Most frequently the notes move by the degree of a step. The sign is ordinarily comprised of light notes. Various modifications of the neume produce the following results:³

(42, 43)

- (1)  - The final note is shown as a grave accent; therefore a disjunct interval is indicated to the singer.
- (2)  - The virga carries an episema; therefore, the first note is lengthened.
- (3)  - All three notes are lengthened.
- (4)  - Only the last note is lengthened.
- (5)  - Two light notes are followed by two tractulus; therefore, the last two notes are lengthened.
- (6)  - Only the second note is lengthened.

(9) Scandicus ()

The scandicus is a three-note neume in which all three notes are ascending.⁴ (46) There are infrequent occasions when more than three notes occur. Five principal forms of the scandicus appear in the St. Gall manuscripts:⁵ (46-47)

- (1)  - This form of the neume is generally found in combination with other neumes. If found in isolation, it indicates that a caesura occurs within the neume.
- (2)  - In this form all three notes are long.
- (3)  - This form of the scandicus separates the first note from the next two, creating a caesura, and placing emphasis on the first note.
- (4)  - A caesura occurs before the last note; therefore, the second note of the pes is lengthened.
- (5)  - This form is the same as (4), with attention drawn to the caesura.

The caesura on the final three forms of the scandicus places emphasis on the note which precedes the break.¹ (47) The copyist clearly shows the expressive cutting, in that the pen would have been lifted from the paper before completing the neume.

(10) Porrectus Flexus ()

The porrectus flexus is a four-note neume which is treated as the combination of two clivi  .² (50) The last two notes can be lengthened with an added episema,  , and added importance may be given to the first note when it is separated from the last three notes,  , creating a caesura.

(11) Pes Subpunctis ()

The pes may be followed by two or more descending notes. The descending notes may be either light or longer, depending upon the form

of the neume.¹ (51)

- (1)  - In this form all four notes are light.
- (2)  - A caesura occurs following the first note. The final three notes are light, after importance is given to the first note.
- (3)  - In this form the second note is lengthened.
- (4)  - In this form the last note is lengthened.
- (5)  - The pes quadratus indicates weight on the first two notes, while the last two notes are light.
- (6)  - This form indicates that all four notes are lengthened.

(12) Scandicus Flexus ()

The scandicus flexus is a four-note neume which indicates a light symbol; three notes ascend and the last note descends. As is consistent with former signs, a caesura after the first note, , points to the importance of the first note, which is followed by three notes that are sung lightly. There are also other varieties of this neume:² (53)

- (1)  - Two long notes are followed by two lighter notes.
- (2)  - In this form all four notes are long.

(13) Torculus Resupinus ()

The torculus resupinus is a four-note neume which exists in several forms. This neume is a combination of the torculus plus a virga. The final note either ascends or is at the unison.³ (54) The regular form of the neume indicates that all of the notes are light. A caesura following the first note, , places emphasis on the first note, while the three following notes are light.⁴ (54) An episema, added to

the last note, , indicates a movement toward the last note, which is most rhythmically important. A light first note, which moves quickly to the last three longer notes, can be written in several ways:¹ (55)

(1) 

(2) 

(3) 

The preceeding thirteen symbols are fundamental to the system of semiology in that they can be classified by precise terminology. In most of the preceeding neumes, the elements of the neume can be divided by caesura, with each separate element being one of the simple neumes. For example, the porrectus flexus, , can be reduced to two clivis, . The porrectus, , can be subdivided into a clivis, , plus a virga, .

The more the neumes developed, the more the neumes of this type multiplied. The classification and the terminology cannot be extended to cover all of the various divisions used to express all the diverse, well determined interpretations.... The facts themselves lead us to see each of these various symbols as a unique neume, formed from this or that neumatic element, just as we would with a long melisma.² (57)

Unison Signs

(14) Stropha ()

The stropha was derived from its use in ancient language as a contraction.³ (69) We use this sign in modern language as well. Musically, the form of the sign denotes a light note. In groups of two to six notes, the stropha most frequently is represented at the unison. At times the stropha is found to be abbreviated to a simple dot.

Whereas it has been the practice to tie two and three stropha

together as one note of multiple length,))) , recent research by Solesmes supports the theory that the reiteration of the strophæ at the unison corresponds to an accurate performance, ... "their performance by sounds that are held for two or three beats, is opposed by paleographic fact."¹ (76)

(15) Trigon (.'.)

Melodically, the trigon does not indicate a melodic relationship between the three notes.² (81) The symbol varies in usage from one manuscript to another. The first two punctis of the trigon are sometimes interchanged with strophæ. Whereas the strophæ are generally known to be at the unison, it is, therefore, assumed that the first two notes of the trigon are also at the unison.³ (82)

The trigon is never isolated on a single syllable, but is usually preceded by a light note, or a long note. The neume is usually followed by several notes, both light or long.

Generally, the trigon is a light sign.⁴ (83) However, when found at a melodic midpoint, the last note of the trigon is followed by a caesura. This places additional emphasis upon this note, and it is lengthened.⁵ (85)

(16) Bivirga-Trivirga (///)

When a series of virga appears on a horizontal line, it is assumed that the notes are at the unison. In most of the old manuscripts, the virga are enlarged by episema, $\overline{///}$, which adds importance to the notes, and indicates an equality between the three notes.⁶ (87)

Frequently the repetitive nature of bivirga and trivirga is used to emphasize the verbal accent of a word or phrase. Therefore, it is infrequent to find this neume over an isolated syllable. And unlike the strophae, no examples exist of more than three virga on any one syllable.

Recent practice of the singing of chant encourages a reiteration of each virga. One proof for this practice is that examples exist where one of the bivirga, at the unison, carries an episema, $\overline{\text{r}}/\text{c}$, while the other carries the addition of a letter "c", which means to move faster. If the two virga at the unison were combined to form one sound, it would appear unnecessary to enlarge one of the virga and shorten the next.¹ (90)

Qualifying Signs

(17) Oriscus (*N*)

The oriscus appears as both an isolated neume, and a neume in combination. It is drawn as a vertical "undulation", and is principally a melodic sign.² (115) It relates back as a note at the unison with the preceding note, and leads forward to a lower note on the following syllable.

This little sign is effectively used in the written notation of a caesura. Placed between two neumes, it draws importance to itself as the second of the two unison notes, and prepares a caesura, which follows it.³ (118)

(18) Pressus Major ()

The pressus major is one of five symbols which include the oriscus,  . The neume is comprised of three elements: (1) the virga, (2) the oriscus, and (3) the punctum. Melodically, the pressus major represents two notes at the unison that are followed by a third note, below the first two.¹ (92)

As regards the interpretation of the sign, the pressus major equals three syllabic beats.² (93) The length of the notes can be altered with the addition of an episema, or the use of symbolic letters, such as "t" (tenete) which means "to hold" or "c" (celeriter) which means to "move faster."

(19) Pressus Minor ()

The pressus minor is a neume which also includes the oriscus. Comprised of the oriscus and a punctum, it is found only in combination with other neumes, and its first note is always at the unison with the preceeding note.³ (97)

Like most neumatic symbols, the pressus minor and its preceeding note can be rhythmically altered.⁴ (99)

- (1)  - This sign is a long preceeding note followed by a short pressus minor.
- (2)  - The preceeding note and the pressus minor are all short.

Modern interpretation assumes that each of the unison notes are reiterated. This is a consistent position with the rearticulation of unison notes in the various other signs.

The conductor should not place too much expressive emphasis on the

pressus. Rather, the pressus is the sign for a fixed melodic direction, while the oriscus leads to a lower note.¹ (106)

(20) Virga Strata ()

The virga strata is composed of the virga plus an oriscus.² (107)
This sign differs from a pressus major because it does not have the final point. It preserves the function of the pressus. in that it always leads to a lower note on the following syllable or neumatic group.

The virga strata can melodically represent: (1) two notes at the unison, or (2) a pes. However, in both cases the note that follows the oriscus will be lower. The regular rhythmic value of the sign is two syllabic beats.³ (107, 110)

(21) Salicus ()

The salicus is a neume with at least three ascending notes, the penultimate of which is an oriscus. This neume has been interpreted in principally two ways by the Solesmes monks. Prior to 1970, the oriscus was lengthened, and the vertical episema was added by Dom André Mocquereau, pointing to it as the principal note of the group. However, continued study of the manuscripts by Cardine has led to a different conclusion. The principal importance is now believed to be on the note which follows the oriscus, and the oriscus serves to lead the melodic line toward a longer final note.⁴ (120) Therefore, an expressive caesura follows the salicus.

(22) Pes Quassus (w)

The pes quassus is a neume with two ascending notes. It is comprised of the oriscus that is tied to the virga.¹ (133) The neume corresponds to the pes quadratus because in each sign both notes are lengthened. However, the second note of the pes quassus is held longer than the first. This phrasing, which creates an expressive caesura, places special importance on the second note of the pes quassus.

The difference between the pes quassus and the pes quadratus is that the pes quassus, w, indicates the melodic relation between the notes with the prominence of the second note, and ✓, indicates their rhythmic value. The oriscus of the pes quassus (and salicus) draws the melody toward the higher note. The oriscus is not intended to stand out in the melody.² (135, 142)

(23) Quilisma (w)

The quilisma is noted by its two or three small half-circles, which are always tied to an ascending virga. It is, therefore, a two-note ascending neume. The quilisma is assumed to have its origin in the question mark, which was used in ancient language.³ (143)

The quilisma pes is preferably found inside an interval of the minor-third.⁴ (143) Its significance is based upon the two notes which surround it. The note that precedes the quilisma is most frequently written as a long note, and the note that follows the quilisma is also lengthened.⁵ (144, 145) Therefore, this sign is generally followed by a caesura, and is frequently augmented with an episema.

Since the quilisma is treated as a passing note, preceded by one

or more lengthened notes, there is a resemblance to the oriscus of the salicus; each of these notes are found in an ascending group which moves towards an important note.¹ (150) Melodically, the quilisma is generally found on a semi-tone, mi-fa or si-do, while the oriscus is a passing note that is most often found on a whole tone, fa-sol and do-re. Rhythmically, the note that precedes the quilisma is long, while the note that follows the salicus is light.

It is assumed that the nature of the notes determined the signs that were chosen to represent the notes, and not vice versa.² (151) Of course, this is consistent with the basic concepts of semiology.

(24) Liquescence

Each neume has a liquescent form. Generally, it is noted with a loop attached to the neume. For example, the liquescent form of the virga is, *p*. The liquescent sign is added when the singer needs a reminder of good pronunciation and clear articulation.³ (158) Certain melodic phrases and words present technical problems to singers. Occasionally a consonant, within a word, needs attention in order to be heard. Melodically, some notes, when repeated at the unison, or approached by disjunct interval, need special attention to remain in tune. These special situations are noted by the liquescent form of the neume.

(25) Letters

An understanding of the many letters which are written in the St. Gall manuscripts is largely possible through the explanation of the

monk, Notker (A.D. 912).¹ (6) The letters are placed near the note(s) which are intended to be altered. The letters furnish added preciseness and valuable suggestions for the interpretation of the neumes. The use of letters in the manuscripts of St. Gall is especially prolific.² (3)

The most frequently used letters have melodic or rhythmic meaning. The most important melodic letters include:³ (161)

- (1) "s" (sursum) - This letter looks like an "r" and means a particular note is melodically higher.
- (2) "a" (altus) - A particular note is "higher."
- (3) "L" (Levate) - This letter represents the same concept as "a" but is "higher yet."
- (4) "e" (equaliter) - The note which follows is "unison" with the preceeding note.
- (5) "i" (iusum) - The note is "lower."

The principal rhythmic letters include:

- (1) "t" (tenete) - This letter means to "hold" the note.
- (2) "x" (expectare) - This letter means to "wait" before singing the next note.
- (3) "c" (celeriter) - The note is sung "faster."

One frequently finds letters which imply vocal expression.

- (1) "k" (klamor) - This letter means to "cry."
- (2) "f" (fremitus) - This letter means to sing in a "groaning" manner.

CHAPTER TWO

CHIRONOMY

The type of conducting used to communicate Gregorian chant to singers is called chironomy. The word "chironomy" is derived from the combining of two Greek words: *Chiro-* meaning "hand,"¹ and *-nomy* denoting "a system of laws which govern a specified field."²

Since the nineteenth century the Solesmes method of chironomy has principally developed through the work of two monks, Dom André Mocquereau and Dom Eugène Cardine. The interpretation of these two scholars are quite different from each other, especially with regard to chant rhythm. The first part of this chapter will discuss the chironomy of Dom Mocquereau and the second part of this chapter will discuss the method of Dom Cardine, who based his practice upon semiology.

Dom André Mocquereau, who developed the initial Solesmes method of chironomy in the late-nineteenth century, points out in his many writings that the gestures should not, in any way, represent the mea-

¹Webster's New Collegiate Dictionary, rev. ed. (1951), s.v. "Chiro-."

²Ibid., s.v. "-nomy."

sured strokes of modern conducting.¹ The gestures are always linear in motion, and should represent the fluidity of singing, which is characteristic of chant. Further, the broad sweeping style of chant, marked by a minimum of angular gestures, is not intended for sightreading or to elicit performance, but rather to remind singers of music which is already well-known. Chironomy, therefore, should reflect the shape of the various neumes and their interrelationships.

The gestures are intended to lead to responses from the singers in a manner that captures the subtlety and inherent nuance in the melodies. Chironomy should be characterized by broad movements that are non-metrical; the singer requires a gesture which is appropriate to this style.

The fundamental gestures of Mocquereau's chironomy are derived from "arses" and "theses" in the melodic movement.² Both terms are derived from the Greek. Arsis implies the "lifting" of a musical phrase,³ while thesis implies a "setting down" of the phrase.⁴ The beginning of a chant phrase is generally marked by an arsis, giving the music movement. Thesis occurs as the energy of the phrase is dissipated, and it comes to a close. Within the phrase, movement is prompted by a succes-

¹Joseph Robert Carroll, The Technique of Gregorian Chironomy (Toledo: Gregorian Institute of America, 1955), p. 3.

²Carroll, The Technique of Gregorian Chironomy, p. 6.

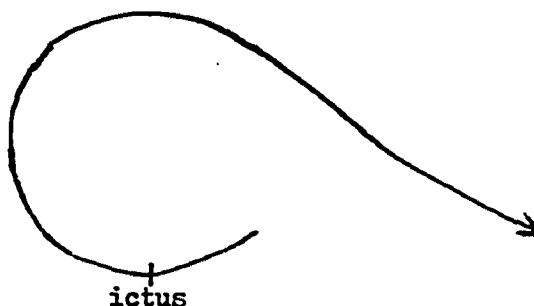
³Webster's New Collegiate Dictionary, s.v. "arsis."

⁴Ibid., s.v. "thesis."

sion of sounds that are also influenced by a relative amount of rise and fall.¹

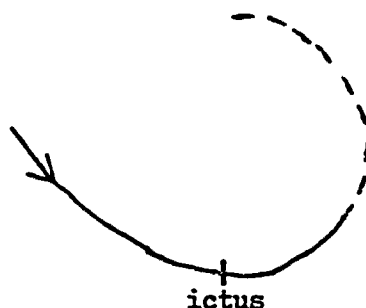
According to Mocquereau, the gesture for rising arsis is a clockwise circular motion.²

(figure 1)



The gesture for thesis is a complimentary motion to the right of the conductor.³

(figure 2)



Together, the combined gesture of arsis and thesis form a horizontal figure-eight.⁴ If performed as an ongoing pattern, the series of

¹Joseph Gajard, The Rhythm of Plainsong (Liverpool: Rushworth and Dreaper Ltd., 1943), p. 18.

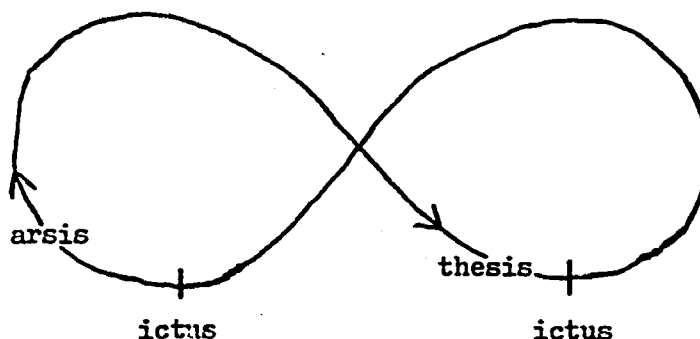
²Carroll, Gregorian Chironomy, p. 6.

³Ibid.

⁴Ibid.

arsis-thesis-arsis gestures will create continuous movement. Each arsic and thetic gesture lasts for a duration of either two or three beats. The term which Dom Mocquereau used to describe this variable duration of the pattern was "compound beat."

(figure 3)



Dom Mocquereau states that in every system of conducting, a principal objective is to achieve precision from the singer. Therefore, each singer must have a focal point, an "ictus," by which rhythmic unity is achieved.

