

THE NEW CHANTBOOKS FROM SOLESMES

BY PETER JEFFERY

For Helmut Hucke

As many musicians know, the use of vernacular languages and popular music in the Roman Catholic liturgy since the Second Vatican Council (1962–65) has brought about the widespread abandonment of Latin and of Gregorian chant, particularly in the United States. While there are many within the Church who would applaud this state of affairs,¹ at the highest levels it was never officially intended that Gregorian chant should disappear completely.² The Council itself affirmed that “Gre-

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1. Differing views on the role of Gregorian chant and other kinds of music in the contemporary liturgy are expressed in: *Liturgy for the People: Essays in Honor of Gerald Ellard, S.J., 1894–1963*, ed. William J. Leonard (Milwaukee: Bruce, 1963); Joseph Gelineau, *Voices and Instruments in Christian Worship: Principles, Laws, Applications*, transl. Clifford Howell (Collegeville, Minn.: Liturgical Press, 1964); *Sacred Music and Liturgy Reform after Vatican II: Proceedings of the Fifth International Church Music Congress, Chicago-Milwaukee, August 21–28, 1966*, ed. Johannes Overath (Rome: Consociatio Internationalis Musicae Sacrae, 1969); Lucien Deiss, *Spirit and Song in the New Liturgy*, transl. Lyla C. Haggard and Michael L. Mazzarese (Cincinnati: World Library Publications, 1970; 2d ed., 1976); *In Caritate et Veritate: Festschrift für Johannes Overath*, ed. Hans Lonnendonker, Schriftenreihe des Allgemeinen Cäcilien-Verbandes für die Länder der deutschen Sprache, 8 (Saarbrücken: Minerva-Verlag, Thinner & Nolte, 1973); *Conservare et Promovere: VI. Internationaler Kongress für Kirchenmusik, Salzburg, 26. August bis 2. September 1974*, ed. Johannes Overath (Rome: Sekretariat der Consociatio Internationalis Musicae Sacrae, 1975); Francis P. Schmitt, *Church Music Transgressed: Reflections on “Reform”* (New York: Seabury, 1977); *Growing in Church Music: Proceedings of a Meeting on “Why Church Music?” Conducted by the Society of St. Gregory and Universa Laus, Strawberry Hill, London, England*, ed. and transl. Margaret Pol-Topis et al. (Washington, D.C.: Universa Laus English Edition, 1979); *Pastoral Music in Practice*, ed. Virgil C. Funk and Gabe Hucke (Washington, D.C.: Pastoral Press; Chicago: Liturgy Training Publications, 1981); Robert A. Skeris, ed., *Crux et Cithara: Selected Essays on Liturgy and Music*, Musicae Sacrae Meletemata 2 (Altötting: Alfred Coppenrath, 1983); Miriam Therese Winter, *Why Sing? Toward a Theology of Catholic Church Music* (Washington, D.C.: Pastoral Press, 1984); *Music and the Experience of God: Liturgy 1989*, ed. Mary Collins, David Power, and Melonee Burnim, Concilium: International Review of Theology 222 (Edinburgh: T. & T. Clark, 1989); Thomas Day, *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York: Crossroad 1990); *The New Dictionary of Sacramental Worship*, ed. Peter E. Fink (Collegeville, Minn.: Liturgical Press, 1990) 852–81. In the U.S., the “conservative” and “progressive” points of view are epitomized in the magazines *Sacred Music*, published by the Church Music Association of America, and *Pastoral Music*, published by the National Association of Pastoral Musicians.

2. The main official Vatican statements on Gregorian chant and liturgical music appear in English translation in: International Commission on English in the Liturgy, eds., *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minn.: Liturgical Press, 1982), 1285–1352, especially the instruction *Musica Sacram* of 1967, pp. 1293–1306. For statements by the bishops of the United States see: *Thirty Years of Liturgical Renewal: Statements of the Bishops' Committee on the Liturgy*, ed. Frederick R. McManus (Washington, D.C.: U.S. Catholic Conference, 1987), and Bishops' Committee

gorian chant . . . should be given pride of place in liturgical services," and it mandated more and better editions of the chant repertory: "The *editio typica* of the books of Gregorian chant is to be completed and a more critical edition is to be prepared of those books already published since the reform of St. Pius X. It is desirable also that an edition be prepared containing the simpler melodies for use in small churches."³ In fact many new editions of the chant repertory have appeared in recent years, both at Solesmes and at the Vatican.⁴ These new editions, of course, were intended primarily to support liturgical performance rather than historical scholarship. What value, if any, do they have for musicological study and teaching of the chant? Or for non-ecclesiastical performers who are primarily interested in historical authenticity? These kinds of questions have received too little discussion so far, particularly in English. The purpose of the present article is to introduce the most important of the new publications, providing basic information and outlining the major issues, so that real musicological evaluation of them can begin.

REASONS FOR THE NEW EDITIONS

The Constitution on the Sacred Liturgy of Vatican II authorized three kinds of new chant editions. Its call for the completion of the *editio typica*⁵ refers to the familiar *Editio Vaticana* or Vatican Edition of the chant, prepared in the early twentieth century by a commission appointed by Pope Pius X (born 1835, reigned 1903–14) and chaired by Dom Joseph Pothier (1835–1923).⁶ The Vatican Edition of the *Graduale Romanum*

on the Liturgy, *Music in Catholic Worship with The NPM Commentary*, ed. Virgil C. Funk (Washington, D.C.: Pastoral Press, 1982).

3. Paragraphs 116–17 of the Constitution on the Liturgy. See the English translation in *Documents on the Liturgy*, 24.

4. Solesmes publications can be obtained from its American agent: Paraclite Press, PO Box 1568, Hilltop Plaza, Route 6A, Orleans, MA 02653; telephone: (800) 451-5006. Vatican publications, however, can only be obtained from the Vatican bookstore, which requires payment in advance: Libreria Editrice Vaticana, 00120 Città del Vaticano.

5. An *editio typica*, or typical edition, is the standard authorized edition published by the Vatican to which all other editions by commercial publishers are to conform. See J. B. O'Connell, *The Celebration of Mass*, 4th ed. (Milwaukee: Bruce Publishing Co., 1964), 7–8; *Documents on the Liturgy*, 304–5; and *The Code of Canon Law: A Text and Commentary Commissioned by the Canon Law Society of America*, ed. James A. Coriden et al. (New York and Mahwah, N.J.: Paulist Press, 1985).

6. The Vatican Commission was actually quite controversial in its time. Because so many issues regarding the editing and performance of the chant were not yet settled, many who were not members of the Commission were quite critical of the editions that resulted. The most serious rivalry, however, emerged within the commission itself, between the chairman, Dom Joseph Pothier of Saint-Wandrille, and Dom André Mocquereau of Solesmes, who eventually felt compelled to withdraw from the Commission altogether. A history of this period from Solesmes' point of view is: Pierre Combe, *Histoire de la restauration du chant grégorien d'après des documents inédits: Solesmes et l'Édition Vaticane* (Abbaye de Solesmes, 1969). Contemporary essays favoring either Pothier or Mocquereau are conveniently listed in Ernesto Moneta Caglio, "Sacred Music," in *The Commentary on the Constitution and on the Instruction on the Sacred Liturgy*, ed. A. Bugnini and C. Braga, transl. Vincent P. Mallon (New York: Benziger

and *Antiphonale Romanum*⁷ served as the basis of all later official editions up to the time of Vatican II, especially the many publications of Solesmes, in which the controversial rhythmic signs developed by Dom André Mocquereau (1849–1930) were added to the neumatic notation. The most popular and best known of all these publications was of course the book known as *Paroissien romain* in French and *Liber Usualis* in Latin,⁸ also issued in English as *The Liber Usualis*.⁹ Yet significant parts of the medieval Gregorian repertory were never published in the Vatican Edition, notably the bulk of the music for Matins throughout the year¹⁰ and

Brothers, 1965), 244–67, see 260–61, n. 37. More recent studies include: Cuthbert Johnson, *Prosper Guéranger (1805–1875): A Liturgical Theologian: An Introduction to His Liturgical Writings and Work*, *Analecta Liturgica*, 9, Studia Anselmiana, 89 (Rome: Abbazia S. Paolo, 1984); Ralph William Franklin, *Nineteenth-Century Churches: The History of a New Catholicism in Württemberg, England, and France* (New York: Garland, 1987); and Katherine Bergeron, “Representation, Reproduction, and the Revival of Gregorian Chant at Solesmes” (Ph.D. dissertation, Cornell University, 1989).

7. *Graduale Sacrosanctae Romanae Ecclesiae de Tempore et de Sanctis Ss. D. N. Pii X. Pontificis Maximi Jussu Restitutum et Editum Cui Addita Sunt Festa Novissima* (Rome: Typis Vaticanis, 1908); *Antiphonale Sacrosanctae Romanae Ecclesiae pro Diurnis Horis Ss. D. N. Pii X. Pontificis Maximi Jussu Restitutum et Editum* (Rome: Typis Polyglottis Vaticanis, 1912). After the reform of the Roman Breviary was completed, a second edition of the Antiphonale appeared: *Antiphonale Sacrosanctae Romanae Ecclesiae pro Diurnis Horis a Pio Papa X Restitutum et Editum et Ss. D. N. Benedicti XV Auctoritate Recognitum et Vulgatum* (Rome: Typis Polyglottis Vaticanis, 1919).

8. *Paroissien romain, contenant la messe et l'office pour tous les dimanches et fêtes doubles: Chant grégorien* (Solesmes: Imprimerie Saint-Pierre, 1896) and *Liber Usualis Missae & Officii pro Dominicis et Festis Duplicibus, cum Cantu Gregoriano* (Solesmes: E Typographae Sancti Petri, 1896), French and Latin editions of the same book, were originally edited by Dom Mocquereau from (unspecified) medieval sources, and appeared in five further editions in 1903 and 1904. After the publication of the Vatican Edition the melodies were revised to conform to it, initially in separate volumes for the Mass and Office (one of them cited in the next note), but then recombined into a single volume, *Paroissien romain contenant la messe et l'office pour les dimanches et les fêtes, chant grégorien extrait de l'Édition Vaticane et signes rythmiques des Bénédictines de Solesmes* or *Liber Usualis Missae et Officii pro Dominicis et Festis I. vel II. Classis cum Cantu Gregoriano ex Editione Vaticana Adamussum Excerpto et Rhythmicis Signis in Subsidiū Cantorum a Solesmensibus Monachis Diligenter Ornato* (both Paris, Tournai, Rome: Desclée). There were many editions from 1913 until about 1963.

9. *The Liber Usualis with Introduction and Rubrics in English, Edited by the Benedictines of Solesmes* (Tournai: Desclée) appeared in many editions between 1934 and 1963. However, some editions of the Latin *Liber Usualis* before 1934, copublished by Desclée and the New York firm of J. Fischer & Bro., evidently included two inserts in English: an 8-page explanation of the notation, titled simply “Preface,” and a 16-page translation of the Latin rubrics throughout the volume, titled “Rubrics for the Laity.” An example of an edition containing these inserts is: *Liber Usualis Missae pro Dominicis et Festis Duplicibus cum Cantu Gregoriano ex Editione Vaticana Adamussum Excerpto et Rhythmicis Signis in Subsidiū Cantorum a Solesmensibus Monachis Diligenter Ornato*, 2d ed. (Rome, Tournai: Desclée; New York: J. Fischer & Bro., 1910).

10. In 1913, after the original Vatican Commission under Pothier was dissolved following the completion of the *Antiphonale*, Solesmes was charged with completing the Vatican Edition by publishing the rest of the medieval repertory. Over the decades much work was done on editing the music of Matins, but the bulk of it was never published. The complete Matins music for Christmas, Holy Week, the Office of the Dead, Pentecost, and Corpus Christi was published at various times, and thence incorporated into subsequent editions of the *Paroissien* and *Liber Usualis* and other publications. The remainder was never published in the Vatican Edition, though two unofficial publications of Matins music, edited by Dom Joseph Pothier (for the monastic rather than the Roman rite) were kept in print: *Processionale Monasticum ad Usū Congregationis Gallicae Ordinis Sancti Benedicti* (Solesmes: E Typographeo Sancti Petri, 1893), and *Liber Responsorialis pro Festis I. Classis et Communi Sanctorum Juxta Ritum Monasticum* (Solesmes: E Typographeo Sancti Petri, 1895). The invitatories from the *Liber Responsorialis* were also available separately as: *Psalmus Venite Exsultemus per Varios Tonos cum Invitatoris pro Officiis de Tempore et de Sanctis* (Paris, Tournai, Rome: Desclée, 1928). Another edition of music for monastic

the less important parts of the Processionale.¹¹ The publication of this material was apparently what the Council Fathers had in mind.

The Council's call for "a more critical edition . . . of those books already published" referred to the critical edition of the Graduale that Solesmes had recently begun.¹² The first volumes to appear came in for criticism on a number of issues,¹³ leading to a rethinking of the entire project.¹⁴ Nevertheless, a number of difficulties have conspired to ensure that no further volumes have appeared since the Council.

The desire expressed at the Council for "an edition . . . containing the simpler melodies for use in small churches" was hardly new. The fact that much of the Gregorian Mass repertory is beyond the capabilities of ordinary congregations (and even, it is said, of some of the choirs that performed at the Council itself!) had always been the biggest obstacle in all attempts to revive Gregorian chant in the modern Catholic liturgy. Even before the Vatican Edition had been completed, some members of the Commission were individually issuing unofficial collections in which the Gregorian texts were set to psalm tones or other simplified melodies.¹⁵ In the ensuing decades many other such collections appeared.¹⁶ Now that such efforts had an official mandate from the Council, however, the Vatican itself issued a "simple Kyriale" and a "simple

Matins was: Beatus Reiser, ed., *Laudes Festivae: Lectionarium et Cantarium pro Diversitate Temporum et Festerum* ([Vatican City:] Typis Polyglottis Vaticanis, 1932; 2d ed., 1940).

11. The most important processional chants, of course, were available in the various editions of the *Graduale Romanum*, the *Paroissien* and *Liber Usualis*, and in the *Rituale Romanum* (at least since the Editio Typica of 1925).

12. *Le Graduel romain: Edition critique par les moines de Solesmes*. Actually published were vol. 2: *Les Sources* (Solesmes: Abbaye de Saint-Pierre, 1957) and vol. 4: *Le Texte neumatique* in two parts (Solesmes: Abbaye de Saint-Pierre, [1960], 1962). Projected but never published were vol. 1: *Introduction générale*, vol. 3: *Le Texte littéraire*, and vol. 5: *Le Texte mélodique*, though the Vatican bookstore, Libreria Editrice Vaticana, was still advertising these volumes as forthcoming as late as 1978. See also Eugène Cardine, "L'édition critique du Graduel," *Revue grégorienne* 29 (1950): 202–8.

13. See the book review by Remberth Weakland in *Notes* 19 (1961): 62–64; Francis de Meeüs, "Pour l'édition critique du graduel romain," *Scriptorium* 14 (1960): 80–97; S. J. P. Van Dijk, "Sources of the Roman Gradual," *ibid.*, 98–100.

14. Jacques Froger, "The Critical Edition of the Roman Gradual by the Monks of Solesmes," *Journal of the Plainsong and Medieval Music Society* 1 (1978): 81–97.

15. See Amédée Gastoué, "Formulaire de récitatifs pour les graduels et chants ornés," *La Tribune de Saint-Gervais* 16 (1910): 63–67, 130–37, 196–209, 252–59, 280–84. His book *Récitatifs ou chant simples pour les graduels, traits, alleluias* (Paris: Bureau d'Édition de la «Schola Cantorum,» date not given) is advertised *ibid.*, 212, and 17 (1911): 42, and reviewed by F. Brun in *Revue du chant grégorien* 19 (1910): 31. A similar book by Giulio Bas, *Gradualia, Versus Alleluatici et Tractus in Cantu Simplici* (Düsseldorf: Schwann, date not given) is reviewed in *La Tribune de Saint-Gervais* 16 (1910): 95.

16. La Redaction, "Récitation mélodique des graduels," *Revue du chant grégorien* 24 (1920–21): 111–13, 145–46. J. Louis, *Le graduel psalmodié* (Chartres: Renier, date unknown) is reviewed by Yves Delaporte in *Revue grégorienne* 15 (1930): 197–99; there was also a later edition (Paris: Lethielleux, 1959). A supplement, titled "Graduals, Versicles of the Alleluia and Tracts in the Tones of the Simple or Solemn Psalmody," appeared on pages [1]-[111] of an abridged edition of the *Liber Usualis*, entitled *Liber Brevior with the Rhythmic Signs of Solesmes* (New York and Tournai: Desclée; Toledo, Ohio: Gregorian Institute of America, 1954).

Graduale”;¹⁷ in the latter book simple antiphons from the Office were substituted for the more elaborate chants of the traditional Mass repertory. Concern about the continuing erosion of interest in the chant prompted Pope Paul VI to issue a small booklet of easy and relatively familiar chants.¹⁸ It was sent to every bishop and the head of every religious order throughout the world, with a request that at least these melodies be promoted and taught to the faithful, and with a reminder that the Council itself had ordered that “steps should be taken enabling the faithful to say or to sing together in Latin those parts of the Ordinary of the Mass belonging to them.”¹⁹ Toward this end a recording of the chants in the booklet was released by Vatican Radio.²⁰

Most of the new chantbooks issued since the Council do not fall exactly into any of these three categories. They are neither strictly critical editions of the medieval repertory nor collections of the easiest melodies. Neither do they complete the old pre-Conciliar Vatican Edition, for in fact they were intended to replace it altogether. The main reason for this replacement is a liturgical one. In the years following the Council the liturgy underwent extensive reforms,²¹ amounting to much more than mere translation into the vernacular.²² In fact the Roman rite was

17. *Kyriale Simplex* ([Vatican City:] Typis Polyglottis Vaticanis, 1965). *Graduale Simplex* ([Vatican City:] Typis Polyglottis Vaticanis, 1967, 1968, 1975, 1988). English translations of the prefaces to these books are published in *Documents on the Liturgy*, 1338–39, 1340–42, 1348–50. An English version of *Graduale Simplex* was published as: *The Simple Gradual for Sundays and Holy Days*, ed. John Ainslie (London: Geoffrey Chapman, 1969, rev. ed. 1970), but the music is by modern composers. See also Jean Claire, “Note sur la musique du ‘Graduale Simplex’,” *Ephemerides liturgicae* 81 (1967): 479–81.

18. *Jubilate Deo: Cantus Gregoriani Faciliores quos Fideles Discant Oportet ad Mentem Constitutionis Concilii Vaticani II De Sacra Liturgia* ([Vatican City:] Typis Polyglottis Vaticanis, 1974, 2d ed. 1986). An English translation of the preface will be found in *Documents on the Liturgy*, 1329. A number of commercial publishers followed suit by issuing their own editions, for example: *Jubilate Deo: Easy Latin Gregorian Chants for the Faithful According to the Intent of the Constitution on the Sacred Liturgy, Second Vatican Council*, ed. Jan Kern, Richard J. Wojcik, et al. (Chicago: G.I.A. Publications, 1974). Solesmes and the Consociatio Internationalis Musicae Sacrae jointly published a slightly larger collection that includes most of the same material: *Liber Cantualis* (Solesmes: Abbaye Saint-Pierre, 1978). See also Ferdinand Portier, *Liber Cantualis Comitante Organo: Accompagnement du chant grégorien des pièces du Liber Cantualis* (Solesmes: Abbaye Saint-Pierre; n.p.: Editions Gras, 1981).

19. Constitution on the Sacred Liturgy, 54, see *Documents on the Liturgy*, 15.

20. *Jubilate Deo*, performed by the choir of the Pontificio Collegio Internazionale dei Benedettini di S. Anselmo di Roma, under the direction of Dom Wolf Notker Werner, recorded by Radio Vaticana, available from Libreria Editrice Vaticana on LP and cassette tape.

21. The most thorough history of the reform, written by one of the people most directly involved in it, is Annibale Bugnini, *The Reform of the Liturgy (1948–1975)* (Collegeville, Minn.: Liturgical Press, 1990). Memoirs of other major figures include: Bernard Botte, *From Silence to Participation: An Insider's View of Liturgical Renewal*, transl. John Sullivan (Washington, D.C.: Pastoral Press, 1988); Aimé-Georges Martimort, “La Constitution liturgique: De sa préparation à sa mise en application,” *La Maison-Dieu* 155–56 (1983) [two entire issues]; Martimort, “La Constitution sur la liturgie de Vatican II: Esquisse historique,” *Bulletin de littérature ecclésiastique* 75 (1984): 60–74.