The ictus is marked at the point at which it will normally occur, that is, at the exact bottom of the curve. The reason for this precision is clear. Each compound beat, thus each ictus, of the piece to be conducted will be assigned either an arsic or a thetic role in the over-all design. Thus each arsic or thetic curve will be planned as falling on one ictus, and for perfect precision, the lowest point of the curve is selected as the ictic touchpoint.¹

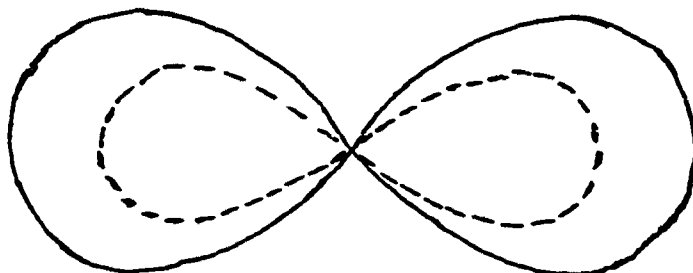
The system, developed by Dom Mocquereau and marked by a natural wave of the hand, represents the arsic or thetic quality of each compound beat.² The compound beat is either two or three beats in length,

¹Ibid., p. 7.

²Gajard, The Rhythm of Plainsong, p. 30.

and the size of the circular gesture is adjusted to accomodate the length of the compound beat. The series of gestures follows no particular pattern of regularity, and one must become accustomed to adapting the size of the gesture with precision.¹

(figure 4)



The principal element of Dom Mocquereau's Solesmes method, which is essential to the understanding of his chironomy, is the contribution of arsis and thesis to the concept of rhythmic movement. Although arsis is marked by an ictus, it is thought of as "unaccented" by either duration or intensity. It is simply the beginning of movement. Thesis, on the other hand, is the complimentary part of the movement, expressed by a downward motion. However, thesis does not contribute to a metrical pattern of regularity, made up of alternating strong and weak beats. Thesis is neither strong nor weak, but simply the end of a movement begun—a momentary repose after movement.²

The importance of this concept is that both arsis and thesis continually follow one another to create movement; thesis precedes arsis and vice versa. Although there is a distinct quality to each element,

¹Carroll, Gregorian Chironomy, p. 9.

²Gajard, The Rhythm of Plainsong, p. 27

neither is a beginning nor an end. As the circular gesture in figure three shows, each element demands that the other naturally follows. To this movement, the alternation of rise and fall, Dom Mocquereau assigns the term "rhythm." To him, the explanation of chant rhythm was made in terms of movement.

One cannot really define it; it is only a fictitious unity, created as required by the sequence of the rhythm, an aggregate composed of the second half of one rhythm and the first half of the rhythm which follows. It is often known as a 'feminine group,' which requires something to follow it.¹

The assignment of chironomic arsis and thesis to the chant, according to the principles founded by André Mocquereau, became known as the "Solesmes method." It is important to note that although Solesmes's publication of chant, derived from primary-source manuscripts, is universally recognized as significant scholarship, performance editions published by Solesmes before 1970 are suspect. The editions contain invented signs, meant to facilitate the practical application of their principles, namely the signs discussed in the "Rules for Interpretation" from the Liber Usualis.² These signs are Mocquereau's guidelines for the placement of arsis and thesis.

In the early Solesmes editions of liturgical books the placement of the ictus is predicated upon three basic rules: (1) the rhythmic ictus is to be found first on all notes marked with a vertical episema, (2)

¹Ibid., p. 28

²Liber Usualis with Introduction and Rubrics in English (Tournai: Desclée and Cie., 1953), pp. xxvj-xxxi.

the ictus is placed on all lengthened notes, and (3) it is on the first note of each neume, unless it is immediately preceded or followed by another ictic note.¹

Dom Mocquereau invented² the ictic sign to show the note which carries the ictus, if it is not obvious from the rules. As previously stated, this ictus is not intended to indicate any accent either by duration or intensity. It is simply a sign of "rhythmic touch."³ Dom Gajard, in writing about the placement of the vertical episema, states,

There is no difficulty here, nor need I explain the compilers' reasons for placing the signs where they have. In practice it is always the sign of the ictus,⁴ and this infallible rule has precedence over all others.

Lengthened notes occur on three primary occasions: (1) any note which carries a Solesmes indication of dotted value, (2) the first note of a pressus, and (3) the note which immediately preceeds a quilisma. According to the Solesmes practice, dotted notes are held for twice their regular syllabic value. This lengthening dictates an ictus.⁵

The practice of holding the first note of a pressus, a melodic neume which represents two notes at the unison followed by a third note which is lower, occurs because in early Solesmes editions the first two

¹Gajard, The Rhythm of Plainsong, p. 35.

²Ibid.

³Ibid.

⁴Ibid.

⁵Liber Usualis, p. xxvij.

notes of the pressus are not reiterated, but rather tied together for a value of two syllabic beats. The ictus is assigned to this longer note. This practice has become increasingly inconclusive, especially with regards to semiology, where the current practice is to reiterate each note.

The quilisma is a note which is easily recognized, since it appears as a jagged note. The note which immediately precedes it is slightly held, but together the two notes are the length of two beats. This prolongation is significant enough to dictate the ictus. One is encouraged not simply to make the lengthening as a matter of mechanics, but rather to enhance the expressive quality of the singing.¹

The placement of the ictus on the first note of a neume is intended to emphasize compound rhythm, which according to Mocquereau is inherent in the neume.

Many modern 'Methods' teach that the neume is a 'rhythm' and then they add immediately that the rhythmic touch is on the first note— without realizing that here is a contradiction in terms. We must understand clearly, on the contrary, that normally and usually, the neume is constructed on the model of compound time, and that is why it has the ictus on the first note.²

However, in addition Dom Gajard adds that because this rule is the least certain, he has given it least priority. The qualification to the rule, which adds that the ictus is on the first note of a neume unless preceded or followed by another ictus, is logically derived from

¹Gajard, The Rhythm of Plainsong, p. 38.

²Ibid.

the fact that one may not have two succeeding ictic notes.¹

Given the fact that the manuscripts often contained letters and other signs which qualify the rhythmic interpretation of the neumes, Solesmes seems to have utilized the original indications in producing the various liturgical editions. However, in the light of recent research, other signs were ignored.

Wherever the manuscripts give some indication of rhythm which modifies the rhythmic nature of a neume, we follow such an indication, and do not hesitate to place the ictus on the second note of the neume. Wherever, on the contrary, we find no special paleographic sign, we follow the neume and put the ictus on the first note.²

Once the placement of the various icti have been determined, the next step in the Solesmes system is to assign arsic or thetic qualities to the movement of the compound beat. A chart from Dr. Auguste LeGuennant's treatise, Precis de rythmique gregorienne, ranks the various possible combinations of arsic and thetic rhythms.³
(figure 5)

TYPE I—FUNDAMENTAL RHYTHMIC CELL



¹Ibid., p. 40.

²Ibid., p. 41.

³Carroll, Gregorian Chironomy, pp. 22-24.

TYPE II — FUNDAMENTAL RHYTHMIC CELL



TYPE III — FUNDAMENTAL RHYTHMIC CELL



TYPE IV — DEVELOPED SIMPLE RHYTHM (as opposed to the *elementary* rhythms above).



TYPE V — COMPOUND RHYTHM (more than one arsis leading to a single thesis)



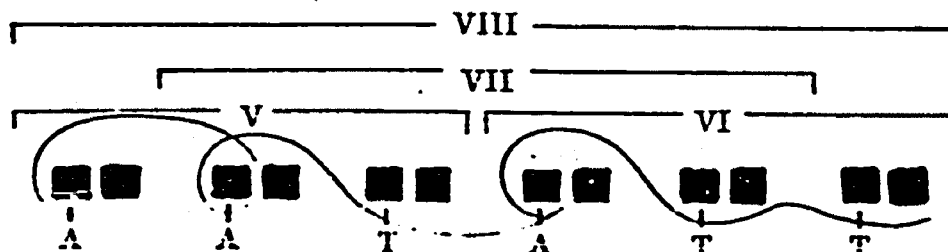
TYPE VI — COMPOUND RHYTHM (a single arsis leading to a series of theses)



TYPE VII — COMPOUND RHYTHM (regular alternation of arsis and thesis)



TYPE VIII — COMPOUND RHYTHM (overlapping of various combinations to form units larger than those in Types I to VII).



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It is important to note that Types I, II and III do not actually exist in chant repertoire. They are intended to be examples of fundamentals. However, they are also the skeletal basis for the rhythmic principles of Mocquereau's method. In addition, each arsis and thesis is comprised of a compound rhythm, which can also include three beats as well as two.

The illustrated chironomy for each rhythm is also shown in Figure 5. Derived from the fundamental gestures for arsis and thesis, the written chironomy is a guideline for the conductor. The written gesture for the arsis encompasses the note(s) in a circular fashion, while the chironomy for thesis is written under the note(s). The impression to the singer is that the arsis is a "winding up" of energy while thesis is a "coasting" to the completion of the energy.¹

¹M. Clément Morin, "Gregorian Semiology," lectures presented to California State University at Los Angeles, 23 June to 3 July 1980.

In general, there are three principles for the selection and assigning of an arsic or thetic quality: (1) the chironomy follows the melodic form; as the melody rises to its highest note, it tends to be arsic, and consequently the melody that follows tends to be thetic, (2) an ictus, the beginning point of a compound beat, may be either arsic or thetic; if it is of higher pitch than a previous ictus it tends to be arsic, while an ictus of lower pitch tends to be thetic, and (3) a subjective decision frequently is needed, based upon the overall direction of the compound beat. For example, a recitation is most frequently sung on a single pitch and the first two rules become difficult to apply. We may then note an occasional departure from the single pitch in the form of a pes or a clivis. Although the entire line did not rise or fall, the inflection of the single neume gives "arsic or thetic character to the ictus to which each belongs."¹ This is a situation where the context of the music determines the arsic or thetic quality of the ictus.

Each set of rules, which are presented in the Solesmes method as guidelines for interpretation, tend to be followed by statements which moderate their application. In each case "good taste" seems to take precedence.

No precise answer can be given to this question determining the arsic or thetic nature of each ictus. The place of the ictus arises out of what I called the rhythmic 'mechanism'; so that if sometimes there is a certain liberty, more commonly we find that the material qualities of length,

¹Carroll, Gregorian Chironomy, pp. 26-27.

melody, neumatic grouping, etc., impose a definite rhythm, which we could not neglect without immediately upsetting the whole economy of the phrase. There is certainty on this head, therefore, more often than not.

But in the highest rhythmic synthesis, it is quite another matter, for on this depend ultimately all the shades of expression, movement, intensity, and trend of meaning. Here it is a question of interpretation, of art.¹

The conclusion regarding the arsic/thetic quality of the ictus seems to be one of "informed taste." Each musical decision must be made individually, and frequently it is a choice between text and melody.²

If we allow—and for me the matter is not open to doubt—the supremacy of the melody over the words, we must give priority to the melodic rhythm, at least when we are faced with a perfectly clear melodic design. But if the melody has no particular characteristics and consists in a more or less simple undulating line, leaving the words their full individuality, in this case it is better to give precedence to the verbal rhythm. But this, I repeat, is a matter of taste which can vary with different persons and which can even change according to the passing dispositions of an individual. We are here in the realm of art, of high art, where the most delicate influences are brought into play.³

Decisions regarding the arsic or thetic ictus are also influenced by practical situations, which conductors frequently face.

...This means that chironomy must be regulated hic et nunc (sic) according to the needs of the choir that is singing. If the choir has a tendency to flatten, to become heavy, to lack élan and life, and such is often the case, then multiply arsic passages, even where the objective analysis requires a thesis. If, on the contrary, there is

¹Gajard, The Rhythm of Plainsong, p. 62

²Ibid., p. 63

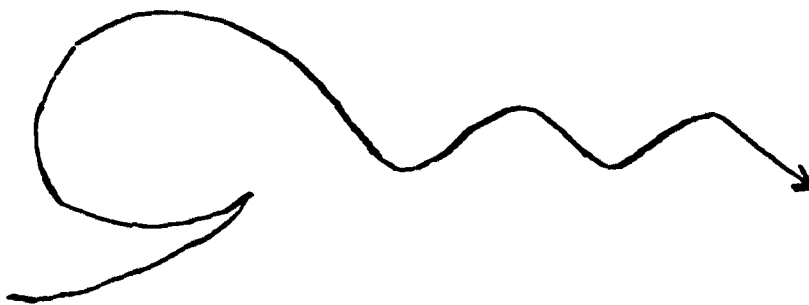
³Ibid.

a tendency to rush, hold the choir back by repeated thetic influences, even where the melodic élan, or an accent ordinarily requires an arsis.¹

As a guideline to the conductor, the score should be prepared to include the chironomic patterns drawn around the chant. These written lines remind the conductor of the gestures he has chosen to use. The advantage of this notation is that it clearly represents the flow of the chant as it is intended to be sung.

The line begins with a simple rocking gesture toward the right of the conductor. This serves as a gestural preparation and allows the singers to breathe. The first arsis is then written, moving back towards the left of the conductor. From this point on, the illustrated chironomic line captures the intended arsis and thesis of the ictus as chosen by the conductor.

(figure 6)

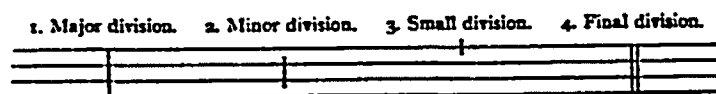


In preparing the chironomy it is helpful to be familiar with various other Solesmes signs which have been added to the chant. In each chant

¹Ibid., p. 64

of the Solesmes publications, divisions which the words or melody allow, must be observed.¹ According to the kind or extent of the divisions, various punctuation marks are printed.

(figure 7)



The Major division is made by lengthening the cadential notes and taking a complete breath. The Minor division requires less prolonging of cadential notes and allows less time to breathe. The Small division simply denotes a slight sustaining of the cadential notes and encourages no breath. The Final division indicates a conclusion to the entire chant, or at least a major part of the composition.²

The divisions are important to the chironomy because generally each phrase, articulated by the Major division punctuation sign, concludes with a thesis. It therefore follows that the next musical idea begins with an arsis. Whether or not a breath is taken after a smaller division depends upon the context of the music and the intent of the conductor. Subdivided into its respective phrases and incises, the chant is more easily realized by the chironomy.

The practice of preparing chironomy in the Mocquereau method is a skill which develops as one masters the fundamentals of ictus placement and arsic/thetic choice. However, it is not the type of conducting

¹Liber Usualis, p. xiiij.

²Ibid.

which is expected to be performed at sight.

We do not believe that anyone will reach the point in chironomic study at which the arrangement of a chironomy for a new piece, particularly the extended type, will always prove to be satisfactory on the first attempt. Experienced conductors alter their chironomies with the perspective on constant use, and without doubt the neophyte will find himself obliged to make many changes in his first selections.¹

Generally speaking, the Solesmes school is opposed to placing every chironomic line on the score.² The conductor is encouraged to use his memory and to not reduce the chant to mere mechanics. Since the chant is first and foremost prayer, it is important that it be sung as spontaneously as possible. The conductor is expected to approach each chant with forethought, and to reexamine the chant before each rendering. The extrinsic circumstances of each situation frequently demand a change in chironomy. If the chironomy is inflexible, these objectives cannot be satisfactorily met.³

The Solesmes system of chironomy, as developed by Dom André Mocquereau and expounded upon by subsequent chantmasters, especially Joseph Gajard, is a synthesis of Gregorian rhythm as taught by the monks of Solesmes before 1970. The manual technique of this original chironomy captures the essence of chant movement as prescribed in the theory of compound rhythm, grouping the chant melody into units of two or three

¹Carroll, Gregorian Chironomy, p. 71.

²Ibid., p. 73.

³Ibid., p. 74

notes, marking the beginning of each unit with an ictus, and thereafter assigning an arsic or thetic character to each rhythmic unit.

The Chironomy of Semiology

...that the neumes were originally considered as essentially melodic signs, whose rhythmic interpretation had often to be determined by the addition of further and different signs.¹

The study of semiology has assisted the modern conductor to progress beyond the above statement. Through the study of paleography, Solesmes originally studied the ancient sources, and proceeded to present a melodic realization which accurately represents the chant repertoire.² However, when Dom Eugène Cardine returned to the manuscripts, he realized that the early copyists also carefully notated the expressive qualities of the melody with symbols and letters. Dating from the tenth century and differing in appearance between countries, the expressive signs add significant information to the performance of chant. The modern conductor now has an interpretation available which is, "guided by facts that comparative work on the diverse signs reveals to us, the only realistic basis for a performance practice."³

Although since 1970 we recognize a new development in Solesmes' interpretive guidelines, several fundamentals of Mocquereau's chironomy

¹Gajard, The Rhythm of Plainsong, p. 40.

²Cardine, Gregorian Semiology, p. 1.

³Ibid., p. 2.

remain intact. Exceptions arise with regard to the added-signs of André Mocquereau.

Rhythm is still essentially a factor of movement, experiencing arsis and thesis, and the chironomy reflects this. However, the determination of arsic and thetic quality, governed by the "invented" ictus, no longer applies, and the sign of the vertical episema is not recognized by Dom Cardine. It follows that the system of the compound beat, with its subdivision of each ictus into two or three notes, is no longer accepted as controlling the movement of chant melody. The chironomy now reflects the variety of expression in the notes themselves. While the movement of chant melody is generally of the linear style, and the concepts of Dom Mocquereau and Dom Gajard have significantly contributed to the foundation of conducting gestures, the conducting of semiology is based upon interpretation of the neumes.¹

A neume is actually a "written-gesture" which was meant to record a melody on paper through a gesture.² Therefore, chironomy of semiology reverses the process and traces the neume in the air. This neume contains a variety of expressive qualities, generally reflected by intensity and duration, which are simultaneously reproduced by the conductor.

The preparation of chironomy first involves a detailed analysis of each neume, drawing any interpretive implications from the signs. The conductor then decides upon a gesture which will best convey the neume

¹Ibid., p. 3.

²Ibid.

to the singers.

The concepts of movement and rhythm, developed by former Solesmes writings, are very helpful. In linking the gesture of one neume to another, transitions between the neumes are not notated, in the very same way that "music-between-notes" is not indicated in subsequent styles. Yet a connection of sound should be reflected in the gestures of the chironomy. Transitions must bring the hand back to the left of the conductor so that a new neume or phrase may carry the musical line toward the right. The fluidity of movement toward the right coupled with continuous deft transitions back to the left keep the melody in motion. Each gesture serves to prepare the next.

The neumes vary in content from one to several notes. From the context of the text and the melody, the conductor must frequently show a varying degree of tension and relaxation in the movement of the melody. The appropriate quality was often indicated by a manuscript copyist, who denoted additional Roman letters which qualified the neumatic sign. The most frequently used letters indicated melodic importance, such as unusually large intervals, and showed rhythmic alteration of regular syllabic-length notes. Other letters, appearing less frequently, indicated particular vocal techniques and served to reduce vagueness in the symbolic notation.

The arsic and thetic character of the movement as expressed in the notation should be shown in the chironomy. The hand can create gestures of tension and relaxation which enhance the movement of the melody. Three gestures are used to create tension: (1) pulling the melodic

line from left to right, as if holding a taut string by its end, (2) lifting the melodic notes upward from underneath with the back of the fingers or hand, and (3) encircling the neume(s) with the gesture of an arsis.

Chironomic tension is principally created by gestural communication of resistance; resistance of the melodic line is felt against the conductor's hand. Generally, the appearance of the gesture needs to be isometric, with the hand pulling or pushing against imaginary resistance. When pulling the melodic line to create tension, the conductor appears to grab hold of the front of a taut string with the thumb and index finger. Keeping the rest of the hand closed, as if holding a baton, the conductor pulls the string (melodic line) along the appropriate chironomic line. The string appears to resist in the opposite direction.

When lifting notes from underneath to create tension, the conductor with the palm of his hand facing down, creates the appearance of a group of notes resting on the top of his fingers or the back of his hand. As the conductor lifts his hand there is an illusion of weight created against the hand. This gesture is generally used with neumes which denote a rise in the melodic line, such as the second note of a pes, the first note of a clivis, a porrectus, torculus, or salicus.

The gesture which Dom Mocquereau introduced for the arsis is also one which may be used to create tension. It may be performed with varying degrees of tension by changing the amount of imaginary resistance against the movement of the hand, and it is used to either begin

a melodic phrase or to propel an internal section of a phrase forward. Although Dom Cardine does not accept Dom Mocquereau's concept of compound beats, the arsic gesture is still used by contemporary teachers of chironomy such as Dom Jean Claire and M. Clément Morin.

An additional impression of tension and resistance is created when the melodic line appears to be rising. This could occur over a complete phrase or even within a few notes. In each case there is a natural lengthening of the gesture due to the tension. In cases where lengthening is not desired, the copyist generally wrote a "celeriter" with the neumes to indicate a desired avoidance of slowing down.

The hand can create a gesture of relaxation by: (1) tracing the neume, without tension, as if the hand were gliding over the musical line, (2) pointing toward or lightly touching upon the neumes of single notes or unison notes, such as the tractulus, virga, punctum, bistropha, tristropha, etc., and (3) coasting on the musical line, expending the energy which was begun earlier in the phrase.¹

Chironomic relaxation is principally created by an absence of tension; there should be little resistance shown against the conductor's hand. In contrast, the gesture generally needs to reflect the hand as floating or riding a musical line, as a raft on a current.

When tracing a neume to create relaxation, the hand, with fingers outstretched and palm down, lightly reproduces the shape of the neume

¹M. Clément Morin, "Gregorian Semiology," lectures presented to California State University at Los Angeles, 23 June to 3 July 1980.

while moving from left to right. In this way the hand creates the illusion of weightlessness, using flexible fingers and wrist.

Neumes, comprised of only one note, create relaxation when shown to be lightly touched by the fingertips. With the fingers extended and palm down, the neume is shown to be gently touched with the fleshy part of the fingertips. Again, the absence of tension is noted in the position of the hand and the lightness of finger motion.

The gesture for thesis, as introduced by Dom Mocquereau, is also effective for showing relaxation in the melodic line. Although the gesture does not reflect a compound beat, the dissipation of energy within the music is effectively represented by the illusion of coasting on the neumes.

An added impression of relaxation is created when the melodic line appears to be descending. There is little resistance reflected in the notes, and consequently the notes move slightly faster. At cadential points, however, the hand will slow down as if it were running out of energy.¹

Since the gestures of chironomy preceded the written notation which recorded them, and not vice versa, the conducting of semiology is especially natural to perform. We need not create a system of gestures to represent the written neumes, because the neumes are the system. At times the chironomy is best performed by simply drawing the neume as it appears in Dom Cardine's editions, reflecting the expressive qualities

¹Ibid.

discerned from the sign.

The illustrated chironomy is added to the conductor's score. It is drawn in a linear fashion over the music, and traces the gestures which the conductor has chosen to express the chant. The chironomy should include important preparatory beats, neume tracings and transitions.

Caution should be exercised in preparing the chironomy of semiology, that the chant not be reduced to mechanics. The chant is sung as prayer, and is intended to reflect spontaneous character. Chironomy, based on Dom Cardine's study of semiology, appears to be an important contribution toward a definitive chant practice.

CHAPTER THREE

PERFORMANCE EDITIONS OF FIVE SELECTED EXAMPLES OF CHANT, INCLUDING THE SEMIOLOGY AND CHIRONOMY

General Editorial Procedures

1. Practices in modern notation are drawn from Gardner Read, Music Notation.
2. Each edition has been prepared from the Graduale Triplex, a Solesmes publication.
3. All recordings which are used to prepare the editions are performed by the monks at Solesmes, as directed by Dom Jean Claire, the current chantmaster of Solesmes. Catalogue information is included in each performance edition.
4. Each performance edition includes the chant as it appears in the Graduale Triplex. In addition, each reproduction includes the semiological signs, as well as the manuscript source and folio-page number.
5. A translation of the Latin text, and an interpretation of the theology of the text is included by the editor; it appears as part of each performance edition.
6. A glossary of the semiological signs used in each chant is included by the editor; it appears as a part of each performance edition.
7. The original clefs have been modernized to include only the treble-clef.
8. The staff has been modernized to include five lines.
9. The square-note notation and neumatic groupings have been retained to represent, as closely as possible, the appearance of the Solesmes Edition.
10. The size of the square-notes has been altered to represent interpretive considerations. The length of a regular syllable is represented by a note of "square" proportions. A shortening

of the value of a normal syllable is represented by a note of vertical-rectangular proportion. A lengthening of the value of a normal syllable is represented by a note of horizontal-rectangular proportion.

11. The color of the square-notes has been altered to represent vocal tone. Black notes represent a heavy, baritone-like tone. Gray notes represent a tone of recitation. White notes represent a light sotto voce tone.
12. Liquescent notes are written as small, triangular notes. Quilismas are notated as jagged notes () on the intended line or space.
13. Caesuras are indicated by a broken-line bracket over the notes that are to be separated.
14. A linear representation of the chironomy is drawn by the editor over the transcription of the chant.
15. All sources are indicated in the edition as they relate specifically to each chant. All other editorial revisions, corrections, or additions are marked in brackets.

PERFORMANCE PRACTICE CONSIDERATIONS

Size of Ensemble

Chant is an integral part of the Catholic liturgy, and depending upon its function, it is intended to involve a varying number of people. For example, hymns and responses are intended to be sung by the entire congregation. Since there is variation in the size of congregations, it would follow that there is no need to limit the number of singers who perform these types of chant.

Other chanted parts of the liturgy involve a smaller number of singers. Incipits and Psalm verses are intended to be sung by the priest or by a cantor, and are sung as a solo. The more difficult and ornate chants are performed by a small "schola", which is thoroughly trained

and rehearsed. This challenging repertoire includes the more melismatic chants, such as "graduals" and "alleluias."

When Gregorian chant is performed in concert, the function of the selected chant is the best guideline for the appropriate number of singers. Congregational chants, such as hymns and much of the Mass Ordinary, may be sung by a large choir, while chants ordinarily sung by the schola, such as the Mass Proper, would be better suited for a smaller ensemble. Cantor sections of the chant are sung by soloists.

Use of High and Low Voices

...chant is for everybody, men, women and young people, not only for choirs of monks. It can be sung by high or low voices, or by both in unison or in alternation.¹

The general misconception that chant is meant only for male voices may be derived from modern editions showing clefs which only indicate the male range: (1)  ; and (2)  . Solesmes editions use the "Doh" clef, , and the "Fa" clef, , which mark the place of "Doh" and "Fa" on the staff. The shifting of the clef enables melodies of different ranges to be written on the staff. The notes, however, are relative and do not represent exact pitch.

St. Jerome, in the fourth century, writes that one of his students, a woman named Blesilla, outsang all her companions in the singing of an "Alleluia."² In early Christian worship, men and women appear to have

¹Mary Berry, Cantors: A Collection of Gregorian Chants (London: Cambridge University Press, 1979), p. 9.

²Ibid.

sung chants antiphonally. Even children are recorded by a pilgrim named Egeria, in the fourth century, to have sung replies during the "Kyrie."¹

Instructions on chant singing, which have been preserved from the English Sarum rites, indicate that boys chanted particular music, while other chants were sung by adults.²

If you have both high and low voices in your choir, it would sound better for them to take turns in singing rather than to sing together in octaves at all times. For example, in the hymns the first verse might be sung by the low voices and the second by the high voices, and so on. Both low and high voices might join forces for the final verse and the "Amen." It also sounds very well if you arrange to alternate between a solo singer and a group....

...The places where alternation is essential have been marked in the text.³

Vocal Tone

"But it should be understood that I refer to lightness, not to weakness, the two are very different."⁴ Dom Gajard makes this statement to differentiate between vocal tones. Tones are discouraged which create, "harsh, material and soulless singing,"⁵ especially on the top notes of the phrase.

...This top note is usually the true centerpoint, the keystone of the edifice, towards which everything tends. It should, therefore, be approached with a crescendo, as

¹Ibid.

²Ibid.

³Ibid.

⁴Joseph Gajard, The Solesmes Method (Collegeville: The Liturgical Press, 1960) p. 63.

⁵Ibid.

if it were to be sung with strength. It is only at the precise moment of emission that the voice, instead of attacking it loudly, harshly, materially, alights on it with gentleness and with some restraint, while allowing it to retain its full mellowness.¹

The word, "gentleness," is used frequently in the Solesmes treatises, with regard to the singing of chant. Combined with the quality of prayerfulness, Gregorian music reflects a basic religious character. However, the sound of the Solesmes monks is not continually "sotto voce." The beginning of phrases retains a vocal weight and energy which contributes to the movement of the musical line. When a phrase begins on low notes, more weight seems to be present in the voice. As the line ascends or a cadence approaches, the tone tends to become more lean. The sound of the Solesmes monks, when singing together, is always lovely and sweet, and yet the vocal colors change in order to reflect the character of the music and the text. For example, the Solesmes monks sing the opening of the Introit for Christmas Midnight Mass, "In Splendoribus," with a light recitation-like tone. The text reflects the mystery of the incarnation. However, the Introit for Christmas Day Mass, "Puer natus est," is sung with a robust and heavier tone on the first note. The melody is more angular and the text is one of outward jubilation.

Tempo and Dynamics

The tempo of Gregorian chant is very flexible.

¹Ibid.

In spite of what is stated in a number of textbooks on the chant, there is no set pace for plainsong in general; neither is there any special pace for each of the various kinds of pieces...Plainsong is music and much too subtle an art to lend itself to anything so rigid. The truth is that each piece, of whatever category, requires its own pace, the pace which will produce the required effect.¹

One may ascertain an appropriate tempo of a chant by combining an examination of the text with qualities inherent in the melody. For example, the liturgical year is divided into several seasons and each day of the season is reserved for particular intentions. This daily "purpose," expressed by the text of each chant is an important factor in choosing a tempo.

Another important element in one's decision of tempo is the melodic nature of the chant. A variation of melodic composition, from syllabic to melismatic, is noted throughout the repertoire. If each syllable is placed on a separate note, as compared to several or many notes on one syllable, the tempo of each note is slower. Also a singer is capable of vocalizing a melisma more quickly than he is able to change phonemes on each note. Therefore, depending on style, a tempo may vary within a single piece.

The dynamics of Gregorian chant are also variable. No dynamic markings exist in the chant, yet an interpretation of chant generally needs contrasts of amplitude and intensity. A decision regarding dynamics is influenced by technical consideration as well as interpretation. For example, a vocal tone which has weight frequently appears louder than a

¹Ibid., p. 68

light vocal tone. The beginning of phrases, therefore, tend to be louder than cadences. Such notes frequently were marked with neumes which reflect the weight, such as the *pes quadratus*. And gentle melodic ascents and descents within a chant seem to influence the subtle dynamic curves within a chant. These are often accompanied by rhythmic letters such as tenete and celeriter.

As with tempo, the textual purpose of the chant has a significant influence on dynamics. For example, a chant which expresses jubilation, such as "Puer natus est", will be assumed louder than a text which probes for introspection, such as "In Splendoribus."

Articulation

The general characteristic of Gregorian chant movement is legato.

...There should be no staccato, or hacked-out passages, no frequent breaks, especially at the small bars, but always a flowing "line;" this uninterrupted line follows the melodic line itself, which remains the supreme guide in all that concerns interpretation.¹

To accomodate this overall legato, chant melodies contain very few large intervals and most often move in conjunct intervals. It is most generally accepted that this flowing articulation preserves a prayerful continuity.

Caesura

The notation of St. Gall shows chironomic signs which fixed the hand gestures of the conductor onto paper. In reverse, chironomy leads the singers with rhythmic and expressive cues which have already been

¹Ibid., p. 62.

memorized. The various forms of a neume have shown that a melodic idea may be written in different ways. For example, when a note is frequently separated from the rest of the neume, we assume that the copyist stopped on this particular note in order to draw significance to it. This "cutting" of the melodic phrase is called caesura.¹

Each time the pen of the copyist arrived at an important note it stopped after writing it. This placed the expressive "cutting" after the important note. To further draw attention to this important note, an episema was frequently added to the note to be emphasized. This served to underscore the importance of the note; however, the episema was not necessary for the interpretation to be observed.

We have seen that no copyist, excluding a rare error, neglects expressive caesura. They all not only do them² but they often even underline them with an addition....²

The notational element of caesura is perhaps the most important interpretive device in semiology. Since the sung melody existed prior to the written notation, caesura reflects a relative value of the notes. In each case, the note prior to the caesura is the principal note, and the following notes move lightly away from this impulse.³ For example, if within a particular melisma a pes quadratus, ordinarily written ✓, appeared as /', we would sing the first of the two notes long and lighten the second note.

¹Eugene Cardine, Gregorian Semiology (Solesmes, Abbaye Saint-Pierre de Solesmes, 1970), p. 58.

²Ibid., p. 65.

³Ibid., p. 58.

The effect of caesura to the ear is a slight elongation of the note before the caesura. It is not perceived as a separation of tones but rather as subtle rhythmic shading—an elongation of the last note of the first rhythmic unit and a lightening of the following unit.

REHEARSAL PROCEDURES

Rehearsal of Gregorian chant seems to be best conducted by rote-demonstration.¹ By alternating a demonstration first sung by the conductor, with repetition from the singers, the subtle nuance of the chant can be most effectively modeled. While progressing neume by neume, and eventually connecting the individual neumes into phrases, the conductor demonstrates an interpretation of the chant to the singers. Simultaneously, the conductor performs the chironomy for the singers which helps to reinforce the sound of the chant with a visual aid.

Since chironomy is a reconstruction of the written neume, a singer's understanding of each neume must precede his response to the chironomy. Frequently, an explanation of the interpretation is necessary. Eventually, however, the chironomy will simply remind the singer to chant an interpretation of a melody with which he is very familiar.

One of the most effective methods of teaching a chant to a choir is to build each phrase backwards. The conductor begins with the last neume and progressively adds another neume, each time singing the phrase to

¹M. Clement Morin, "Gregorian Semiology," lectures presented at California State University at Los Angeles, 23 June to 3 July 1980.

its end.¹ This method aids the singer in isolating the interpretation of each sign, and also helps to build a subtle musical phrase which places importance on sections other than just the beginning.