22. The progress of the reform is chronicled in the periodical *Notitiae* 1– (1965–), published at first by the Consilium ad Exsequendam Constitutionem de Sacra Liturgia, subsequently by its successor, the Congregatio pro Cultu Divino, which also replaced the Congregatio Sacrorum Rituum set up in 1588 after the Council of Trent. The official documents outlining and explaining the reform of the liturgy are translated in *Documents on the Liturgy*. See also Emil J. Lengeling, “Liturgiereform 1948–1975: Zu

completely rewritten and reorganized, so that the Order of Mass, the structure of the Office, and the whole of the liturgical year are in many respects quite different from what they were before the Council.²³ It is this new liturgy, not the liturgy in use before the Council, that was translated into the vernacular and (with few exceptions) is now celebrated everywhere.²⁴ As a result, it is quite impossible to use the Vatican Edition or the old Solesmes books in celebrations of the new liturgical services, even in those relatively few churches and monasteries where interest in Gregorian chant has persisted,²⁵ simply because there are so many differences between the old services and the new. Thus the primary purpose of the new chantbooks is to present the chant melodies in a new arrangement that fits the new orders of service and the new liturgical year.

At the same time, this need to revise the chantbooks was seen as a welcome opportunity to make editorial and typographical improvements in the presentation of the medieval chant melodies. It is mainly for this latter reason that the new books deserve the attention of the community

einem aufschlussreichen Rechenschaftsbericht," *Theologische Revue* 80 (1984): 266–84; Armando Cuva, "I nuovi libri liturgici," *Salesianum* 46 (1984): 787–99, reprinted in *Notitiae* 21 (1985): 394–408, and in *Costituzione liturgica «Sacrosanctum Concilium»*: *Studi*, ed. Congregazione per il Culto Divino, Biblioteca «Ephemerides Liturgicae», «Subsidia» 38 (Rome: Edizioni Liturgiche, 1986), 603–17; and Bishops' Committee on the Liturgy, *Ritual Revision: A Status Report*, BCL Report 2 (Washington, D.C.: U. S. Catholic Conference, 1981).

23. There is, of course, a vast bibliography on the historical and theological rationale justifying these changes. Among the more important works in English are: Ernest Benjamin Koenker, *The Liturgical Renaissance in the Roman Catholic Church* (Chicago: University of Chicago Press, 1954); R. Kevin Seasoltz, *The New Liturgy: A Documentation, 1903–1965* (New York: Herder & Herder, 1966); Josef Andreas Jungmann, "Constitution on the Sacred Liturgy," in *Commentary on the Documents of Vatican II*, ed. Herbert Vorgrimler (New York: Herder & Herder, 1967), vol. 1, 1–87; Lancelot Sheppard, ed., *The New Liturgy* (London: Darton, Longman & Todd, 1970); Josef A. Jungmann, *The Mass: An Historical, Theological, and Pastoral Survey* (Collegeville, Minn.: Liturgical Press, 1976); Cipriano Vagaggini, *Theological Dimensions of the Liturgy*, translated by L. J. Doyle and W. A. Jurgens (Collegeville, Minn.: Liturgical Press, 1976); Adrian Nocent, *The Liturgical Year*, 4 vols., transl. Matthew J. O'Connell (Collegeville, Minn.: Liturgical Press, 1977); R. Kevin Seasoltz, *New Liturgy, New Laws* (Collegeville, Minn.: Liturgical Press, 1980); A. G. Martimort, ed., *The Church at Prayer*, rev. ed., 4 vols., transl. Matthew J. O'Connell (Collegeville, Minn.: Liturgical Press, 1986–88); Edward J. Kilmartin, *Christian Liturgy: Theology and Practice*, 1: *Systematic Theology and Liturgy* (Kansas City: Sheed and Ward, 1988); Aidan Kavanagh, "Liturgy (*Sacrosanctum Concilium*)," in *Modern Catholicism: Vatican II and After*, ed. Adrian Hastings (London: Society for Promoting Christian Knowledge; New York: Oxford University Press, 1991), 68–73.

24. An indulgent or permission to celebrate Mass according to the last pre-Conciliar edition of the *Missale Romanum* (1962), under very limited circumstances, and only with the agreement of the local bishop, was granted by the Congregatio pro Cultu Divino in its letter *Quatuor abhinc annos* of 3 October 1984; an English translation is published in *Origins: NC Documentary Service* 14 (1984–85): 290. See also "Tridentine Mass Permission Criticized," *ibid.*, 334–35. More recently, in the Apostolic Letter *Ecclesia Dei* of 2 July 1988, the Pope requested bishops to make "wide and generous application of the directives" in the 1984 letter; see the translation in *Origins* 18 (1988–89): 149, 151–52.

25. A directory of churches in the United States where Latin liturgies are regularly or sporadically celebrated is published from time to time by the Latin Liturgy Association and updated in its Newsletter. Subscriptions can be obtained from the Secretary, John M. Spangler, at P.O. Box 575, Versailles, KY 40383–0575. On the present state of musical life in Benedictine monasteries throughout the world, see note 56 below.

of chant specialists and musicologists.²⁶ In fact, almost all the changes and improvements that were made (except those dictated by liturgical considerations) grew out of the ideas of the late Dom Eugène Cardine (1905–1988), who exercised a wide-ranging influence on European chant scholarship during his long teaching career at the Pontifical Institute of Sacred Music in Rome.²⁷ Cardine's understanding of the medieval neumes, based on a lifetime of painstaking investigation and comparison, is presented in the two textbooks he wrote for his courses, the most important of which is his *Sémiologie grégorienne*.²⁸

NEW CHANTBOOKS FOR THE MASS

The new *Missale Romanum* was promulgated by Pope Paul VI in 1969.²⁹ For the Order of Mass itself, this book contained a number of priestly prayers and other texts that needed to be provided with new music, either because they had not been part of the old rite, or because they had formerly been recited quietly rather than sung out loud. The music was supplied mostly by adapting the traditional prayer tones that had always been used for the orations of the Mass. After some interim

26. See also Natale Ghiglione, "Graduale Romanum, Graduel neumé, Graduale Simplex, Graduale Triplex, Psalterium Monasticum," *Rivista internazionale di musica sacra* 4 (1983): 220–23.

27. Cardine's publications, and dissertations he directed, are listed in *Ut Mens Concordet Voci: Festschrift Eugène Cardine zum 75. Geburtstag*, ed. Johannes Berchmans Göschl (St. Ottilien: EOS Verlag, 1980), 488–94. His self-described "testament," dated 1984, was published posthumously as "Les limites de la sémiologie en chant grégorien," *Études grégoriennes* 23 (1989): 5–10. See also: Jesús María Muneta, "La semiología, fuente de interpretación del canto gregoriano," *Tesoro sacro musical* 57 (1974): 44–46; Nino Albarosa, "The Pontificio Istituto di Musica Sacra in Rome and the Semiological School of Eugène Cardine," *Journal of the Plainsong and Medieval Music Society* 6 (1983): 26–33; Associazione Amici della Musica di Arezzo, *L'interpretazione del canto gregoriano oggi: Atti del Convegno Internazionale di Canto Gregoriano, Arezzo, 26–27 agosto 1983*, ed. Domenico Cieri (Rome: Pro Musica Studium, 1984); Johannes Berchmans Göschl, "Der gegenwärtige Stand der semiologischen Forschung," *Beiträge zur Gregorianik* 1 (1985): 43–102; and Jean Claire, "Dom Eugène Cardine (1905–1988)," *Études grégoriennes* 23 (1989): 11–26.

28. For the first year, Cardine used the *Liber Usualis* and a textbook he had written, first published under the title *Primo anno di canto gregoriano* (Rome: Pontificio Istituto di Musica Sacra, 1970). The French text, in the author's native tongue, appeared subsequently as *Première Année de chant grégorien* (Rome: Institut Pontifical de Musique Sacrée, 1975). It has been translated into English by his student William Tortolano and published under the title *Beginning Studies in Gregorian Chant* (Chicago: G.I.A. Publications, 1988). The textbook for the second year appeared first in Italian as *Semiologia gregoriana* (Rome: Pontificio Istituto di Musica Sacra, 1968). Shortly thereafter it was published in French as *Sémiologie grégorienne*, *Études grégoriennes*, 11 (Solesmes: Abbaye Saint-Pierre 1970). A Japanese translation appeared in 1979 according to *Ut Mens Concordet Voci*, 488. The English translation by Robert M. Fowells (misprinted "Fowels"!), is entitled *Gregorian Semiology* (Solesmes: Abbaye Saint-Pierre, 1982). It contains some revisions and additions, most notably the table of Messine neumes on pp. 14–15, and thus appears to be the last and best recension of the work.

29. The first edition actually appeared the following year: *Missale Romanum ex Decreto Sacrosancti Oecumenici Concilii Vaticani II Instauratum Auctoritate Pauli Pp. VI Promulgatum*, Editio Typica ([Vatican City: Typis Polyglottis Vaticanis, 1970, repr. 1971]; Editio Typica Altera (1975). See *Documents on the Liturgy*, 457–551.

publications,³⁰ this material finally stabilized in the book *Ordo Missae in Cantu*.³¹

Of course the new Missal also contains the texts of many proper "chants," though often these are different from the corresponding texts of the Gregorian repertory. The case is somewhat understated in the Pope's Apostolic Constitution, published in the front of the new missal, which says, "The text of the *Graduale Romanum* has not been changed as far as the music is concerned. In the interest of their being more readily understood, however, the responsorial psalm (which St. Augustine and St. Leo the Great often mention) as well as the entrance and communion antiphons have been revised for use in Masses that are not sung."³² In fact the responsorial psalms, which replace the Gregorian graduals, are not found in the new Missal itself, but in the new three-volume Lectionary, along with the epistle and gospel readings, the alleluias, and the *versus ante evangelium*, which replace the tracts.³³ The introits and communions, which are found in the Missal proper, have had their psalm verses excised, which is what was meant by the statement that "in the interest of their being more readily understood [they have been] revised for use in Masses that are not sung." In most cases, offertory texts are not given at all. In spite of all this, it is still permitted to replace the text in the new Missal or lectionary with the traditional

30. Some of these had originally been published in *Cantus Qui in Missali Romano Desiderantur iuxta Instructionem ad Executionem Constitutionis De Sacra Liturgia Recte Ordinandam et iuxta Ritum Concelebrationis* ([Vatican City:] Typis Polyglottis Vaticanis, 1965), partially reprinted in the U.S. in Walter D. Miller, *Revised Ceremonial of the Mass* (Paterson, N. J.: St. Anthony Guild Press, 1965), 287–92. Others first appeared in *De Oratone Communi seu Fidelium* (Vatican City: Libreria Editrice Vaticana, 1966), 170–72, and *Ritus Servandus in Concelebratione Missae et Ritus Communionis sub Utraque Specie* ([Vatican City:] Typis Polyglottis Vaticanis, 1965), the latter replaced by *Preces Eucharisticae pro Concelebratione* ([Vatican City:] Typis Polyglottis Vaticanis, 1972). See also *Documents on the Liturgy*, 553–64. On the creation of some of these new melodic adaptations see: Michel Robert, "Les chants du célébrant," *Revue grégorienne* 41 (1963): 113–26; Robert, "Le canon devrait-il être chanté?" *Revue grégorienne* 42 (1964): 84–90; and Jean Claire, "Deux mélodies pour le chant du canon," *ibid.*, 91–101. The large number of new prefaces were first published with the notation of the traditional preface tone in *Praefationes in Cantu*, *Missale Romanum Auctoritate Pauli Pp. VI Promulgatum* (Solesmes: [Abbaye Saint-Pierre, 1972]).

31. *Ordo Missae in Cantu*, *Missale Romanum Auctoritate Pauli Pp. VI Promulgatum* (Solesmes: [Abbaye Saint-Pierre,] 1975). See also *Liber Concelebrantium: Sanctus et Preces Eucharisticae in Cantu* (Solesmes: Abbaye Saint-Pierre, 1977).

32. *Documents on the Liturgy*, 460.

33. *Lectionarium*, Editio Typica, 3 vols., *Missale Romanum ex Decreto Sacrosancti Oecumenici Concilii Vatican II Instauratum Auctoritate Pauli Pp. VI Promulgatum* ([Vatican City:] Typis Polyglottis Vaticanis, 1970, 1971, 1972). The prefaces and other documentation are translated in *Documents on the Liturgy*, 565–92. This typical edition has now been superseded by *Ordo Lectionum Missae*, Editio Typica Altera (Vatican City: Typis Polyglottis Vaticanis, 1981). The most significant difference between the new Lectionary and the pre-Conciliar rite is that, whereas formerly the same series of readings was used every year, there is now a three-year cycle for Sundays and a two-year cycle for weekdays, so that a wider selection of passages from the Bible will be heard by the people. A popularizing explanation that I once wrote was published with the journalistic title "The Lectionary: What It Is, What It Does," *Ligourian*, January 1979: 51–54; reprinted in *Aids in Ministry* 7/3 (Fall 1979) 18–19, 31.

Gregorian chant as found in the current edition of the *Graduale Romanum* if the Mass is celebrated with Gregorian chant.³⁴

In 1973, to make it possible to perform Gregorian chant in the new Mass rite, the Vatican published *Ordo Cantus Missae*,³⁵ in which many chants of the pre-Conciliar *Graduale* are listed in a new arrangement, reassigned to appropriate places in the new orders of service and the new liturgical year.³⁶ Some, but not all, of the modern compositions by Solesmes monks were excised,³⁷ and a few authentic medieval pieces that were not in the Vatican Edition have been reintroduced.³⁸ On the other hand, the performance practice for many of the chants has been modified. For both the antiphonal chants (the introits and the communions) and the responsorial chants (the graduals, alleluias, and offertories) the performance has been simplified to a mere alternation, between the verses sung entirely by the cantors and the refrain sung by the choir (or

34. See *Documents on the Liturgy*, 475, 478, 481, 484.

35. *Ordo Cantus Missae*, Editio Typica ([Vatican City:] Typis Polyglottis Vaticanis, 1973), Editio Typica Altera (1988). An English translation of the preface is given in *Documents on the Liturgy* 1344–47. See also: Jean Claire, "L'«Ordo Cantus Missae»,” *Notitiae* 8 (1972): 221–26; Mary Berry, "Ordo cantus missae,” *The New Grove Dictionary of Music and Musicians*, vol. 13, 701–2.

36. In particular, it should be noted that on some Sundays there are two or three communions, designated A, B, and C, corresponding to the three-year cycle of readings. This system is intended to preserve the historical relationship between many communion texts and the Gospel readings from which they are derived. More rarely, when there is a textual relationship between another chant and a Bible reading, alternatives will be given for it too.

37. The preface is not entirely clear about this: "The elimination, particularly in the case of saints' feasts, of passages that are late, neo-Gregorian imitations means that only authentically Gregorian chants remain. Nevertheless it remains permissible, for those who wish, to keep and sing neo-Gregorian melodies. None has been completely eliminated from the *Graduale Romanum*; in fact for several of received usage no substitution has been made (for example, chants for the solemnities of the Sacred Heart, Christ the King, the Immaculate Conception). On the other hand, melodies from the authentic corpus and, where possible, connected with the same text, have replaced neo-Gregorian melodies." See *Documents on the Liturgy*, 1344. While it was prudent to permit continued use of the "neo-Gregorian" melodies for those few choirs that are accustomed to them, the rest of us would have been better served by clear identification of all the non-medieval pieces. Even on the three feasts mentioned, not all the chants are of modern origin; it would be better to list completely, or otherwise identify, all the chants in the book that date from recent centuries. For a step in this direction, see note 50 below. Some of the modern compositions and contrafacts in the Vatican Edition are discussed in: Joseph Pothier, "«Alleluia & Discite a me» de la messe du Sacré Coeur,” *Revue du chant grégorien* 6 (1897): 157–61; Alfred Dabin, "L'Office de la Bienheureuse Jeanne d'Arc,” *La Tribune de Saint-Gervais* 21 (1919–20): 89–93, 113–16, cf. *La Tribune de Saint-Gervais* 16 (1910): 107–8, 118–19, 128; Pothier, "Introit «Dabo vobis Pastores» sur le chant de l'Introit «Rorate caeli desuper»,” *Revue du chant grégorien* 20 (1911–12) 101–7; Amédée Gastoué, "«L'Alleluia & Quasi rosa» en l'honneur de Sainte Thérèse de l'Enfant-Jésus,” *Revue du chant grégorien* 30 (1926): 45–47; G. Gontard, "La prière grégorienne: La fête de Notre-Seigneur Jésus-Christ roi,” *Revue du chant grégorien* 31 (1927): 144–50; Gontard, "La fête du Sacré-Coeur: Sa dernière évolution liturgique,” *Revue du chant grégorien* 33 (1929): 85–88; Joseph Gajard, "La messe du Christ-Roi,” *Revue grégorienne* 25 (1946): 168–76; Gajard, "La nouvelle messe de l'Assomption,” *Revue grégorienne* 30 (1951): 121–40; and Jean Claire, "Notre Dame de Lourdes,” *Revue grégorienne* 36 (1957): 190–205.

38. Paul Ludwig, "Les sources des chants réintroduits dans l'«Ordo Cantus Missae»,” *Notitiae* 10 (1974): 92–94. The 1988 edition of *Ordo Cantus Missae* also identifies the sources of these chants, see p. 243. See also Dominique M. Fournier, "Sources scripturaires et provenance liturgique des pièces de chant du Graduel de Paul VI,” *Études grégoriennes* 21 (1986): 97–114, 22 (1988): 109–75, and 23 (1989): 27–69.

congregation). Formerly the alternation between soloist and choir was more complicated, in both the antiphonal and the responsorial chants.³⁹ Similarly, *Ordo Cantus Missae* follows the new Missal in changing the shape of the Kyrie, directing that the phrases “Kyrie eleison” and “Christe eleison” be sung only twice, except where the musical setting requires the traditional three times each. This too may serve to make congregational participation easier, and it brings the Kyrie closer in form to the litanies from which it presumably developed.⁴⁰

The *Ordo Cantus Missae* was expanded into a complete book at Solesmes and published as the new *Graduale Romanum* in 1974.⁴¹ For the most part the melodies are simply reprinted from earlier editions of the Editio Vaticana with very few changes. The two most common changes seem to be (1) the more frequent use of slurs,⁴² and (2) the regularization of differentiae in the introit psalm tones.⁴³ A number of subsidiary pub-

39. The old rules were given in a section of Joseph Pothier's preface to the Vatican *Graduale* of 1908, translated as “Rubrics for the Chant of the Mass,” in every edition of *The Liber Usualis*, xv–xvi. There has been too little scholarly discussion of the historical basis for these rubrics, but see Pierre Thomas, “Le chant et les chœurs dans les monastères bénédictins antérieurs au XV^e siècle,” in *Mélanges bénédictins publiés à l'occasion du XIV^e centenaire de la mort de Saint Benoît par les moines de l'Abbaye de Saint-Jérôme de Rome* (S. Wandrille and Paris: Editions de Fontenelle, 1947), 405–47.

40. For the history see Peter Jeffery, “Litany,” *Dictionary of the Middle Ages*, vol. 7 (New York: Charles Scribner's Sons, 1986), 588–94.

41. *Graduale Sacrosanctae Romanae Ecclesiae de Tempore et de Sanctis, Primum Sancti Pii X Iussu Restitutum & Editum, Pauli VI Pontificis Maximi Cura Nunc Recognitum, ad Exemplar 'Ordinis Cantus Missae' Dispositum* (Solesmes: Abbaye Saint-Pierre, 1974 and subsequent reprints). See also Eugène Cardine, “«Graduale Sacrosanctae Romanae Ecclesiae»,” *Notitiae* 10 (1974): 404–7, and the book review by Helmut Hucke in *Die Musikforschung* 30 (1977): 363–64. The following multi-volume study of the Gregorian Mass music, by Ferdinand Haberl, is based on this edition and is thus in effect a commentary on it: *Das Kyriale Romanum: Liturgische und musikalische Aspekte*, Schriftenreihe des Allgemeinen Cäcilien-Verbandes für die Länder der deutschen Sprache, 10 (Bonn: Sekretariat des ACV, 1975); *Das Graduale Romanum: Liturgische und musikalische Aspekte*, 1: *Die antiphonalen Gesänge, Introitus und Communio*, Schriftenreihe des Allgemeinen Cäcilien-Verbandes für die Länder der deutschen Sprache, 11 (Bonn: Sekretariat des ACV, 1976); *Der responsoriale Gesang des gregorianischen Graduale* (Rome: Pontificio Istituto di Musica Sacra; [Vatican City:] Tipografia Poliglotta Vaticana, 1979); *Das gregorianische Alleluia der heiligen Messe*, Schriftenreihe des Allgemeinen Cäcilien-Verbandes für die Länder der deutschen Sprache, 14 (Regensburg: [Sekretariat des ACV?]; [Vatican City:] Tipografia Poliglotta Vaticana, 1983).