In choosing a suitable pitch for the chant, it is important to note that the two clefs used in chant notation denote relative pitch. The "Doh" clef, , shows upon which line "doh" is placed, and the "Fa" clef, , denotes the placement of "fa." In both cases the pitches which they represent are relative and not absolute. Therefore, pitches may be chosen to suit the range of the voices.²

In choosing a suitable pitch, the conductor examines the chant for the highest and lowest notes and decides at which pitch these notes will be most comfortable for the majority of the singers.³ A "Doh" is then assigned to a pitch, and the pitches of the chant become part of the relative system.

¹Ibid.

²Mary Berry, Cantors, p. 5.

³Ibid.

"In splendoribus sanctorum"

Communion Verse
Midnight Mass for Christmas

Graduale Triplex, p. 44

L 19
E 26 VI

The musical notation is for a six-part setting (VI) of the Communion Verse. It features two systems of staves. The first system has a vocal line (soprano) with a large 'I' time signature and a piano line. The second system continues the piano line. The lyrics are written below the staves: 'In splendoribus sanctorum, ex utero anteluciferum genui te.'

I N splen- dō- ri- bus san- cto- rum, ex ū- te- ro
an- te lu- ci- fe- rum ge- nu- i te.

Recording: Messe de Noël
Choeur des moines de l'Abbaye Saint-Pierre de Solesmes
Direction: Dom Jean Claire, O.S.B.
Association Jean-Bouglér No. 30-1019

Translation:

(Psalm 110: 3)

In the beauty of holiness,
from the womb before the light of morning,
a baby is born.

Discussion of Text:¹

This verse is the image of God making a little baby of Jesus. In essence, God is stating that he is making a baby which is a human being who will also remain his eternal Son. The derivative of "genuite" is

¹M. Clément Morin, "Gregorian Semiology," lectures presented at California State University at Los Angeles, 23 June to 3 July 1980.

from the Hebrew and means, "a little baby or a young child or even a young man." However, a literal translation does not adequately render all of the mystery.

These are very profound words, and sung at midnight, they create in the chant a subdued atmosphere that exists before the light of morning. In addition, this beginning of Christmas day contains an excitement for us which accompanies the birth of Jesus Christ.

Glossary of Neumes:

- | | |
|----------------------------------|--|
| <p>┘ <u>In</u>:</p> | <p>This neume is a virga with episema, which denotes a single syllabic note. The episema indicates a slight lengthening of the note.</p> |
| <p>˘c <u>splen</u>-doribus:</p> | <p>This neume is a tractulus with one Roman letter. The tractulus indicates a lower-pitched note of regular syllabic length. The "c" (<u>celeriter</u>) emphasizes the shortness of the note.</p> |
| <p>// splen-<u>do</u>-ribus:</p> | <p>This neume is a bivirga. The two notes are lightly repercussed at a unison pitch.</p> |
| <p>- splendo-<u>ri</u>-bus:</p> | <p>This neume is a tractulus. It is a note of lower-pitch which is sung lightly.</p> |
| <p>// splendori-<u>bus</u>:</p> | <p>This neume is a bivirga which is interpreted the same as in a previous example.</p> |
| <p>^┘ <u>sanc</u>-torum:</p> | <p>This neume is a clivis with an episema, and with one Roman letter. The two descending notes are each lengthened. The letter, "s", which looks like an "r" in Old German script, indicates a higher note.</p> |
| <p>e┘ sanc-<u>to</u>-rum:</p> | <p>This neume is a torculus with one Roman letter. The "c" (<u>equaliter</u>) before the neume is a melodic sign, which indicates that the first note of the torculus is the same pitch as the preceding note. The long form of the torculus is written in this angular fashion, and indicates that each note of the torculus is lengthened.</p> |

- sancto-rum: This neume is a tractulus. The tractulus is the last note of a cadential formula. Therefore, it is lengthened.
- ex: This neume is a tractulus. It is the first note of a new phrase, and is lightly sung.
- $e \wedge$ u-tero: This neume is a salicus with one Roman letter. The "e", placed before the salicus, is a melodic sign, which indicates that the first note of the salicus is at the unison with the preceding note. The salicus is a three-note neume, in which the first two notes are sung lightly, and direct the melody toward the third note.
- $\wedge$ u-te-ro: This neume is a clivis. Both notes of the descending figure are sung lightly.
- $T \wedge$ ute-ro: This neume is a virga with an episema in combination with the torculus subpunctum. The virga is lengthened with an episema, and creates a caesura with the following torculus. The torculus is a four-note neume in which the first two notes are light, and the last two are lengthened. Together, these five notes create a cadential formula.
- T_v an-te: This neume is a virga with an episema in combination with the liquescent form of the pes. A caesura follows the lengthened form of the virga. The second note of the pes is liquescent, which reminds the singer that the consonant must be clearly pronounced.
- an-te: This neume is a torculus. It is sung as a light note on a single syllable.
- L_c
 $\wedge$ lu-ciferum: This neume is a clivis with two expressive Roman letters. The first note of the clivis receives both Roman letters. The "L" (levate) denotes that the first note is higher than the previous note, and the "c" (celeriter) indicates that it should also be faster. The second note of the figure is also faster.
- T_n lu-ci-ferum: This neume is a virga with an episema in combination with the salicus, and with one expressive letter. The virga is lengthened, and is followed by a caesura. The first two notes of a

salicus are light, and direct the melody toward the third note. This top note is also lengthened, and an expressive caesura follows the salicus. The "s" is a letter, which indicates that the note is of higher pitch.

/ luci-fe-rum:

This neume is a single virga. The note is lightly sung on a single syllable.

✓= lucife-rum:

This neume is a pes quadratus subbipunctis. The square-form of the pes is sung with a heavy vocal tone. The two descending tractulus are lengthened. Together, they form four long notes, and create a cadence.

˘
: ✓
ge-nuite:

This neume is a scandicus with one expressive letter. Four ascending notes comprise this neume. The first two are light, and the last two are sung with a heavy tone, as indicated by the pes quadratus. The "s" reminds the singer of a higher pitched note.

// ge-nu-ite:

This neume is a bivirga. These two notes are sung lightly, and are repeated at a unison pitch.

5 genu-i-te:

This neume is a torculus. The angular form of the torculus gives length to each note of the sign.

- genui-te:

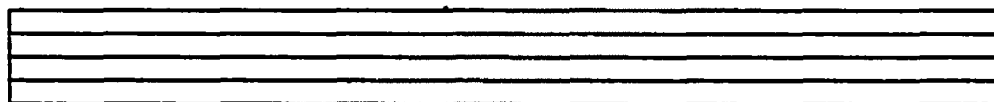
This neume is a tractulus. It is the last note of the composition, and is given added length.

In splendoribus sanctorum

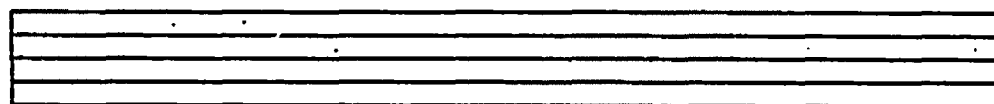


(Choir)

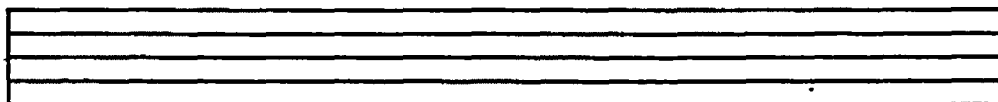
In Splen-do-- ri-bus_ Sanc-- to --- rum, ex u--



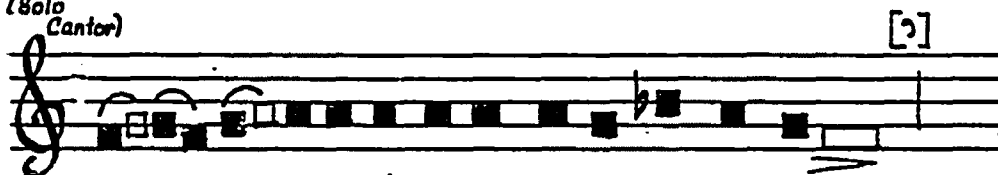
te--ro _____ an --- te lu--ci ---



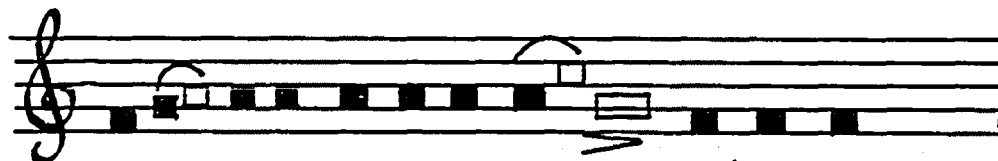
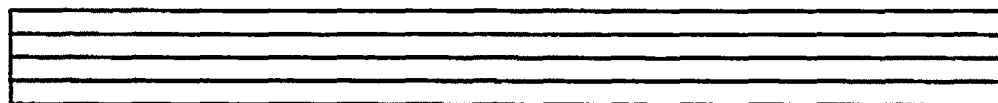
fe - rum _____ ge----- nu --- i-----te.



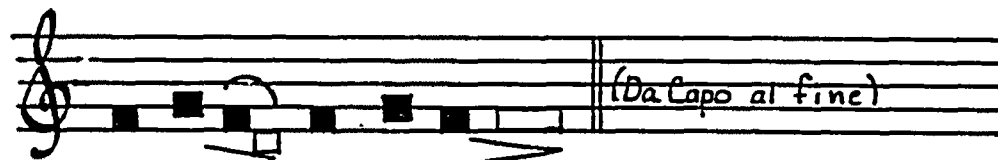
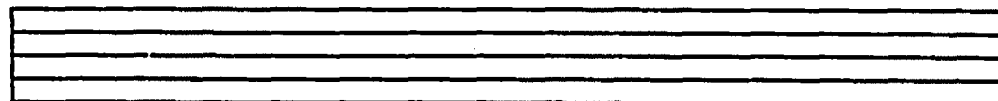
Psalm
(Solo
Cantor)



Ju-ra--vit Do-mi-nus et non poe-ni te-bit e-um



tu es sa-cer-dos in ae-ter-num sae-cun-dum



or-di-nem Mel-chi-se-dech

(Da Capo al fine)

"Puer natus est"

Introit
Mass for Christmas Day

Graduale Triplex, p. 47

P U-ER • na- tus est no- bis, et fi- li- us
da- tus est no- bis: cu- ius impè- ri- um su- per
hú- me- rum e- ius: et vo- ca- bi- tur nomen
e- ius, magni consi- li- i An- ge- lus. Ps. Can- tá- te
Dómi- no cánti- cum nó- vum: qui- a mi- ra- bi- li- a fe- cit.

Recording: Messe de Noël

Choeur des moines de l'Abbaye Saint-Pierre de Solesmes

Direction: Dom Jean Claire, O.S.B.

Association Jean Bougler No. 30-1019

Translation:

(Is. 9:6; Ps. 98)

A Boy is born to us
 and a Son is given for us:
 Whose dominion is upon his shoulder:
 And His name shall be called, Angel of Great Counsel.

Psalm

Sing to the Lord a new song:
 Because he has done wonderful things.

Discussion of Text:¹

The very exuberance of the text comes from jubilation that is felt in a "dream come true." It is the exuberance of a family which is welcoming a newborn baby. In this case the entire human family welcomes Jesus Christ.

The text is a prophetic vision of Isaiah, a prophet of joy. The Psalm-verse is a continuation of an overall sense of jubilation.

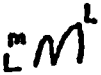
Glossary of Neumes:Pu-er:

This neume is a pes quadratus with two Roman letters. It is the solid form of the pes, and is sung with heavier tone. The "m" (mediocriter) indicates a less important melodic rise. This is the abbreviated form of "sursum mediocriter." The "i" (iusum) denotes that the first note of the pes is a lower pitch.

¹Father Aloysius J. Pestun S.D.B., Master of Theology and Cred. Librarian.

-  Pu-er: This neume is a virga of regular syllabic length with one Roman letter. The "e" (equaliter) indicates that the virga represents the same pitch as the preceding note.
-  na-tus: This neume is a torculus of regular syllabic length with one Roman letter. The "e" (equaliter) denotes that the first pitch of the torculus is the same pitch as the preceding note.
- na-tus: This neume is a tractulus, which represents a note of lower pitch and regular syllabic length.
-))) est: This neume is a tristropha, in which the three notes of the same pitch are slightly reiterated. Each note is of equal length to the others.
-  no-bis: This neume is a porrectus flexus with three Roman letters. The porrectus flexus is the same light sign as two clivis, side-by-side. The "c" (celeriter) indicates a quickening of tempo in the first two notes. The "p," in opposition, indicates a smaller rising than "L." The "L" (levare) denotes an ascending interval between the second and third note.
-  no-bis: This neume is a virga with an episema. The episema slightly lengthens the syllable.
-  et: This neume is a liquescent form of the pes with one Roman letter. The liquescent is a reminder to the singer to clearly pronounce the "t" of "et." The "i" denotes that the first note of the pes is a lower pitch.
-  fi-lius: This neume is a light form of torculus, with each note sung lightly.
-  fi-li-us: This neume is a clivis with one Roman letter. The "c" (celeriter) denotes a slight quickening of tempo on the clivis.
- fili-us: This neume is a tractulus. It indicates a lower note of regular syllabic length.

-  da-tus: This neume is a virga with an episema and the round form of the pes. The virga is slightly lengthened, while the pes is of light form, and is sung with regular syllabic length.
- da-tus: This neume is a tractulus. It denotes a lower pitched note of regular syllabic length.
- est: This neume is also a tractulus. In this case it follows another tractulus, and is the same pitch as the preceding note. It is also of regular syllabic length.
-  no-bis: This neume is a torculus resupinus. All four notes are light, and the last note is frequently the same pitch as the preceding note.
-  no-bis: This neume is a torculus with one Roman letter. The "T" (tenete) denotes that all three notes of the torculus are lengthened. This sign frequently occurs at points of cadence.
- e - cu-ius: This neume is a tractulus with one Roman letter. The "e" (equaliter) denotes that this note is the same pitch as the preceding note.
- / cu-ius: This neume is a virga. It denotes a note of higher pitch. The note is sung as regular syllabic length.
- / im-perium: This virga is interpreted the same as in the previous example.
-  im-pe-ri-um: This neume is a scandicus with one Roman letter. The puncti are of regular length, while the pes quadratus denotes a certain solidity in the final two notes. The "i" draws attention to the lower note at the beginning of the neume.
-  impe-ri-um: This neume is a clivis with one Roman letter. The "c" (celeriter) denotes a quickening of tempo with the clivis.
- imperi-um: This neume is a tractulus. It indicates a note with the same pitch as the preceding note, and is of regular syllabic length.
- su-per: This neume is a tractulus. It is interpreted the same as in previous examples.

- su-per:
 hu-merum:

This neume is a tractulus.

This neume is a porrectus flexus with three Roman letters. The porrectus flexus is a sign which indicates four light notes of regular syllabic length. The "L" (levare) indicates an ascending interval, both between the preceding note and the first note of the porrectus flexus, and between the second and third notes of the porrectus flexus. The "m" (mediocriter) is a letter which indicates that the first melodic rise is less important than the last two notes.

 hu-me-rum:

This neume is a clivis with an episema, and with one Roman letter. The two-note neume is lengthened by the episema. The "T" (tenete) is a reemphasis of the lengthening of these two notes.

))) humer-rum:

This neume is a tristropha. The same pitch is slightly reiterated three times with equal length on the same syllable.

 e-ius:

This neume is a clivis with an episema, and with one Roman letter. The liquescent form of the porrectus flexus indicates an augmentation of the melody, adding a fifth note to the neume, and includes a Roman letter. The "T" (tenete) emphasizes the lengthening of the clivis with the episema. The "c" (celeriter) indicates that the first two notes of the porrectus flexus are faster.

 e-ius:

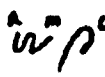
This neume is a clivis with an episema. It indicates a lengthening of both notes of the clivis.

 et:

This neume is a torculus with two Roman letters. The "c" (celeriter) indicates that the notes are faster. There is disagreement between this sign and the Solesmes edition, which shows only two notes for the syllable. These two notes, then, should be sung faster than regular syllabic length. The "i" (iusum) draws attention to the lower note at the beginning of the neume.

/ vo-cabatur:

This neume is a virga. It denotes a note of higher pitch and regular length.

-  vo-ca-bitur: This neume is a torculus with one Roman letter. The "e" (equaliter) indicates that the first note of the torculus is the same pitch as the preceding note. The torculus is sung lightly.
- voca-bi-tur: This neume is a tractulus. It indicates a note of lower pitch and regular syllabic length.
-  vocabi-tur: This neume is a tristropa. It indicates that the same pitch is lightly reiterated three times with equal length.
- no-men: This neume is a tractulus. It is interpreted in the same way as in previous examples.
-  no-men: This neume is a tristropa. It is interpreted in the same way as in previous examples.
-  e-ius: This neume is a torculus with two Roman letters and an episema. It is the liquescent form of the clivis, denoting an augmentation of the sign to include one additional descending note, and one Roman letter. The episema on the torculus lengthens the final note. The "s" (sursum) indicates a melodic rise. The "m" (mediocriter) indicates a less important melodic rise. In each case, the apparent "s" represents an "r", which is the old German form of the letter.
-  e-ius: This neume is a clivis with an episema. It indicates a lengthening of both notes of the clivis, and is frequently observed at cadences.
-  mag-ni: This neume is the liquescent form of the pes quadratus with one Roman letter. The pes is of the solid form, sung slightly heavier. The liquescent sign is a reminder to the singer to clearly pronounce the "n" sound of the word. The "s" indicates that there is a melodic rise to the first note of "magni."
- / mag-ni: This neume is a virga. It indicates a note of regular syllabic length.
-  con-silii: This neume is the liquescent form of the pes quadratus with one Roman letter. The liquescence denotes a reminder to the singer to

clearly pronounce the "n" of the first syllable. The "i" (iusum) is a melodic letter, which means the first note is lower. The square form of the pes indicates that the neume is sung very solidly.

/ con-si-lii:

This neume is a virga. It indicates a single note of regular syllabic length.

⁊∏ consi-lii:

This neume is a combined bistropha and clivis with an episema. These four notes encompass one syllable. The first two notes are lightly reiterated on the same pitch. The last two notes are slightly lengthened.

eꝛ^p An-gelus:

This neume is the long form of the torculus, combined with the liquescent form of the quilisma, and with two Roman letters. The three notes of the torculus are all lengthened. The quilisma indicates a passing note, which is sung lightly. The liquescent form indicates to the singer that the "n" must be clearly pronounced. The "e" (equaliter) indicates the same pitch between the first note of the torculus and the preceding note. The "r" points out to the singer that the last note is of higher pitch.

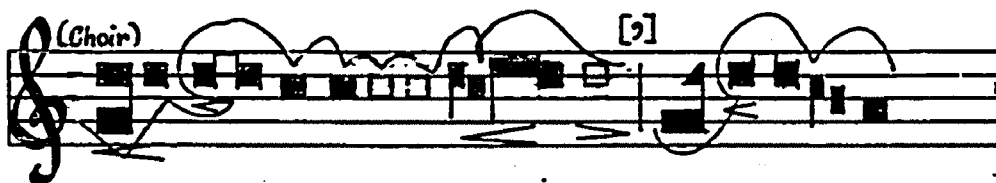
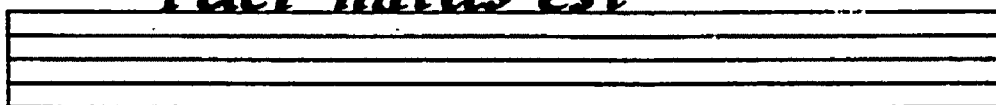
⋈ An-ge-lus:

This neume is the long form of the torculus, which means that each of the three notes are lengthened. This is frequently written at points of final cadence.

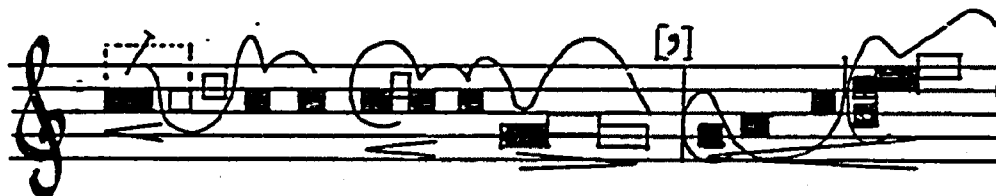
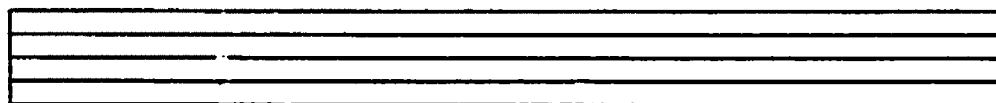
~ Ange-lus:

This neume is a tractulus, and is interpreted in the same way as in previous examples.

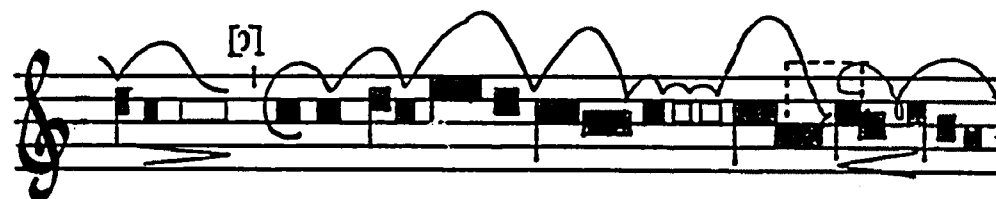
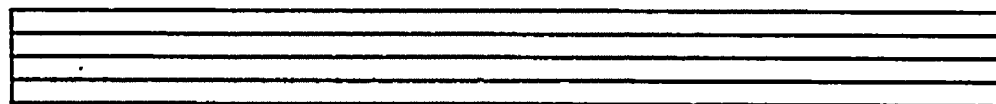
Puer natus est



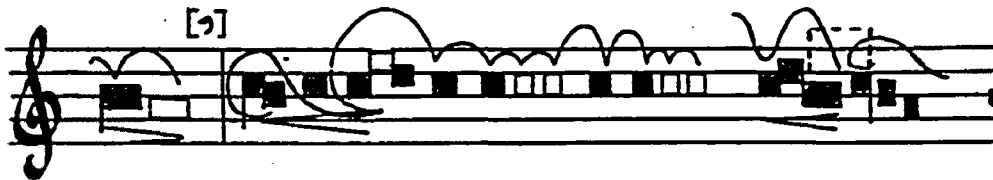
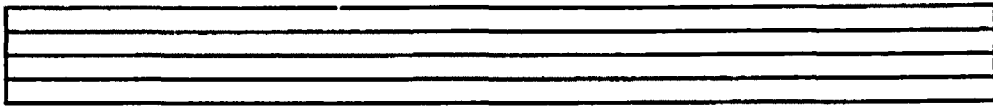
Pu-er na--tus est no - - - bis et fi - - li - us



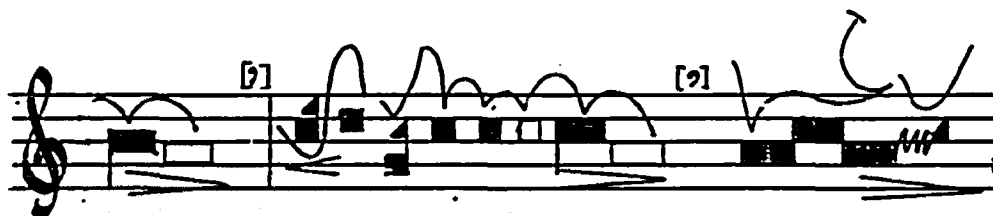
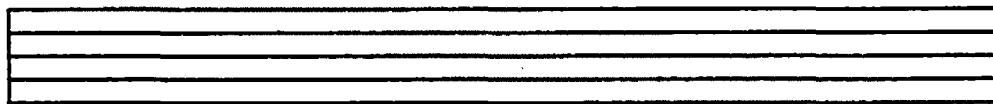
da - - - - tus est no - - - - bis: cu-jus im-pe - - -



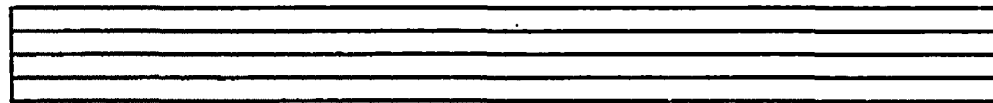
ri - um su-per hu - - - - me - - - - rum e - - - - -



jus: et vo-ca - bi - tur - ho-men e - - - -



jus, mag-ni con-si-li - - i An - - - - -



ge - - - lus. Can - ta - - te Do-mi-no can-ti - cum

"Alleluia" and "Pascha nostrum"

Alleluia Verse
Mass for Easter Day

Graduale Triplex, p. 197.

The image shows a musical score for a Graduale Triplex. It consists of five staves of music. The first staff is labeled 'VII' and 'MRBCK6'. The second staff begins with a large 'A' and the text 'L-le-lu-ia'. The third staff begins with 'W. Pascha no-strum' and 'immo-lá-'. The fourth staff begins with 'tus-'. The fifth staff begins with 'est Chri-'. The sixth staff begins with 'stus.'. The music is written in a traditional style with various notes, rests, and accidentals. There are also some handwritten markings above the staves.

Recording: Messe de Paques
Choeur des moines de l'Abbaye Saint-Pierre de Solesmes
Direction: Dom Jean Claire, O.S.B.
Association Jean-Bouglér No. 30-1021

Translation:

(I Cor. 5:7)

Alleluia.
Christ has been sacrificed as our Paschal victim.

Discussion of Text:¹

This text is one which balances an "alleluia" of triumph with the sobering verse which reminds us of the suffering of Christ. The type of joy at Easter is one which contrasts with the jubilation of Christmas.

The word "pascha" originates from the last meal eaten by the Jews before their exodus from captivity. Moses had been given instructions from God to prepare a meal of lamb, wine and bitter herbs. The lamb was to remind the Jews of the lambs which had served as victims of their sins and was also to represent the strength needed for the journey to the Promised Land. The wine represented joys and happiness, and the bitter herbs were to remind them of the pains of captivity.

Jews were instructed to gather each year as a family and eat this meal as a commemoration of the exodus from slavery. This became a yearly Passover ritual. The youngest in the family would stand and ask, "Why is this meal different from other meals?" And the oldest in the family would explain.

The significance to the Easter text is that four days before Easter resurrection, Christ gathered his disciples for the Passover meal, which was to become the last Passover. When the supper-room was set, and before the washing of the feet, Christ said, "I wished very much to eat this last Passover supper with you."

With the crucifixion and resurrection, the Old Testament was completed. Christ had become the victim, the Paschal Lamb.

¹Ibid.

Glossary of Neumes:

- Al-leluia: This neume is a tractulus. It indicates a light note of regular syllabic length.
- Al-le-luia: This neume is a tractulus. It is the same as the preceding sign.
- ^F
t- ✓ Alle-lu-ia: This neume is a pes quassus with two Roman letters, preceded by a tractulus. The tractulus indicates another light note of regular syllabic length. The pes quassus, comprised of an oriscus plus the virga, indicates a two-note neume in which the first note directs the melody toward the second note. A caesura follows the second note. The "t" (tenete) indicates a slight lengthening of the oriscus. The "f" is a rare letter, not defined by Cardine.
- ✓ -lu- : This neume is a pes quadratus connected to a liquescent form of a round pes. The square-pes shows a solid pes, sung with a heavier tone. The connected round pes, in contrast, is light, and the liquescence warns the singer of potential pitch danger on the second note of the round pes. It must be sung as high as the former pes.
- T
y Allelu-ia: This neume is a virga strata with an episema on the first note, and with one Roman letter. The virga strata indicates two notes at the same pitch to be followed by a note of lower pitch. The first note of the virga strata is lengthened. The "T" (tenete) instructs the singer to lengthen the second note, the oriscus, because of the cadence.
- wv -ia: This neume is a tractulus, followed by a quilisma, which is connected to a pes quadratus. This neume begins a lengthy melisma. The tractulus is the result of the former virga strata. This note is slightly lengthened, in order to pass lightly through the quilisma note. The following pes quadratus is sung with a heavier tone.
- u -ia: This neume is a torculus with an episema on the third note. The torculus is a three-note neume, and the second note is higher than the

others. The episema instructs the singer to hold the third note slightly longer than the first two.

 -ia:

This neume is a pes subbipunctis with one Roman letter. The neume is comprised of four light notes. The "c" (celeriter) reinforces the lightness of the second note, which is the highest note in the neume.

 -ia:

This neume is a pressus minor with one Roman letter. Appearing at a cadence, the pressus is a two-note neume, and the first note always leads to a lower note. Therefore, it is used in this cadence. The "T" (tenete) directs the singer to hold the two notes longer than regular syllabic length.

 -ia:

This neume is a virga with an episema. This is the first note of a new phrase. The virga shows a note of higher pitch. The episema lengthens the note.

 -ia:

This neume is a clivis with one Roman letter. The clivis is a light two-note neume of descending pitches. The "c" (celeriter) indicates that both notes are light.

 -ia:

This neume is a clivis with one Roman letter. The sign is the same as the preceding neume. However, the "m" (mediocriter) is used to show a certain significance of length in the notes of this second clivis.

 -ia:

This neume is a climacus, which is followed by a Roman letter. The last two notes of the neume are lengthened, while the first is light. The "x" (expectare) means to "wait" briefly before singing the next neume.

 -ia:

This neume is a torculus, connected to a climacus with one Roman letter. All six notes of this combined neume are light. The "c" (celeriter) is a further reminder that the first note of the climacus is light.

 -ia:

This neume is a pressus minor with a Roman letter. The pressus is a cadence sign, showing a descending melodic figure. The "T" (tenete) lengthens the two notes, as is common at a cadence.

 -ia:

This neume is a virga with an episema. Once again, and in a way similar to the beginning of the last phrase, the virga is lengthened, while indicating that the phrase begins with a higher note.

 -ia:

This neume is a pes quadratus with an episema on the second note of the pes. The pes is sung with a heavier tone, and the second note is lengthened.

 -ia:

This neume is a torculus with an episema on the third note. The first two notes of the torculus are light, while the third note is lengthened.

 -ia:

This neume is interpreted the same way as the preceding neume.

 -ia:

This neume is a virga. The note is higher than the last note of the preceding torculus.

 -ia:

This neume is a pressus major. The three-note neume indicates the first two notes are the same pitch, and the last note is part of a melodic formula which descends. This sign is frequently found at a final cadence.

Verse: "Pascha nostrum"

 Pas-cha:

This neume is a virga. Once again, the virga is used to indicate the first note of phrase. In addition, the first note is higher than the last note of the preceding cadence.

- Pas-cha:

This neume is a tractulus. It is a melodic indication, which shows this note lower than the virga.

 no-strum:

This neume is a torculus resupinus. It is a four-note neume, and each note is sung lightly.

 no-strum:

This neume is a torculus elided to a clivis with an episema. It is the long sign for a torculus. The clivis is lengthened with the addition of the episema. The elision creates a five-note neume.

- -strum:

This neume is a modified pes. Each note in the ascending two-note figure is lengthened, and the cutting denotes a caesura.

 -strum:

This neume is a porrectus flexus with a Roman letter. The two clivis are separated in sound by the indication of the separation of the signs. All four notes are lengthened.

 -strum:

This neume is a torculus plus two descending tractulus. The torculus is a light three-note sign. The last two notes, indicated by the tractulus are lengthened. Together, the five notes create a cadence formula.

 im-molatus:

This neume is a virga with two Roman letters. It is the first note of a new phrase, and it is a higher pitch than the final note of the preceding cadence. The "s", which looks like an "r" in the Old German script, reminds the singer that the pitch is higher. The "m" (medio-criter) is a letter indicating lightness.

/ im-mo-latus:

This neume is a virga. The syllabic neume indicates that the note is higher, as well as light.

 immo-la-tus:

This is the beginning of a long melisma. The neume is a pes with an episema, followed by a climacus. The second note of the pes is lengthened, and the third note of the climacus is lengthened. Therefore, the first five notes of the melisma are grouped by a caesura, which follows each lengthened note. The "c" (celeriter) shows a light virga.

 -la- :

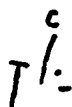
This neume is a climacus with one Roman letter. The third note of the neume is again lengthened. The "c" (celeriter) is a reminder to the singer to sing the first note lightly. The letter corrects the tendency of a singer to lengthen the highest note of a melodic figure.

)) -la- :

This neume is a bistropha. It indicates two lightly reiterated notes on the same pitch.

 -la- :

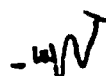
This neume is a clivis with an episema on the second note, and with a Roman letter. The second note of the clivis is lengthened. However, the "c" (celeriter) emphasizes that the first note is light.

 -la- :

This neume is a virga with an episema, and a climacus with a Roman letter. The lengthened

virga denotes the first note of a new phrase, which is higher pitched than the preceding note. The climacus is another in a series of the same neume. The third note is lengthened, and the first is marked as a light note with "c" (celeriter).

-  -la- : This climacus is interpreted the same way as in the previous example.
-  -la- : This neume is a climacus.
-)) -la- : This neume is a bistropha. It denotes two light notes of the same pitch, which are reiterated.
-  -la- : This neume is a clivis with a Roman letter. This is the light form of the two-note descending neume, and it is therefore sung as regular syllabic length.
-  -la- : This neume is interpreted the same way as in the above examples of the climacus.
- ∴ -la- : This neume is a trigon. It is a light melodic sign which indicates that the first two notes are at the unison. The tractulus, which replaces the punctum, indicates that the third note is lengthened.
-  -la- : This neume is a salicus. The three-note neume is comprised of a punctum, an oriscus, and a virga. The first two notes are light, and direct the melody toward the third note. A caesura follows the longer third note, and this fact is underlined by the added episema to the third note.
-  -la- : This neume is a torculus plus a tractulus. This four-note neume includes an episema on the third note of the torculus, which lengthens the third note. The final note, shown by the tractulus, is also lengthened. The Roman letter, "s" (which looks like an "r"), reminds the singer that the neume begins higher.
-  -la- : This neume is a climacus. It is interpreted the same as previous examples with the addition of a fourth note, which, like the third note, is lengthened.