42. Though there is no explanation of the slurs in the book, they seem to have been added for two reasons. Some have been inserted to indicate places where the medieval manuscripts indicate a syneresis—that is, the same vowel at the end of one word and the beginning of the next is treated as a single syllable. The Vatican Edition, on the other hand, split the melisma or added notes to keep the two syllables separate. For an example compare the medieval neumes of “Esto mihi” with the modern printed notation on pp. 275, 301 (this comparison is most easily made by consulting the same pages in *Graduale Triplex*, see note 49 below). Most of the slurs, however, are intended to cancel out barlines that the Solesmes monks judge to have been erroneously inserted in the Vatican Edition. See for instance the gradual, alleluia, and offertory on pp. 320–22. Slurs were already being used for this purpose (though much more sparingly) in the old Solesmes editions, for instance at the words “terrae: iustitia” in the introit *Suscipimus* (see p. 315 of *Graduel neumé*, cited below, note 51). Compare Dom Cardine's comment, “The Vatican [Edition] bar lines are generally correct, except for some quarter bar lines which should be changed or even removed” in *Beginning Studies in Gregorian Chant*, 8.

43. In some modes, the old Vatican Edition directed that the differentiae, or “saeculorum amen” endings, of the psalm tones were to be sung in full only after the *Gloria patri* and not after the psalm verse itself. See for example, the very first introit, *Ad te levavi* for the First Sunday of Advent. The new *Graduale* of 1974 has normalized all these cases so that the entire differentia is sung after every verse (compare the same introit, p. 15); this practice seems to be more faithful to the early medieval practice.

lications have been based on the 1974 *Graduale*, including an edition with organ accompaniments.⁴⁴ The section containing the chants for the Ordinary of the Mass has also been published separately, under the title *Kyriale*.⁴⁵ It includes essentially the same Ordinary repertory as the last pre-Conciliar editions of the *Graduale* and *The Liber Usualis*, though a few pieces occur in a different order.⁴⁶ However the melodies of the “*Ite missa est*” and “*Benedicamus Domino*,” which are generally melismas excerpted from various Kyrie melodies, have nearly all been removed, doubtless because they are absent from the new Missal.⁴⁷

The Masses for Sundays and the most important feasts have been excerpted in *Missel grégorien*, and its English counterpart *The Gregorian Missal*.⁴⁸ Intended for congregational use, these books are regarded as partly replacing the *Paroissien* and *Liber Usualis*, and they include vernacular translations of the chant texts (for informational purposes, not for singing). The book of greatest interest to scholars is the *Graduale Triplex*,⁴⁹ a reprint of the 1974 *Graduale* with the neumes of St. Gall manuscripts and Laon MS 239 added below and above the printed notation.⁵⁰ It is thus a successor to Dom Cardine’s *Graduel neumé*, in which he added neumes from St. Gall manuscripts to a copy of the 1908 Solesmes edition of the Vatican *Graduale*.⁵¹ Cardine’s pioneering work has

44. Ferdinand Portier, *Graduale Romanum Comitante Organo*, 3 vols. (Solesmes: Abbaye Saint-Pierre, 1984, 1985, 1986).

45. *Kyriale* (Solesmes: Abbaye Saint-Pierre, 1985).

46. For instance, the Kyrie that used to be printed as number X in the “*ad libitum*” section, actually an early form of the Kyrie *Orbis factor*, is now printed together with the more familiar *Orbis factor* in Mass XI. Similarly Kyrie ‘*ad libitum*’ XI is now printed with a later form of the melody in Mass XVII. On the dates and interrelationships among the Kyrie melodies, see Michel Huglo, “*Origine et Diffusion des Kyrie*,” *Revue grégorienne* 37 (1958): 85–87 and fold-out following 96; and Georges Benoit-Castelli, “*Bibliographie et discographie des Kyrie*,” *ibid.*, 144–50.

47. See “*De Formulis Melodiis Musicis Ditandis in Editionibus Vulgaribus Missalis Romani*,” *Notitiae* 11 (1975): 129–32.

48. *Missel grégorien des dimanches, noté en chant grégorien* (Solesmes: Abbaye Saint-Pierre, 1985); *The Gregorian Missal for Sundays, Notated in Gregorian Chant by the Monks of Solesmes* (Solesmes: Abbaye de Saint-Pierre, 1990). See my forthcoming review in *Worship*.

49. *Graduale Triplex seu Graduale Romanum Pauli Pp. VI Cura Recognitum & Rhythmicis Signis a Solesmensibus Monachis Ormatum, Neumis Laudunensibus (Cod. 239) et Sangallensibus (Codicum San Gallensis 359 et Einsiedlensis 121) Nunc Auctum*, the medieval neumes ed. Marie-Claire Billecoq and Rupert Fischer (Solesmes: Abbaye Saint-Pierre, 1979).

50. This book provides some assistance in weeding out the non-medieval pieces, since (of course) these chants could not be provided with neumes from the St. Gall or Laon manuscripts. Further information is given at the beginning of the index, p. 893: “*For the chants of the Mass, a handwriten cross indicates more recent chants lacking neumes. Moreover, the alleluia verses which seem authentic, and will be found in the critical edition of the Graduale, are marked with an asterisk.*” Even this explanation is less than adequate, however. Some of the “*more recent chants*” existed in the Middle Ages, such as the *Alleluia* ✠ *Dulce lignum*, p. 598; they are not distinguished from the outright modern compositions and contrafacts, such as the two alleluias for St. Joseph on pp. 558–59. On the other hand, the alleluias that have neither a cross nor an asterisk are still medieval pieces; it is not clear on what basis they have been judged not to be “*authentic*” and excluded from the yet-to-be-published critical edition.

51. *Graduel neumé*, ed. Eugène Cardine (Solesmes, [1966, 1975]). This is a facsimile edition of a copy of *Graduale Sacrosanctae Romanae Ecclesiae de Tempore et de Sanctis Ss. D. N. Pii X. Pontificis Maximi Jussu Restitutum et Editum, ad Exemplar Editionis Typicae Concinnatum et Rhythmicis Signis a Solesmensibus Monachis*

inspired other neumated editions: Karl Ott's *Offertoriale* has been reprinted with the neumes of Laon 239 and Einsiedeln MS 121,⁵² and Dom Joseph Pothier's *Processionale Monasticum* with neumes from the Hartker antiphoner.⁵³ The old Solesmes anthology *Cantus Selecti*, which contained a number of sequences and other interesting material from outside the central Gregorian repertory, has been reprinted without added neumes.⁵⁴

NEW CHANTBOOKS FOR THE DIVINE OFFICE

The new Office of the Roman Rite was promulgated in 1970 with the title *Liturgia Horarum* (Liturgy of the Hours), replacing the *Breviarium Romanum* in use before the Council.⁵⁵ However the Roman Office is used mainly in secular or non-monastic churches. Many religious orders, particularly those of medieval origin, have their own traditional rites for the Office, and have thus been responsible for undertaking their own reforms. Some of these orders, like the Dominicans, chose simply to adopt the new Roman Office outright rather than attempt to revise their own tradition. In the highly decentralized Benedictine order, however, each monastery must decide for itself how to reform its own liturgical Office. Not surprisingly, therefore, a broad spectrum of attitudes and practices has emerged with regard to the continued use of Latin Gregorian chant.⁵⁶ To assist monasteries in reforming their liturgies, the Secre-

Diligenter Ornatum (Rome, Tournai: Desclée, 1908), in which Cardine added the staffless St. Gall neumes by hand. In 1990 Solesmes announced the publication of Dominique Fournier, *Sémiologie esthétique du chant grégorien d'après le Graduel neumé de Dom Cardine* (Solesmes: Abbaye Saint-Pierre), but at press time it was not yet obtainable in the United States.

52. The original edition, *Offertoriale sive Versus Offertorium: Cantus Gregoriani*, ed. Carolus Ott (Paris, Tournai, Rome: Desclée, 1935), was first reprinted with the title *Offertoires neumés avec leurs versets d'après les manuscrits Laon 239 & Einsiedeln 121*, ed. Rupert Fischer (Solesmes: Abbaye Saint-Pierre, 1978), then further revised and reprinted as *Offertoriale Triplex cum Versiculis*, ed. Rupert Fischer (Solesmes: Abbaye Saint-Pierre, 1985).

53. *Processionale Monasticum* (Solesmes: Abbaye Saint-Pierre, 1983). For the original edition, see note 10 above. The Hartker antiphoner, St. Gall MSS 390–391, was published in facsimile in *Paléographie musicale*, 2d series, vol. 1: *Antiphonale de B. Hartker*, [ed. André Mocquereau] (Solesmes: Imprimerie Saint-Pierre, 1900).

54. It was originally published with the title *Cantus Selecti ad Benedictionem Sanctissimi Sacramenti ex Libris Vaticanis et Solesmensibus Excerpti* (Paris, Tournai, Rome: Desclée, 1949). The reprint, entitled simply *Cantus Selecti ex Libris Vaticanis et Solesmensibus Excerpti* (Solesmes: [Abbaye Saint-Pierre], 1989), includes almost all the music but omits the detailed instructions for the Benediction service (formerly on pp. v–xiii, no longer in agreement with current liturgical regulations), and the very useful list of sources (formerly on pp. 280–91).