 -la- :

This neume is a tractulus in combination with a quilisma, which is elided to a porrectus and the episema on the last note. The tractulus and quilisma are both light notes, which move toward the first note of the porrectus. The first two notes of the porrectus are light, while the third note is lengthened.

 -la- :

This neume is a combination of a pressus minor and a virga. This neume denotes a cutting of the musical phrase. A caesura follows the first two notes, meaning that the second note is slightly lengthened. The third note rises melodically, and is, therefore, shown by a virga.

 immola-tus:

This neume is a pes quadratus subtripunctis with a Roman letter. The pes is sung with a heavier tone, and the following descending notes are lengthened. The "s" reminds the singer that the neume begins at a higher pitch.

 -tus:

This neume is a climacus with a Roman letter. All three notes are light, and the "c" (celeriter) reminds the singer that the first note needs special attention in order to remain light.

 -tus:

This neume is the light form of the two-note clivis.

- est:

This neume is a tractulus. It is the final note of the phrase, and is at a unison with the preceding cadential material.

 Chris-tus:

This neume is a salicus with Roman letter. The salicus shows that the first two notes draw the melody toward the third note, which is followed by a caesura. The "F" is a rare letter, and is not defined by Cardine.

 Chris- :

This neume is a torculus resupinus. It indicates that all four notes of the neume are light.

 Chris-tus:

This neume is a clivis with an episema over both notes. It indicates that both notes are lengthened.

 -tus:

This neume is a virga with an episema in combination with a climacus. The virga is lengthened, creating a caesura with the following climacus. The first two notes of the climacus are light, while the third note is lengthened.

 -tus:

This neume is a climacus. It is a four-note form of the neume. The first two notes are light, and the last two notes are lengthened.

 -tus:

This neume is a virga with an episema. The single-note neume is lengthened.

 -tus:

This neume is a pes quadratus with an episema. The square-form of the pes denotes a solid tone by the singer, and the episema on the second note instructs the singer to lengthen the note.

 -tus:

This neume is a torculus with an episema. It indicates that the third note of the torculus is lengthened.

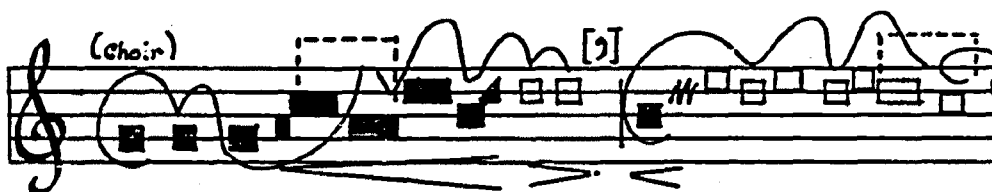
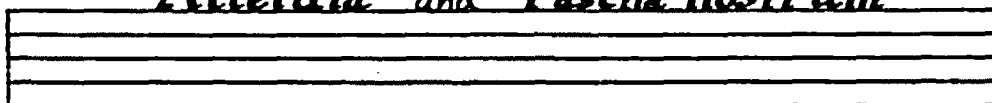
 -tus:

This neume is interpreted the same as the previous torculus.

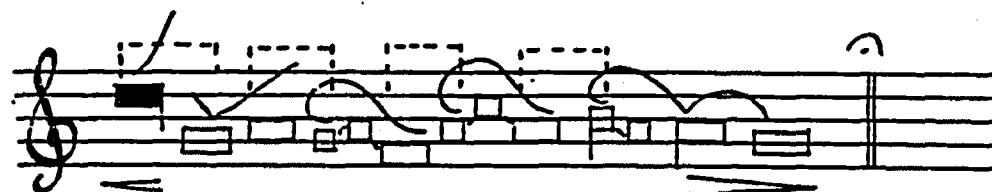
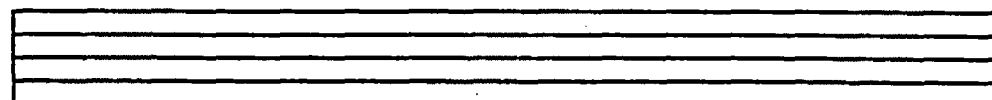
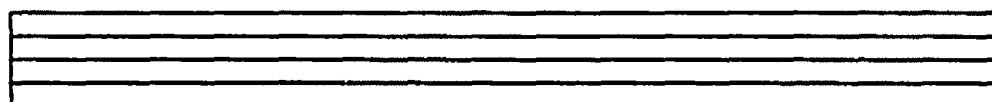
 -tus:

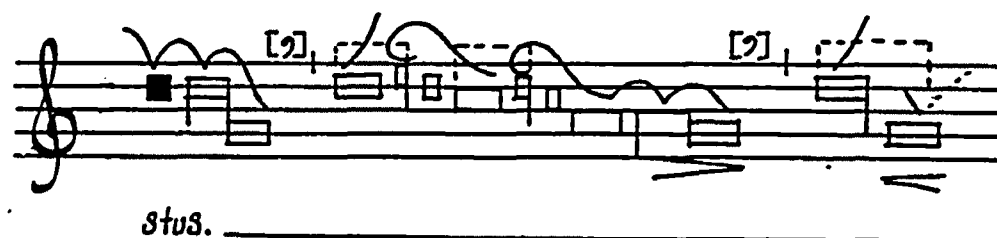
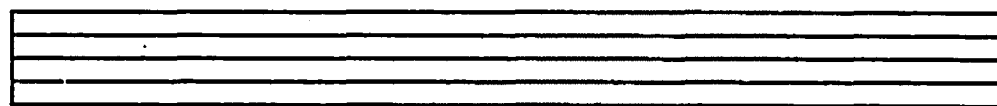
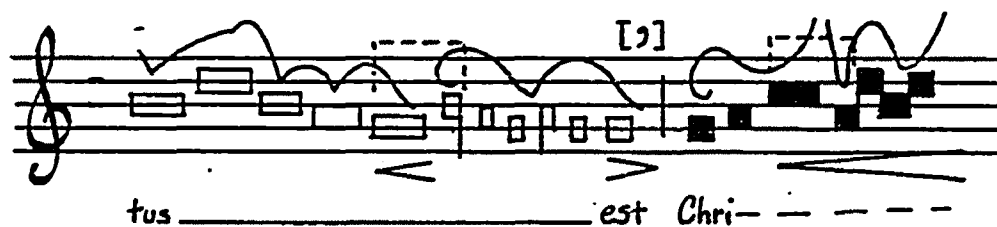
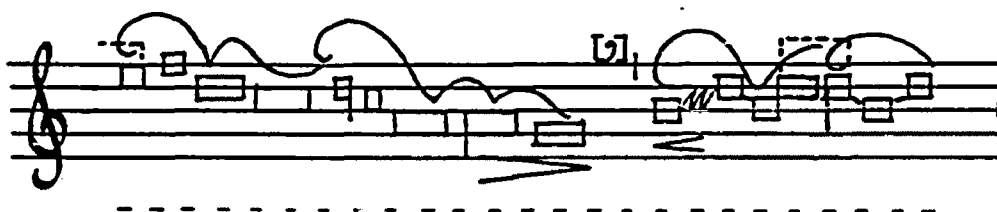
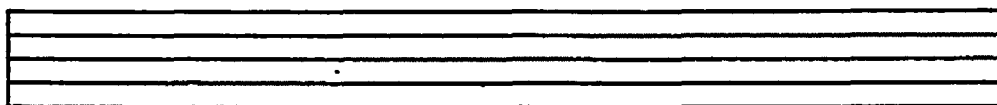
This neume is a virga in combination with the pressus major. These four notes comprise the cadence formula for the verse. The virga is followed by a caesura before the pressus. The pressus is a melodic formula, which begins with two notes at the unison, and concludes with a descending interval to the final note.

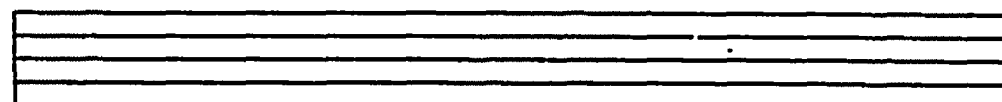
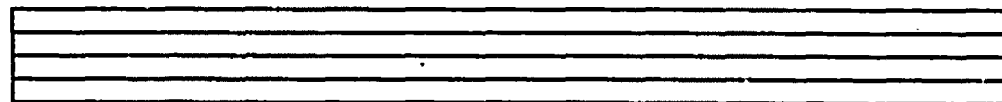
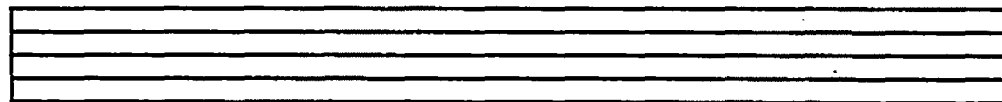
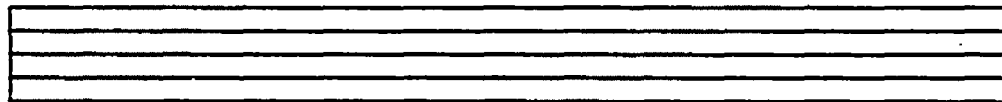
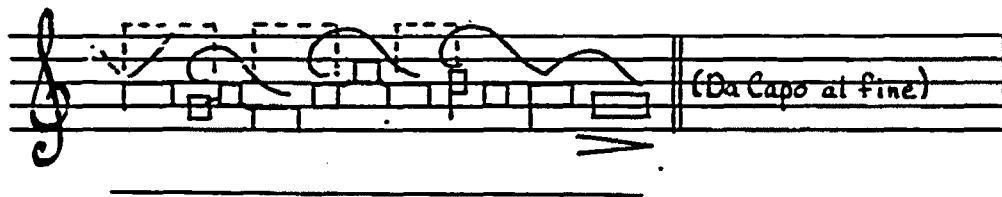
Alleluia and Pascha nostrum



Al-le - lu - - - - - ia.







"Viri Galilaei"

Introit
Mass for the Day of Ascension

Graduale Triplex, p. 235.

V

I-RI Ga-li-laë-ī, quid
admi-rā-mi-ni āspi-ci-ēn-tes in cae-lum? alle-lu-ia: quē-mād-mōdūm vi-dīstis
e-ūm āscēdēntē in cae-lūm, i-ta vē-ni-et, alle-lu-ia, alle-lu-ia, alle-lu-ia. Ps. Omnes gētes
plāudi-tē mā-ni-bus: iū-bi-lā-te De-o in vo-ce exsul-tā-ti-ō-nis.

L 122
E 248

Recording: Messe de l'Ascension

Choeur des moines de l'Abbaye Saint-Pierre de Solesmes

Direction: Dom Jean Claire, O.S.B.

International Pelgrims Group No. IPG 7544

Translation:

(Act. I:11, Ps. 47)

Men of Galilee, why do you wonder,
 looking up to Heaven? Alleluia.
 Just as you have seen him ascend into Heaven,
 thus he will come. Alleluia.

Psalm

All people, clap your hands:
 Praise God with a voice of exultation!

Discussion of Text:¹

This text reflects the feeling of nostalgia, which the Apostles must have felt while bidding farewell to Christ. It shows in a very beautiful way a human side of the Apostles. The Ascension should not have been a sad event to the Apostles, nor to any Christian, and yet the Apostles would probably have pulled Christ back to Earth because of their sense of loss.

Christ informed the Apostles that he was going to prepare a place for them, and that he would return. They soon realized that His return would be not only on the last day as Judge, but also in a short time as the Holy Spirit. Here in contrast to the sense of loss is an anticipation, which eventually leads to Pentacost.

The accompanying Psalm balances the sense of nostalgia with a jubilant song, and the anticipation of the Holy Spirit.

¹Ibid.

Glossary of Neumes:

- Vi-ri: This neume is a tractulus. It indicates a single note of regular syllabic length.
- Vi-ri: This neume is a tractulus. It is interpreted the same as in the previous example.
-  Ga-lilaei: This neume is a torculus with one Roman letter. The three notes of the torculus are sung lightly. The "e" (equaliter) indicates that the first note of the torculus is the same pitch as the preceding note.
- / Gal-li-laei: This neume is a virga. It denotes a single note of higher pitch, and has regular syllabic length.
-  Gali-lae-i: This neume is two clivis with two Roman letters. The "s" ("r") denotes an ascending melodic interval. The "t" (tenete) means to hold the last two notes longer. The "s" resembles an "r", which is the old German letter.
- Galilae-i: This neume is a tractulus. It is interpreted the same as in the previous examples.
- e - Quid: This neume is a tractulus with one Roman letter. The "e" (equaliter) shows a unison with the preceding note.
- ad-miramini: This note is a tractulus. It is interpreted the same as in above examples.
- ad-mi-ramini: This neume is a tractulus.
- e  admi-ra-mini: This neume is a pes subbipunctis with one Roman letter. All four notes are sung lightly. The "e" (equaliter) shows the first note of the pes to be a unison with the preceding note.
- »  admira-mi-ni: This neume is a bistropha and pes. All four notes are sung lightly, and are of equal syllabic length.
- admirami-ni: This neume is a tractulus.
- as-picientes: This neume is a tractulus.

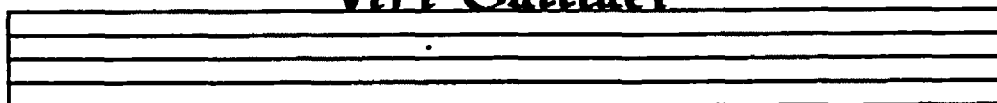
-	as- <u>pi</u> -cientes:	This neume is a tractulus.
✓	aspi- <u>ci</u> -entes:	This neume is a pes. It denotes two notes of regular syllabic length, which are lightly sung.
/	aspici- <u>en</u> -tes:	This neume is a virga. It indicates a single note of regular syllabic length.
˘	aspicien- <u>tes</u> :	This neume is a tractulus grave. The sign denotes a note of significant melodic descent. As with the regular tractulus, it is of regular syllabic length.
p _i	in:	This neume is the liquescent form of the virga. The singer is reminded to clearly pronounce the final "n" of the word.
r s	<u>cae</u> -lum:	This neume is a torculus with one Roman letter. It is the light form of the torculus. The "s" denotes an interval of melodic ascent.
no	<u>cae</u> -lum:	This neume is the liquescent form of the porrectus. The singer is reminded to clearly pronounce the "m".
p	<u>al</u> -leluia:	This is the liquescent form of the virga. The singer is reminded to pronounce the "l".
Ts	al- <u>le</u> -luia:	This neume is a virga with an episema and torculus. The single note is held slightly longer than the length of a regular syllable. The torculus denotes the light form of the neume, with each note sung lightly.
5	alle- <u>lu</u> -ia:	This is the long form of the torculus. Each note is lengthened.
-	allelu- <u>ia</u> :	This neume is a tractulus. It is the final note of the cadence, and therefore, the note is slightly lengthened.
e ^t -	<u>quem</u> -admodum:	This neume is a tractulus with two Roman letters. The "e" (<u>equaliter</u>) denotes a unison pitch. The "T" (<u>tenete</u>) is a lengthening sign, which shows that the note should be held slightly longer than the length of a regular syllable.

- e* *U* quem-ad-modum: This neume is two pes with one Roman letter. In this case, the sign does not agree with the Solesmes edition. The "e" (equaliter) would imply a note in unison with the preceding note. However, this is not realized in the Solesmes edition. All notes are sung lightly, and are of regular syllabic length.
- quemad-mo-dum: This neume is a tractulus. It is interpreted the same as in previous examples.
- quemadmo-dum: This neume is a tractulus.
- vi-distis: This neume is a tractulus.
- vi-dis-tis: This neume is a tractulus.
- ✓ vidis-tis: This neume is a pes. It is sung as two light notes.
- Λ e-um: This neume is a clivis. Both notes are sung lightly.
- e-um: This neume is a tractulus.
- as-cendentem: This neume is a tractulus.
- ✓ as-cen-dentem: This is the liquescent form of the pes. It is a reminder to the singer to clearly pronounce the "n" of this syllable.
- ρ ascen-den-tem: This is the liquescent form of the virga. It is a reminder to the singer to clearly pronounce the "n" of this syllable.
- Λ ascenden-tem: This neume is a clivis. Both notes are sung lightly.
- J in: This is the liquescent form of the pes. It is a reminder to the singer to pronounce the "n" in this word.
- c* *U*: cae-lum: This neume is a pes subbipunctis with one Roman letter. The four notes of this neume are all sung lightly. The "c" (celeriter) indicates that each note of the pes should be sung faster than the length of a regular syllable.
- cae-lum: This neume is a tractulus. It is interpreted the same as in previous examples.

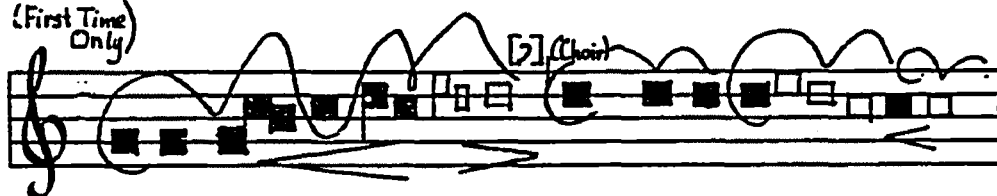
- / i-ta: This neume is a virga. It denotes a single note of regular syllabic length.
- ^r/ i-ta: This neume is a virga with one Roman letter. The "s", in this case, is to remind the singer that the note is melodically higher.
-))) ve-niet: This neume is a tristropha. It indicates that the same pitch is lightly reiterated three times with equal length.
- ^c / ve-ni-et: This neume is a clivis with one Roman letter. The "c" (celeriter) indicates that the clivis is to be sung faster.
- ^c - veni-et: This neume is a tractulus with one Roman letter. The note, usually held longer as part of an internal cadence, is to be sung shorter.
- ^L / al-leluia: This neume is a virga with an episema, and with one Roman letter. The virga is held longer than the length of a regular syllable, and the "L" (levare) is a reminder for the singer to sing the note higher than the preceding note.
- ✓_r al-le-luia: This neume is a pes quadratus with one Roman letter. The pes is sung solidly and slightly heavier. The "s" denotes an ascending melodic interval.
- ^c M alle-lu-ia: This is the liquescent form of the porrectus flexus with one Roman letter. The augmented neume includes an added descending note. The first two notes of the neume are sung faster, as a result of "c" (celeriter).
- allelu-ia: This neume is a tractulus. It is interpreted the same as in previous examples.
- √_i al-leluia: This is the liquescent form of the pes. It is interpreted the same as in previous examples, reminding the singer to clearly pronounce the "l".
- ┘ al-le-luia: This neume is a virga with episema. It is interpreted the same as in previous examples.
- ∞ alle-lu-ia: This neume is a torculus. All three notes are sung lightly.

- ∪ allelu-ia: This is the liquescent form of the pes. It is interpreted the same as in previous examples.
- T -ia: This neume is a virga with episema.
- e p al-leluia: This is the liquescent form of the virga. The "e" (equaliter) denotes a unison with the preceding pitch.
- r m al-le-luia: This neume is a light torculus of regular syllabic length, followed by a pes subbipunctis. The latter is a neume of two light notes, followed by two enlarged notes. The "s" indicates an ascending melodic interval, which follows the first syllable.
- S alle-lu-ia: This is the long form of the torculus. Each note is lengthened as a part of the cadential formula.
- allelu-ia: This neume is a tractulus. It is sung slightly longer as part of the cadential formula.

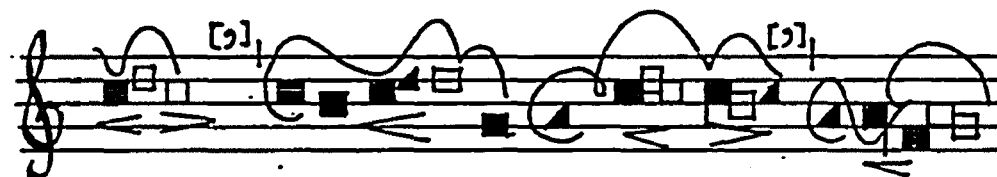
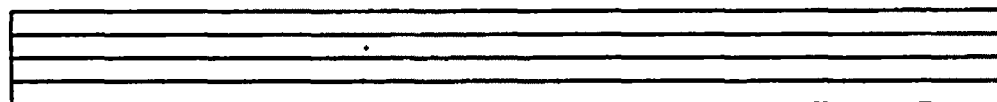
Viri Galilaei



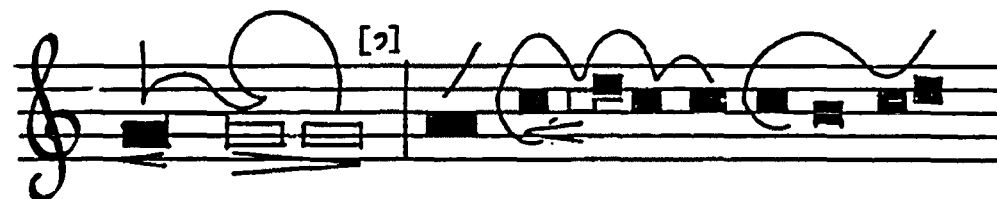
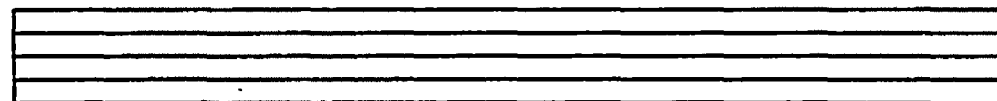
(Semi-Choir)
(First Time
Only)



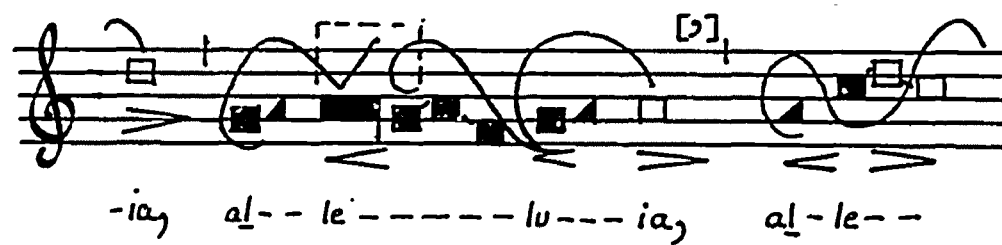
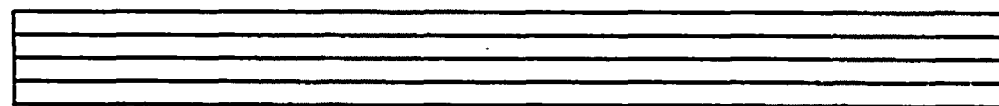
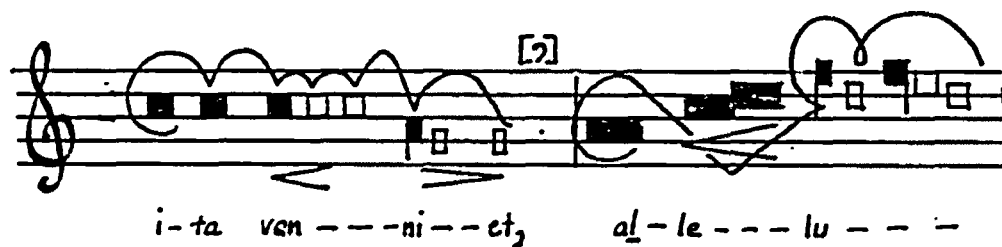
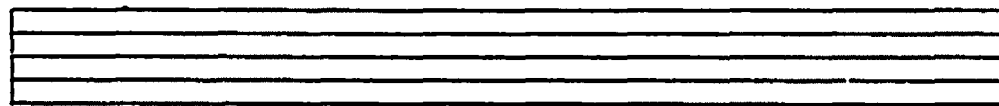
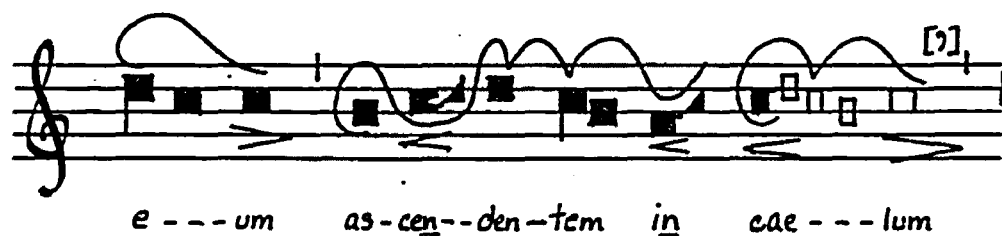
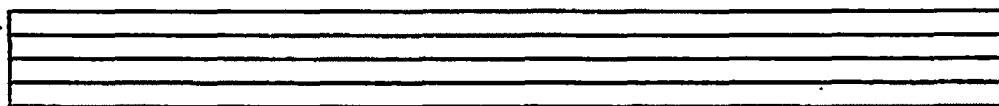
Vi-ri Ga--li-lae--i, quid ad-mi-ra--mi--

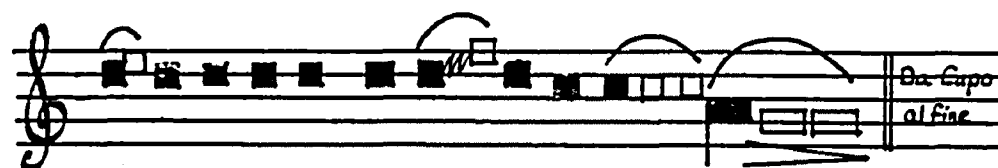
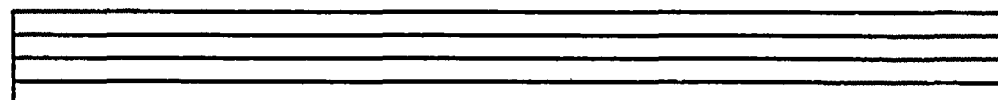
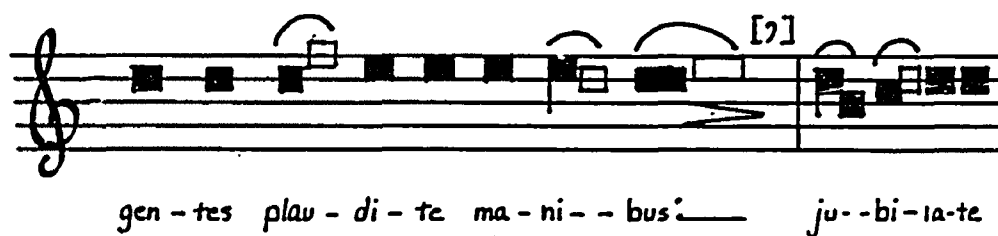
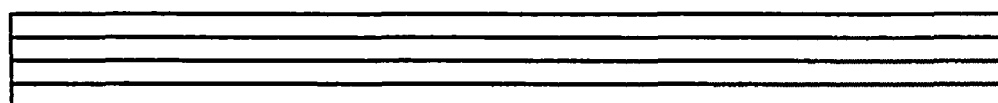
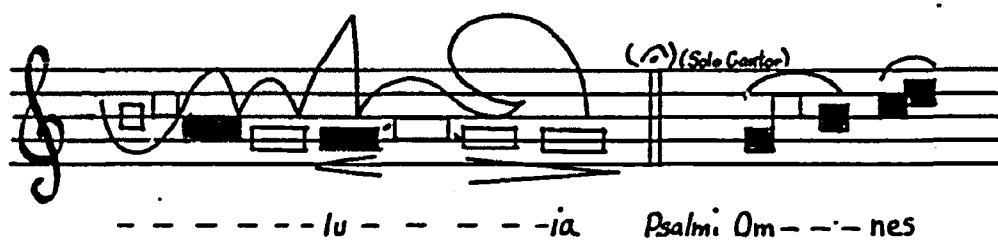
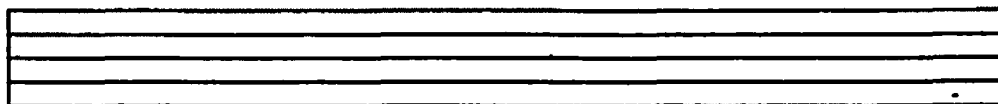


--ni as-pi-ci--en-tes in cae--lum? al-le--



lu---ia: quem-ad---mo-dum vi-dis-tis





De-o in vo-ce ex-sul--ta-ti--o--nis.

"Spiritus Domini"

Introit
Mass for the Day of Pentacost

Graduale Triplex, p. 252.

L125
E155

S PI-RI-TUS DÓ-mi-ni reple-vit or-
bem ter-rá-rum, ál-le-lú-ia: et
hoc quòd cón-ti-net ómni-a, sci-énti-am habet
vo-cis, ál-le-lú-ia, ál-le-lú-ia, ál-le-lú-ia.
Ps. Exsúrgat De-us, et díssi-péntur in-í-mí-ci e-ius: et
fú-gi-ant, qui o-dé-runt e-um, á fá-ci-e e-ius.

Recording: Messe de Pentecote
Choeur des moines de l'Abbaye Saint-Pierre de Solesmes
Direction: Dom Jean Claire, O.S.B.
International Pelgrims Group No. IPG 7543

Translation:

(Wisdom 1:7, Psalm 68)

The spirit of the Lord filled the whole world,
Alleluia:
And that which holds all things together,
knows of every word. Alleluia.

Psalm

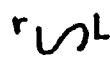
Let God arise, and his enemies will be scattered:
And let those who hate him, flee from his sight.

Discussion of Text.¹

The fulfillment of the promise made to the Apostles at the Ascension is now celebrated at Pentacost. This text is very jubilant and is next only to Christmas in the joy which it reflects. The occasion of Pentacost is one in which the Apostles are accused of drunkenness. Christmas is the joy of a dream while Pentacost is the jubilation of reality.

The role of the Holy Spirit is the continuous activity and transformation of the people of God, and is that which "holds all things together."

Glossary of Neumes:

- Spi-ritus: This neume is a tractulus. It indicates a syllabic note, which is sung lightly.
-  Spi-ri-tus: This neume is a torculus with two Roman letters. The torculus is the sign for three notes in which the second note is higher. Each of the notes is of regular syllabic length, and is sung lightly. The "s" (sursum), which looks like an "r" in Old German script, reminds the singer that the first note is

¹Ibid.

higher than the preceding tractulus. The "L" (levare) is comparable to "s", but is a stronger sign.

- U Spiri-tus: This is the liquescent form of the pes. The pes is a two-note melodic neume, which indicates that the notes ascend. The liquescence is a caution to the singer that the final consonant should be given extra attention.
- / Do-mini: This neume is a virga. It denotes a light note of regular syllabic length, which is of higher pitch than the preceding note.
- ✓: / Do-mi-ni: This neume is a pes quadratus subbipunctis in combination with a final virga. The pes is written in a square-form, which indicates that the singer should use a more solid, and heavy tone. The following two notes descend, and the final note ascends. The last three notes are sung lightly.
- ∩ Domi-ni: This neume is a clivis with an episema. The two descending notes are both lengthened.
- e √ re-plevit: This neume is a pes with two Roman letters. The pes is the light form of the neume. Both notes are the length of a single syllable. The "e" (equaliter), placed before the neume, denotes that the first note of the pes is at a unison with the preceding note. The "s" shows a higher note on the second note of the pes.
- ^r T √_e re-ple-vit: This neume is a virga with an episema in combination with the pes, and with two Roman letters. The virga is lengthened, and the "s" shows a higher note than the preceding note. The "e" indicates that the first note of the pes is at unison with the preceding virga.
- ~ reple-vit: This neume is a tractulus. It denotes a light syllabic note, and also indicates that the pitch of the note is lower.
- ^r √^L or-bem: This is the liquescent form of the pes with two Roman letters. The pes is sung lightly, and the singer is reminded, with the liquescence, that the consonant must be articulated. The "s" indicates a higher note, and the "L" shows a higher "lift" on the second note.

- or-bem: This neume is a tractulus. It denotes a light note of lower pitch.
-))) ter-rarum: This neume is a tristropha with one Roman letter. The neume indicates three notes at the unison, which are lightly repercussed. The third note, in the liquescent form of augmentation, denotes that the consonant needs special attention. The "i" (iusum), placed after the neume, draws attention that the next note will be lower.
- , ter-re-rum: This neume is a tractulus with one Roman letter. The tractulus is a single light note and the "i" confirms the melodic descent of the former neume.
- // terre-rum: This neume is a bivirga. It denotes two light notes sung at the unison. Each note is lightly reiterated.
- ┘ al-le-luia: This neume is a virga in liquescent form. The light note further indicates to the singer that the consonant should be articulated.
- T, al-le-luia: This neume is a virga with an episema in combination with a torculus, and with one Roman letter. The virga is slightly lengthened. The torculus is sung lightly, and begins as a lower note, as indicated by the "i". The episema on the virga also creates an expressive caesura, which follows that note.
- Σ alle-lu-ia: This neume is the long-form of the torculus. Each note of this neume is sung longer. It is a frequent neume, used especially in cadential formulas.
- allelu-ia: This neume is a tractulus, which denotes a single note used at the end of a cadential formula. In this situation, it is slightly lengthened.
- e - et: This neume is a tractulus with one Roman letter. This note is indicated to be at the unison with the final note of the preceding cadence. We also observe that this sign does not agree with the Solesmes edition, which writes a pes at this point.