55. *Liturgia Horarum iuxta Ritus Romanum*, Editio Typica, Officium Divinum ex Decreto Sacrosancti Oecumenici Concilii Vaticani II Instauratum Auctoritate Pauli Pp. VI Promulgatum, 4 vols. ([Vatican City:] Typis Polyglottis Vaticanis, 1971–72); Editio Typica Altera (1986–88). English translations of the prefaces and other documentation will be found in *Documents on the Liturgy*, 1085–1145.

56. See the following books by David Nicholson: *Liturgical Music in Benedictine Monasticism: A Post-Vatican II Survey*, 1: *The Monasteries of Monks* (St. Benedict, Oregon: Mount Angel Abbey, 1986), and 2: *The Monasteries of Nuns* (1987); *Liturgical Music in Cistercian Monasticism*, 3: *The Monasteries of Monks and Nuns of the Order of Cistercians and the Order of Cistercians of the Strict Observance* (1988); and *Liturgical Music in Anglican Benedictine Monasticism* (1990).

tariat of the Abbot Primate of the Order of St. Benedict published *The-saurus Liturgiae Horarum Monasticae*, an anthology of materials and suggestions upon which each monastery may draw.⁵⁷ Some have managed to retain all or part of the traditional Benedictine Office, and for that reason the old *Antiphonale Monasticum* has been reprinted.⁵⁸ The special edition for the Solesmes congregation, however, has not been reprinted in full, except for a small book of excerpts, containing chants for monastic saints.⁵⁹

The *Ordo Cantus Officii* for the Roman Office did not appear until 1983.⁶⁰ The completely different arrangement of the psalms has necessitated much rearrangement of the antiphons,⁶¹ and the drastic reduction in the number of readings means that only a small number of great responsories are called for. The new *Antiphonale Romanum* is still in preparation, but parts of it have already appeared. It has been decided to issue the new edition of Office chants in two volumes, entitled *Liber Antiphonarius* and *Liber Hymnarius*. For volume 1, containing the antiphons of the day hours, there will be two editions, one for the Roman Office and the other for the Monastic. Though there is as yet no sign of the Roman edition of volume 1, a number of publications exist that can be regarded as preparing the way for the Monastic edition of this volume. A monastic psalter that can be used with either the traditional Benedictine Office or the alternate schemata of the new *The-saurus* was published in 1981; it contains the weekly cursus of psalms with the melodies of the ferial antiphons.⁶² A Latin-French edition was

57. Secretariatus Abbatis Primatis OSB, *The-saurus Liturgiae Horarum Monasticae* (Rome: Tipografica "Leberit," 1977). See also *Documents on the Liturgy*, 1149–50. Portions of this book have been published in English as *Directory for the Celebration of the Work of God: Guidelines for the Monastic Liturgy of the Hours Approved for the Benedictine Confederation*, ed. Anne Field (Riverdale, Maryland: Exordium Books, 1981). I am indebted to Dunstan Moore of St. John's Abbey, Collegeville, for information about the English edition.

58. *Antiphonale Monasticum pro Diurnis Horis juxta Vota Rr. Dd. Abbatum Congregationum Confoederatarum Ordinis Sancti Benedicti a Solesmensibus Monachis Restitutum* (Paris, Tournai, Rome: Desclée, 1934, reprint n.d.).

59. *Antiphonale Monasticum pro Diurnis Horis juxta Vota Rr. Dd. Abbatum Congregationum Confoederatarum Ordinis Sancti Benedicti a Solesmensibus Monachis Restitutum: Editio Calendario Accommodata Congregationis Sancti Petri de Solesmis* (Paris, Tournai, Rome: Desclée, 1935, 1939). The booklet of excerpts is entitled *Excerpta ex Antiphonali Solesmensi pro Diurnis Horis* (Solesmes: Abbaye Saint-Pierre, n.d.). Instructions for adapting the old Solesmes antiphonale to the current liturgical usage, along with some additional texts but no music, were published in *Documenta pro Congregatione Solesmensi ad Antiphonale et Breviarium Accommodandum* (Solesmes: [Abbaye Saint-Pierre], 1984).

60. *Ordo Cantus Officii* was published in *Notitiae* 20 (1983) 244–47, 359–528.

61. It should be pointed out that the Vatican Edition of the *Antiphonale* did not follow the medieval arrangement of the psalms either, but a different one promulgated by Pope Pius X in 1911. Thus there is no modern edition of the Gregorian chant repertory for the non-Monastic Office that closely approximates the medieval usage, except for facsimile editions of medieval manuscripts.

62. *Psalterium Monasticum cum Cantibus Novi et Veteris Testamenti iuxta Regulam S. P. N. Benedicti & Alia Schemata Liturgiae Horarum Monasticae cum Cantu Gregoriano* (Solesmes: Abbaye de Saint-Pierre, 1981). The litanies at the end of this book were supplied with melodies in *Litaniae in Cantu pro Laudibus Matutinis et Vesperis* (Solesmes: Abbaye Saint-Pierre, n.d.). But these are simply adaptations of a prayer tone, even though medieval melodies survive for some of these texts.

published the following year, but only the Latin texts are printed below notation for singing; the French translations are simply for informational purposes.⁶³ Antiphons that were not in the old *Antiphonale Monasticum* are included, though we are assured these are all authentic medieval pieces.⁶⁴ Even the melodies that were published previously have been revised, and a number of new notational symbols introduced. But there is no explanation of this new notation in the book—for that we must turn to the most important of the new chant publications, the *Liber Hymnarius*.

For this second volume of the *Antiphonale* there is only one edition, equally usable for the Roman or Monastic Office. Though entitled *Liber Hymnarius*, it also contains the remaining great responsories and invitatories for Matins, in addition to the strophic Office hymns.⁶⁵ The texts of the hymns are not the humanistic bowdlerizations authorized by Pope Urban VIII in 1632, which were still used in the Vatican Edition, though not in the *Antiphonale Monasticum*.⁶⁶ Instead, the Council authorized a return to the original medieval texts.⁶⁷ The restored texts were first published in 1968,⁶⁸ preparatory to the new *Liturgia Horarum*, which had then not yet appeared. That edition has now been superseded by a newer one.⁶⁹ But the real innovation of *Liber Hymnarius* is its new notational typography and the new performance practice it is intended to support. These are explained in the preface (pp. xi–xvi), which is published only in Latin, though translations into other languages have recently appeared elsewhere.⁷⁰ The annotated translation given here,

63. *Psautier monastique latin-français selon la règle de Saint Benoît & les autres schémas approuvés, noté en chant grégorien* (Solesmes: Abbaye Saint-Pierre, 1982).

64. "All the melodies of this book come from the Gregorian tradition and are restored according to the rules of modern musical scholarship. Indeed the antiphons provided in the *Thesaurus* that are alien to that [Gregorian] tradition have been replaced by others with similar meaning. In fact the same method was used that is being followed in preparing the future *Antiphonale Romanum*, to which we refer the reader who desires a more ample explanation of this matter." *Psalterium Monasticum*, viii. *Psautier monastique*, viii.

65. *Liber Hymnarius cum Invitatoriis & Aliquibus Responsoriis*, *Antiphonale Romanum secundum Liturgiam Horarum Ordinemque Cantus Officii Dispositum a Solesmensibus Monachis Praeparatum*, Tomus Alter (Solesmes: Abbaye Saint-Pierre, 1983). See my review in *Worship* 59 (1985): 462–65; Hervé de Broc, "Liber Hymnarius," *Lettre aux Amis de Solesmes* 9 (1983), no. 3 (juillet–septembre): 21–24.

66. Yves Delaporte, "Un mot à propos de l'hymnaire: La Correction d'Urban VIII et le chant liturgique," *La Tribune de Saint-Gervais* 10 (1904): 264–71; Delaporte, "Les hymnes du Bréviaire Romain de Pie V à Urban VIII (1568–1632): Une réforme de l'Hymnaire au début du XVII^e siècle," *Rassegna gregoriana* 7 (1908): 231–50; Aemilius Springhetti, "Urbanus VIII P.M.: Poeta Latinus et Hymnorum Breviarium Emendator," *Archivum Historiae Pontificiae* 6 (1968): 163–90.

67. Constitution on the Sacred Liturgy, n. 93; see *Documents on the Liturgy*, 20. The "allusions to mythology" mentioned herein are due to the seventeenth-century humanists who tried to bring the medieval texts closer to classical Latin poetry.

68. *Hymni Instaurandi Breviarium Romani* ([Vatican City:] Consilium ad Exsequendam Constitutionem De Sacra Liturgia, 1968).

69. Anselmo Lentini, ed., *Te Decet Hymnus: L'Innario della 'Liturgia Horarum'* (Vatican City: Typis Polyglottis Vaticanis, 1984).

70. A German translation with extensive commentary was published in: Heinrich Rumphorst, "Regeln für die Wiedergabe des Gregorianischen Chorals im Vorwort des *Antiphonale Romanum II* /

made from the Latin, is the first one in English.⁷¹

THE NOTATION OF THE NEW ANTIPHONALE

The purpose of the new notation is not simply to represent the medieval manuscripts more accurately, but also to support a new performance practice, based on the ideas of Dom Cardine. In Cardine's thought there is no longer any concept of *ictus*, the basic rhythmic unit of the old Solesmes method⁷² as developed by Dom Mocquereau.⁷³ Instead we have basically three rhythmic values: (1) "temps syllabique moyen," or "regular syllabic beat," (2) "temps diminué," or "shortened

Liber Hymnarius," *Beiträge zur Gregorianik* 2 (1986): 26–73. Besides the published Latin text, Rumphorst also had access to an unpublished French text that served as the basis from which the Kyriale was made; this text seems to be the same as the French "translation" published in: Jean Claire, "La notation musicale de l'Antiphonale Romanum," *Études grégoriennes* 23 (1989): 153–56. A Spanish translation by Herminio Gonzalez and an Italian translation by Nino Albarosa follow on pp. 157–61. My own English translation published here has been made from the Latin.

71. This English translation is a revision of the one I published in "The New Chantbooks from Solesmes," *Liturgical Chant Newsletter* 2 (1987): 16–25.

72. The classic English-language account of the old Solesmes method is André Mocquereau's (unsigned) "Rules for Interpretation," published in all editions of *The Liber Usualis* xvii–xxxix; see especially xxvi–xxxii. See also the signed Latin preface to the Solesmes publication of the Kyriale, in which Mocquereau's rhythmic signs were added to the neumes of the Vatican Edition: *Kyriale seu Ordinarium Missae cum Cantu Gregoriano ad Exemplar Editionis Vaticanae Concinnatum et Rhythmicis Signis a Solesmensibus Monachis Diligenter Ornatum* (Rome, Tournai: Desclée, Lefebvre, 1905) v–xvi. Mocquereau's ideas were spelled out most fully in *Le Nombre musical grégorien, ou Rythmique grégorienne: Théorie et pratique*, 1 (Rome, Tournai: Desclée, 1908) and 2 (Paris, Tournai, Rome: Desclée, 1927). Only the first volume was translated into English: "Le Nombre Musical Grégorien": *A Study of Gregorian Musical Rhythm*, in 2 parts, transl. Aileen Tone (Paris, Tournai, Rome: Desclée, 1932, 1951). Beginning in 1934 a different account of the Solesmes method, Dom Joseph Gajard's preface to *Antiphonale Monasticum* xiv–xix, replaced Mocquereau's preface in new editions of the French *Paroissien* and Latin *Liber Usualis*; the French text was also published as "Un précis de la rythmique grégorienne dans la préface du Paroissien romain n° 800," *Revue grégorienne* 19 (1934): 146–52. Though Gajard's 1934 preface never got into the English *Liber Usualis*, both Mocquereau's and Gajard's ideas were explained in many other English-language publications, including: A Benedictine of Stanbrook [Laurentia McLachlan], *A Grammar of Plainsong* (Worcester: Stanbrook Abbey, 1905), 2d ed. (1926), 3d ed. (Liverpool: Rushworth & Dreaper, 1934); Gregory Suñol, *Text Book of Gregorian Chant according to the Solesmes Method*, transl. from the 6th French ed. by G. M. Durnford (Tournai: Desclée, 1930); Joseph Schrems, Sister Alice Marie, and Gregory Huegle, *The Gregorian Chant Manual of the Catholic Music Hour* (New York: Silver Burdett, 1935); Lura F. Heckenlively, *The Fundamentals of Gregorian Chant* (Paris, Tournai, Rome: Desclée, [1950]); and Joseph Gajard, *The Solesmes Method: Its Fundamental Principles and Practical Rules of Interpretation*, transl. R. Cecile Gabain (Collegeville, Minn.: Liturgical Press 1960). The last is a translation of Gajard, "Le chant grégorien et la «Méthode de Solesmes»," *Revue grégorienne* 29 (1950): 22–30, 70–94, 121–40, 161–84, which in turn was originally a series of lectures, see "Le mouvement liturgique et grégorien: Le Congrès de Musique Sacrée du Mexique, novembre 1949," *ibid.*, 219–32. An American derivative of the Solesmes method is known as the Ward method, see: Gabriel M. Steinschulte, *Ward-Bewegung: Studien zur Realisierung der Kirchenmusikreform Papst Pius X. in der ersten Hälfte des 20. Jahrhunderts*, *Kölner Beiträge zur Musikforschung*, 100 (Regensburg: G. Bosse, 1979); *Gregorian Chant in Liturgy and Education: An International Symposium, June 19–22, 1983* (Washington, D.C.: Center for Ward Method Studies, Catholic University of America, 1986); and Pierre Combe, *Justine Ward and Solesmes* (Washington, D.C.: Catholic University of America Press, 1987).

73. The "ictus" concept, central to Mocquereau's theory, was the focal point of much criticism, since it had no palpable basis in the writings of medieval theorists. Its supporters were thus inevitably driven to the position that Dom Gajard attributed to Dom Paolo Ferretti: "I remember him saying to me in his cell at Solesmes: 'There is nothing to be gained from the writers of the Middle Ages—nothing, nothing, nothing!'" See Gajard, *The Solesmes Method*, 8. Mocquereau's own disclaimers were in much the same vein. See also John Rayburn, *Gregorian Chant: A History of the Controversy Concerning its Rhythm* (New York: by the author, 1964; Westport, Connecticut: Greenwood Press, 1981).

beat," and (3) "temps augmenté," or "lengthened beat."⁷⁴ In the *Liber Hymnarius* these are rendered in Latin as "valor syllabicus medius," "valor deminutus," and "valor auctus" respectively. Cardine explained his concept of the regular syllabic beat as "a duration essentially related to the text and to its exact pronunciation. . . . This syllabic beat is not, however, a beat which is rigorously measured and always equal. It enjoys a certain elasticity as a consequence of the modifications which are imposed upon it by the varying weights of the syllables themselves."⁷⁵ Thus the duration of a lengthened or shortened beat is also relative. To better represent this relativity, *Liber Hymnarius* adds two more values that do not seem to be explicitly labeled as such in Cardine's *Sémiologie*, though they are certainly consistent with his theory: "valor syllabicus deminutor," or "more shortened syllabic beat," which is even shorter than "deminutus," and "valor syllabicus recuperatus," or "recovered syllabic beat," for a note that would normally be shortened, but instead has returned to the regular syllabic beat. The differences among these various kinds of beats are explained during the course of the introduction.⁷⁶

The title of this part of the introduction, "On some rules to be observed in the chant, proposed by the Solesmes monks," suggests a less dogmatic and more cautious stance than was usual in presentations of the old "Solesmes method." Clearly the new rules, like the new note values, are meant to be quite flexible.

I. On the neumes

For this edition of the renewed Roman Antiphonale, the typographic forms of the accepted music notation have also been renewed. A neume, which consists of all the notes sung on a single syllable, can take up a longer or shorter period of time. These are the various figures of which the neumes consist:⁷⁷

There follows a chart⁷⁸ (reproduced in fig. 1) listing all the "neumes or elements of neumes"⁷⁹ used in the new typography. The introduction comments briefly on some of the new and unfamiliar forms. The list of basic neumes (*figurae rectae*) has been expanded to include other notational symbols that occur in the medieval manuscripts but were not ac-

74. *Sémiologie grégorienne*, 16; *Gregorian Semiology*, 31.

75. *Sémiologie grégorienne*, 10; *Gregorian Semiology*, 23–24.

76. See also: E. Cardine, "Faut-il distinguer valeur syllabique et valeur mélismatique?" *Studia Musicologica Academiae Scientiarum Hungaricae* 21 (1979): 277–79; and again with the same title in *Rivista internazionale di musica sacra* 1 (1980): 9–15; and Luigi Agustoni, "Valore delle note gregoriane," *Rivista internazionale di musica sacra* 1 (1980): 49–60, 129–70, 275–89.

77. *Liber Hymnarius*, xi.

78. *Liber Hymnarius*, xii. I am grateful to the Rev. Jean Prou, Abbot of Solesmes, for his permission to reprint this page.

79. "Neumae aut neumarum elementa," so called because an individual neume can also be combined with others, thus becoming an element in a more complex neume.

NEUMÆ AUT NEUMARUM ELEMENTA	EXEMPLA FIGURARUM		
	FIGURÆ RECTÆ	FIGURÆ LIQUESCENTES	
		AUCTÆ	DEMINUTÆ
1. PUNCTUM	• ◆	• ◆ ◆ ◆	◆
2. VIRGA	┘		
3. APOSTROPHA	◆	◆	
4. ORISCUS	•		
5. CLIVIS	┘┘	┘┘ ┘┘	┘┘
6. PODATUS	┘┘	┘┘ ┘┘	┘┘
7. PES QUASSUS	┘┘	┘┘	
8. QUILISMA-PES	┘┘	┘┘	
9. PODATUS INITIO DEBILIS	┘┘	┘┘	
10. TORCULUS	┘┘	┘┘	┘┘
11. TORCULUS INITIO DEBILIS	┘┘	┘┘	┘┘
12. PORRECTUS	┘┘	┘┘	┘┘
13. CLIMACUS	┘┘	┘┘	┘┘
14. SCANDICUS	┘┘	┘┘	┘┘
15. SALICUS	┘┘	┘┘	
16. TRIGONUS	◆◆◆		

Fig. 1. Neumes or elements of neumes, from *Liber Hymnarius* (1983), xii.

curately distinguished in the Vatican Edition: the apostropha (number 3), oriscus (4), pes quassus (7), salicus (15), and trigon (16).⁸⁰ The trigon is described as a neume “the three notes of which are light in themselves, but the second note, on the same pitch as the first, is to be reper-cussed.”⁸¹ The quilisma (8) is now treated as a type of pes, and thus called “quilisma-pes.”⁸² The podatus or pes and the torculus also have special forms called *initio debilis*, or “weak at the beginning” (9 and 11), “the first note of which, while it may be light, more usually died away in the course of time.”⁸³ The torculus “initio debilis” evidently corresponds to Cardine’s “special torculus.”⁸⁴ Though Cardine did not include a section on the “special pes” in *Sémiologie grégorienne*, he did describe a kind of pes in which the first note is especially light.⁸⁵

Following the *figurae rectae* are the *figurae liquescentes*, or liquescent neumes, which include “a greater number of liquescent notes according to ancient tradition.”⁸⁶ Many neumes are now available in two liquescent forms: one, *figura aucta*, to indicate lengthening, the other, *figura deminuta*, to indicate shortening. The basis for this distinction in medieval notation is readily apparent in Cardine’s table of the St. Gall neumes⁸⁷ and his discussion of liquescence.⁸⁸

It was not considered necessary to provide a typographical equivalent for every type of medieval neume: “Moreover, several figures that in the primitive notations indicated the melodic shape, no longer need to be represented (for example, the virga simplex, which indicated a higher pitch, or the oriscus extremus, which indicated descent). For them the

80. Whereas the Vatican Edition, reflecting the policies of Dom Pothier, printed all these ornamental neumes as simple squares, indistinguishable from the punctum and other ordinary neumes, Solesmes editions that were not edited by Pothier and not dependent on the Vatican Edition always attempted to distinguish at least the apostrophe and oriscus typographically. The most significant examples are the *Antiphonale Monasticum* (which also distinguishes the liquescent punctum) and the editions of Ambrosian chant prepared by Dom Gregorio Sunyol, the most important of which is: *Antiphonale Missarum juxta Ritum Sanctae Ecclesiae Mediolanensis* (Rome: Desclée, 1935).

81. *Liber Hymnarius*, xiii.

82. See *Sémiologie grégorienne*, 123; *Gregorian Semiology*, 199–200.

83. *Liber Hymnarius*, xiii.