- ✓| hoc: This neume is a pes, followed by a virga in combination. The pes is sung lightly, and the virga is reiterated at the unison pitch.
- ₂ quod: This neume is a tractulus with one Roman letter. The tractulus indicates a note with the length of one regular syllable. The "i" shows that this note is noticeably lower than the preceding pitch.
- *N*_r con-tinet: This neume is a torculus resupinus in the liquescent form with a Roman letter. The form of this neume shows an expressive cutting after the first note. The final note reminds the singer that the consonant, "n", must be articulated. The "s" emphasizes the higher pitch of the final note.
- ✓: / con-ti-net: This neume is a pes quadratus subbipunctis with an episema in combination with a final virga. The pes is sung in a heavy tone, and the second note is lengthened. The last three notes are sung lightly. The final note changes direction, and is a higher pitch.
- π conti-net: This neume is a clivis with an episema. It indicates that both notes of the clivis are lengthened.
- e - v om-nia: This neume is a tractulus in combination with the liquescent form of the pes, and with one Roman letter. The "e", which precedes the neume, indicates a unison pitch with the last note of the clivis and the first note of this neume. The tractulus is a light note. The two notes of the pes are also sung lightly, and the liquescence reminds the singer to pronounce the consonant, "m".
- / om-ni-a: This neume is a virga. It denotes a single light note at unison pitch.
- / omni-a: This neume is a virga. It is the same as in the previous example.
- / sci-entiam: This neume is a virga.
- u^r sci-en-tiam: This is the liquescent form of the pes with one Roman letter. The second note of the pes reminds the singer to clearly articulate the

consonant, "n". The "s" is an indication that the second note is higher, and needs a slight lifting of the voice.

π scien-ti-am:

This neume is a clivis with an episema. Both notes of the clivis are lengthened.

))) scienti-am:

This neume is a tristropha with an episema on the last note. All three notes are sung at the unison, with a slight reiteration of each. The last note is slightly lengthened, as indicated by the episema.

5 -am:

This neume is a torculus. The square-form of this neume is used to lengthen each note.

L✓ ha-bet:

This neume is a pes quadratus with an exaggerated Roman letter. The pes is sung with a heavy tone. The large "L" points out the range of these two notes, which is higher than other notes.

- ha-bet:

This neume is a tractulus. It denotes a single note of regular syllabic length.

))) vo-cis:

This neume is a tristropha. It is a three-note neume, which indicates a slight reiteration of each note at the unison pitch.

/ vo-cis:

This neume is a virga, which represents a single note of regular syllabic length.

ⁱp al-le-luia:

This is the liquescent form of the virga with a Roman letter. The liquescence is a caution for the singer to pronounce the consonant. The "i" generally draws attention to a lower note. However, there is an inconsistency between this neume and the Solesmes edition.

./ al-le-luia:

This neume is the salicus. The three-note neume has an expressive meaning. The first two notes are sung lightly, and draw the melody toward the third note. The third note is slightly lengthened, creating a caesura between the salicus and the following neume.

^c_T alle-lu-ia:

This neume is a clivis in combination with the liquescent form of another clivis. In addition, there are two Roman letters. The two neumes form a five-note figure. The first two

notes are sung lightly, reinforced by the "c" (celeriter), a letter indicating lightness. The last three notes are lengthened, as indicated by the "T" (tenete), a sign for lengthening.

- allelu-ia:

This neume is a tractulus. As the final note of the phrase, it is a single note of slightly longer value.

e - v^L al-leluia:

This neume is a tractulus in combination with the liquescent form of the pes, and with two expressive letters. The two neumes form an ascending three-note figure. The liquescent pes is a reminder, again, that the consonant must be clearly pronounced. The "e" is a melodic sign which shows that the tractulus is at the unison with the preceding note. The "L" is an indication for the singer that a slight lift of the voice is needed on the last note.

/ al-le-luia:

This neume is a virga. It represents a single note of regular syllabic length.

c m
N V
rt alle-lu-ia:

This neume is the combination of a clivis and a porrectus. In addition, there are four expressive Roman letters. The clivis is sung lightly, and marked by a "c" to reinforce the lightness. The following porrectus is also sung lightly after a slight lengthening of the first note, as indicated by the "t". The "s" advises the singer of a higher note. The "m" is an additional sign that the second note is sung lightly.

U₂ allelu-ia:

This neume is a torculus subpunctis. The first two notes of the torculus are sung lightly. The final note of the torculus and the last note of the neume are lengthened, placing emphasis on the cadence.

e v al-leluia:

This is the liquescent form of the pes with a Roman letter. The "e", placed before the neume, indicates a unison with the preceding pitch. The pes is sung lightly, and the singer is reminded, with the liquescent, that the consonant must be clearly articulated.

T N
? al-le-luia:

This neume is a virga with an episema in combination with a torculus, and with one Roman let-

ter. The virga is lengthened, which creates a caesura after the virga. The torculus is sung lightly. The expressive letter, "i", indicates that the first note of the torculus is lower.

⤵ alle-lu-ia:

This neume is a torculus. The square-form of this neume indicates that all of the notes are lengthened as part of a cadential formula.

~ allelu-ia:

This neume is a tractulus. It represents a single note, which is slightly lengthened as part of the cadence.

The Verse:

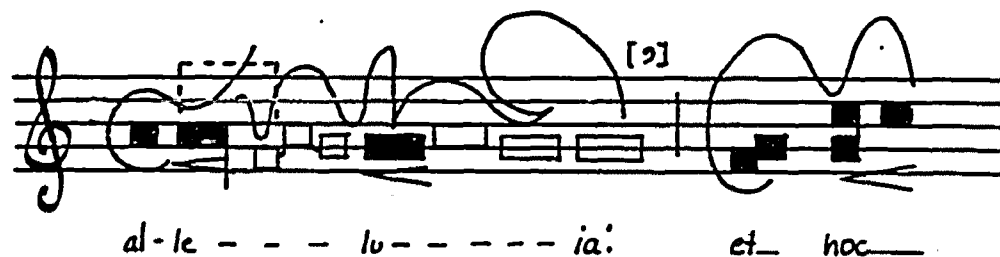
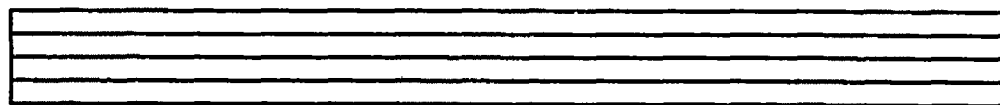
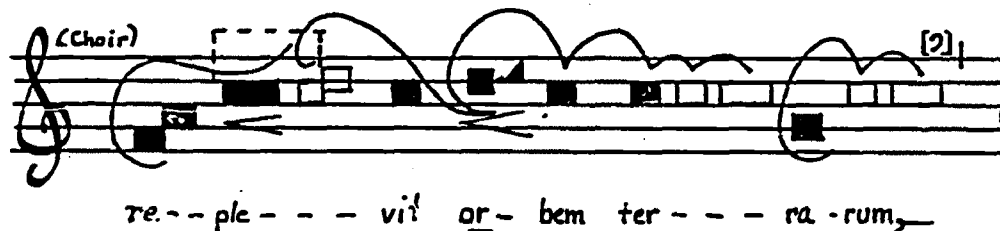
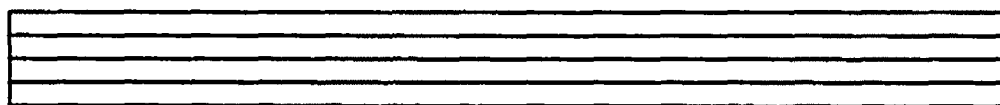
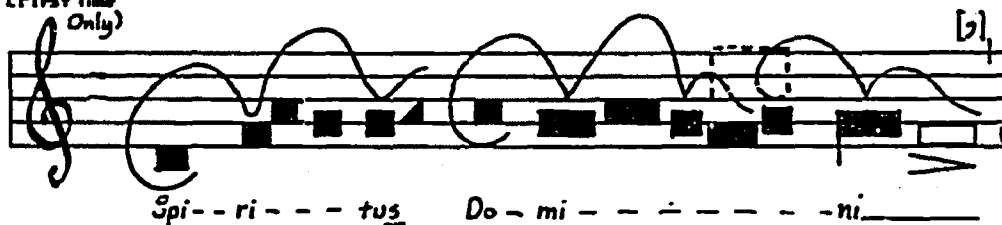
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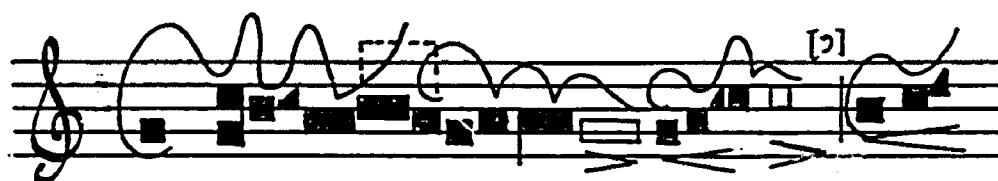
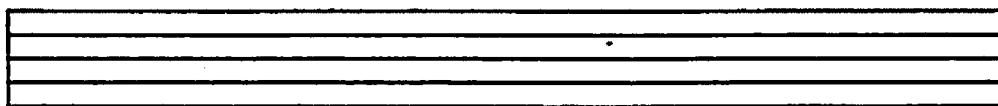
Throughout the verse the virga is used as a reciting tone. The length of each virga is determined by the syntax of the language. In most cases the verse is syllabic, and the neumes are relatively simple, as compared to the former section. The neumatic signs, used in Psalm verses, are melodic. Expressive quality is exclusively derived from the purpose of the text.

Spiritus Domini

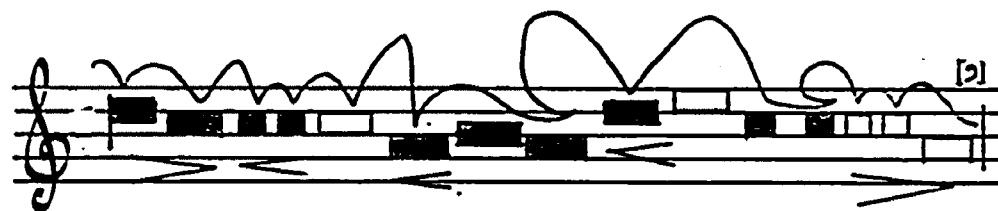
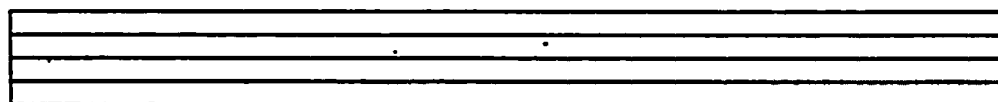
(Solo-Cantor)

(First Time Only)

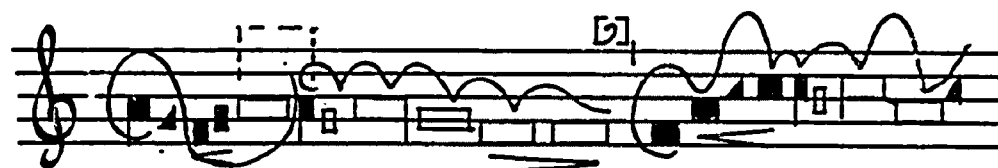
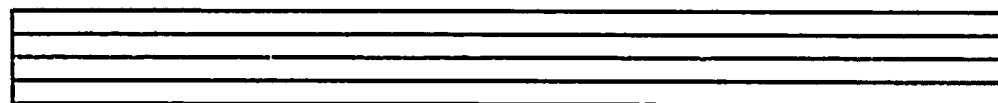




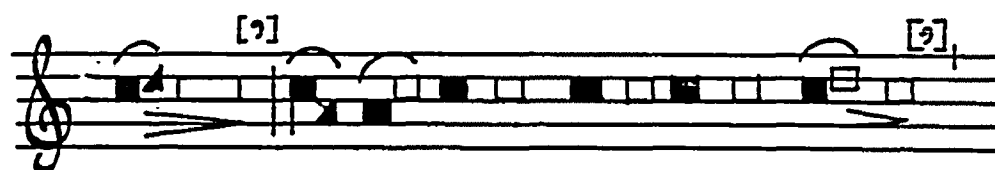
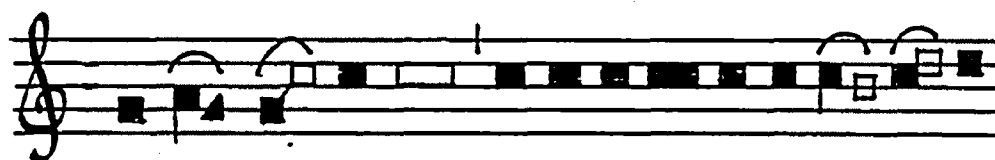
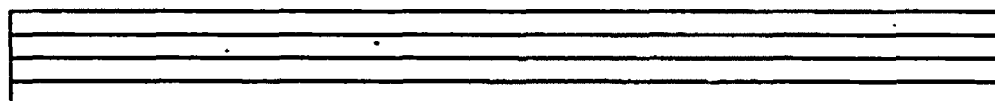
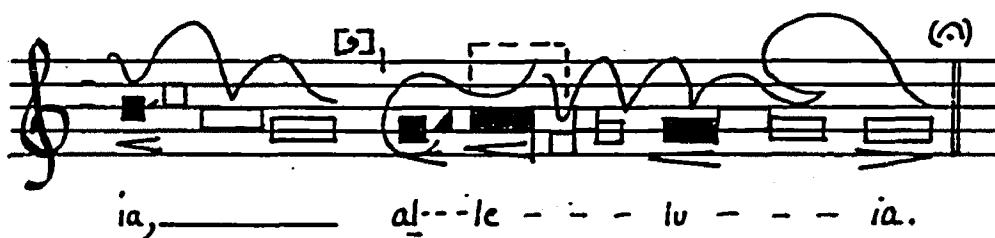
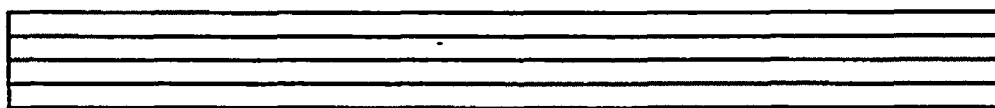
quod con--ti- - - - net am--ni-a sci-en-

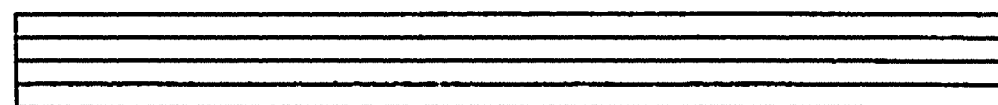
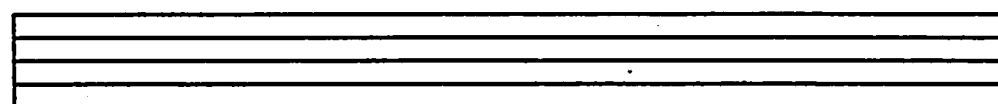
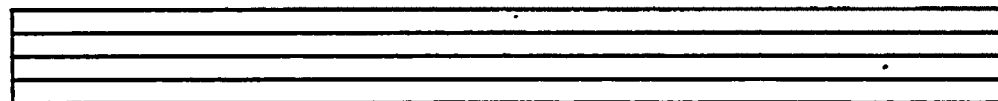
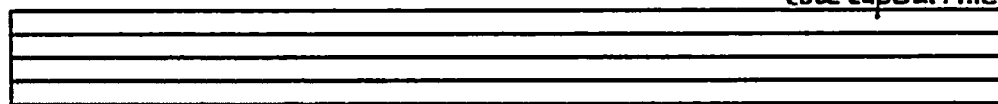
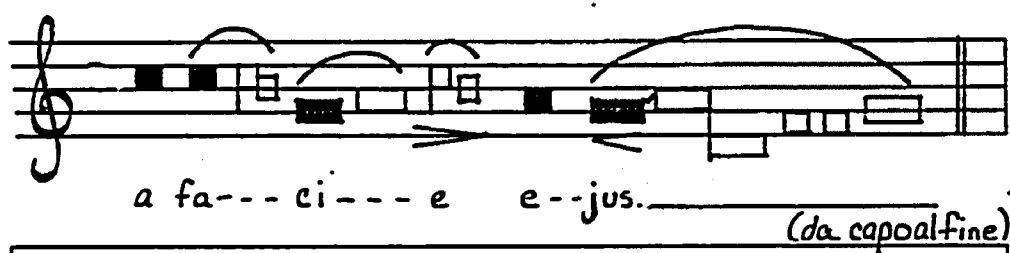
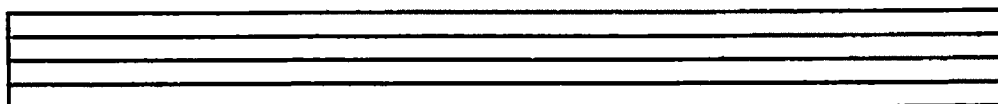


ti - - - am ha - - - bet vo - - - cis,



al-le - - - lu - - - - ia al - - - le-lu - - - -





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