84. *Sémiologie grégorienne*, 29–34; *Gregorian Semiology*, 50–58. See also Godehard Joppich, “Der Torculus specialis als musikalische Interpunktionsneume—Vorbereitete Endartikulation als Mittel zur Interpretation des Textes,” *Beiträge zur Gregorianik* 2 (1986): 74–113.

85. *Sémiologie grégorienne*, 19 (the second type of pes, with the horizonal episema) and footnote 10, p. 145; *Gregorian Semiology*, 36, 232. There is, however, an apparent mention of the special pes in the discussion of the special torculus, *Sémiologie grégorienne*, 30, and *Gregorian Semiology*, 52. See also Rumphorst, “Regeln,” 37.

86. *Liber Hymnarius*, xiii.

87. *Sémiologie grégorienne*, 4; *Gregorian Semiology*, 12–13. *Gregorian Semiology* also adds a table of Messine neumes, 14–15.

88. *Sémiologie grégorienne* 133–38; *Gregorian Semiology*, 215–23. See also Johannes B. Göschl, *Sémiologische Untersuchungen zum Phänomen der gregorianischen Liqueszenz*, 2 vols., *Forschungen zur älteren Musikgeschichte* 3 (Vienna: Verband der Wissenschaftlichen Gesellschaften Österreichs, 1980).

position of the note on the lines of a modern staff tells enough.”⁸⁹ The preface continues:

II. How the neumes should be read

In the primitive notations, the expressive nuances are indicated by:

- certain signs (episemata) or letters added above the notation,
- alterations in the neumes themselves,
- the joining of notational elements or their separation (i.e. neumatic breaks).

There is further discussion of the horizontal episemata, which have long been used in the Solesmes notation, but not of the letters, which were never used as such in the Solesmes editions, but were instead represented by episemata and other signs.

A. On the horizontal episema

Episemata lengthen the value of the notes they lie above (as the *clivis*, *climacus*, *porrectus*) or below (as the *podatus*, both notes of which are then to be lengthened; but if the episema lies above the *podatus*, only the higher note is to be lengthened).

If a single note precedes a *quilisma*, [the presence of] an episema is to be understood. In more extended neumes, for the sake of greater simplicity in writing, the episema is sometimes drawn out over several notes, so that the note properly preceding the *quilisma*, even though placed in the middle, is never in fact able to be affixed with an episema.⁹⁰

The preface then proceeds to explain the “*diremptiones neumticae*,” Cardine’s theory of “*La coupure neumatique*,” or the “neumatic break.”⁹¹

B. On the neumatic break

There is another reason for increasing the value of a note, one that is in fact universal and common to all [medieval] scribes, namely the neumatic break. When the melodic line is made up of ligated or discrete signs (an example of the latter would be a series of lozenge-shaped *puncta*), there is no neumatic break. On the other hand, when an ascending or descending series of signs is interrupted, then the scribe of the melody is understood to have advised a lengthening of the notes that precede the neumatic break. A break that is made after the highest note [of a group] has the greatest weight. But after the lowest note of a melody line, so-called “neutral” breaks are often found, which have no expressive force in themselves. Now that the concept

89. *Liber Hymnarius*, xiii.

90. *Liber Hymnarius*, xiii.

91. *Sémiologie grégorienne*, 48–55; *Gregorian Semiology*, 79–91. Cardine, “Preuves paléographiques du principe des «coupures» dans les neumes,” *Études grégoriennes* 4 (1961): 43–54.

of the neumatic break is more clearly known, the signs hitherto used to express the effects of the breaks can be used more sparingly.⁹²

The “signs hitherto used” in the last sentence are apparently the rhythmic markings of the older Solesmes books.⁹³ The next paragraph explains the two different types of liquescent neumes.

C. *On liquescent figures*

Liquescent figures point to the presence of pronunciation difficulties in passing from one syllable to another (for example *omnis, autem*). When pronouncing such a syllable, the last note of the neume is lightly extended if the liquescence is “aucta,” but shortened if it is “deminuta.”⁹⁴

There follows an explanation of the various durational values.

III. The Rhythmic Values of the Various Notes

A. *On the value indicated by the notation itself*

When an ordinary syllable is set to one note, this represents the fundamental rhythmic value used in Gregorian chant (i.e. *valor syllabicus medius*). But when a syllable is set to several notes, the sound of each one is rightly made shorter than the aforesaid syllabic value, since it is lightened when the consonants are being pronounced (*valor deminutus*). Nevertheless, the last note of a neume tends to regain the regular syllabic value [*valorem syllabicum recuperandum*], especially if it ascends again [after a downward movement].

In places where only one note is to be sung to a syllable, the presence of a horizontal episema indicates that the syllabic value is to be lengthened (*valor auctus*). Moreover the last syllable of any word, if it is set to only one note, tends just by its weight toward this augmented value.

On the other hand, when an episema falls within a neume of several notes, the shortened beat is to be brought back to the regular syllabic beat.

Of even shorter value [*valoris deminutioris*] as such is the first note of any *initio debilis* neume and the quilisma: the use of the two is connected.⁹⁵

The relationship between the quilisma and the special torculus is shown by Cardine: Under some circumstances the first note of the special torculus tends to become a quilisma, while under other circumstances both “have a tendency to disappear in the MSS, precisely because of their weakness.”⁹⁶

Just as liquescence tends to occur where the Latin text has diphthongs or other special combinations of letters, so the notation can be affected when the same vowel occurs twice in succession, as in the Latin word

92. *Liber Hymnarius*, xiii–xiv.

93. See *Sémiologie grégorienne*, 49, *Gregorian Semiology*, 81.

94. *Liber Hymnarius*, xiv.

95. *Liber Hymnarius*, xiv.

96. *Sémiologie grégorienne*, 127; *Gregorian Semiology*, 205.

“tuus.” This problem did not emerge in the Vatican Edition which, relying on a modern humanistic spelling and the Italianate “Roman” pronunciation, assumed that both vowels would be pronounced, as two different syllables. But it is clearly an issue in the medieval manuscripts. At times, medieval scribes seem to have treated the two vowels as one (syneresis), while on other occasions their separation into two syllables was preserved (dieresis—as in the two *o*’s of the modern English word “cooperate”).

B. *On the balancing of values in a syneresis*

In any formula that can be subject to syneresis and dieresis, the horizontal episema indicates a syneresis of notes; but the vertical episema represents a dieresis on the first note. By the use of both signs conjoined, it can be understood that the syllabic value persists in the syneresis, or that the integrity of the structure is to be observed in the dieresis.⁹⁷

Perhaps the last sentence means that to some degree the two signs “cancel each other out,” so that the two vowels of a syneresis are not completely merged into a single syllabic beat, and the two vowels of a dieresis not fully separated into two syllabic beats. Actual examples are difficult to find in the *Liber Hymnarius* itself. The vertical episema, of course, is one of the signs of modern origin that were used in the old Solesmes books, but that had no graphic counterpart in medieval notation. Its use to mark the first syllable of a dieresis (i.e. a disjunction between the syllable bearing the episema and the following syllable) grows directly out of the new more general function assigned to it in the *Liber Hymnarius*:

C. *On the interpretative force of the values*

The vertical episema, the smallest disjunctive sign, is used to indicate the ends of textual or melodic elements; it does not necessarily follow that there should be any lengthening of the rhythmic value.⁹⁸

The use of this sign to mark the end of a “textual or melodic element” may seem to contradict the meaning it had in the older Solesmes editions, where it marked the beginning of the rhythmic ictus. In practice, however, the theory of Mocquereau was such that this beginning often fell on a final syllable, and thus the new usage can be considered a development in continuity with the old.

Another traditional Solesmes sign is the dot following a note, obviously derived from modern notation. It formerly indicated that the du-

97. *Liber Hymnarius*, xv.

98. *Liber Hymnarius*, xv.

ration of the note was to be doubled, but it now seems to have been given a more flexible meaning.

The dot after a note [*punctum mora*] is used to express an interpretative lengthening at conclusions.⁹⁹

The use of the word *mora* (“delay,” “pause”) to refer to this lengthening or slowing at the ends of phrases derives from the expression “*mora ultimae vocis*,” used by Guido of Arezzo in a much-discussed passage.¹⁰⁰

The new instructions also call for repercussion when two notes of the same pitch occur successively on the same syllable; previously the Solesmes practice was to tie them.¹⁰¹

IV. On repercussion and elision of vowels

From the primitive Gregorian notation it is evident that two or more notes on the same pitch and the same syllable are never to be conjoined into one sound: hence each of the notes in the strophicus, trigon, and every other grouping of this sort is to be repercussed.

In passing from one word to another on the same vowel and on the same pitch, a repercussion is made. But if the pitches are different, the two vowels are elided (*crasis*).¹⁰²

The use of barlines is the same as in earlier editions:

V. On the kinds of pauses in the barlines of the notation

There are several vertical lines for expressing the relative weights [*momenta*] of the different pauses. To them is added the breath mark [*virgula*], which is the least weighty of all.¹⁰³

99. *Liber Hymnarius*, xv.

100. Joseph Smits van Waesberghe, ed., *Guidonis Aretini Micrologus*, Corpus Scriptorum de Musica, 4 ([Rome:] American Institute of Musicology, 1955), 163. See the English translation in Warren Babb, *Hucbald, Guido, and John on Music: Three Medieval Treatises*, ed. Claude V. Palisca (New Haven and London: Yale University Press, 1978), 70. Chapter 15 of the *Micrologus*, where this expression occurs, was regarded in the late nineteenth and early twentieth centuries as the most important medieval discussion of Gregorian chant rhythm. See for instance: Combe, *Histoire*, 111–12; Mocquereau, *Le Nombre*, vol. 2, 556–62; Utto Kornmüller, “Etwas zum 15. Kapitel des Mikrologus von Guido von Arezzo,” *Kirchenmusikalisches Jahrbuch* 20 (1907): 116–21; Coelestin Vivell, “Handelt das XV. Kapitel des Mikrologus Guidonis vom Gregorianischen Gesange?” *Kirchenmusikalisches Jahrbuch* 21 (1908): 143–44; Lucien David, “La «Mora ultimae vocis» de Guy d’Arezzo,” *Revue du chant grégorien* 40 (1936): 79–85; and Dom Daras, *Etude de rythmique grégorienne: Retour à la rythmique traditionnelle gréco-romaine du chant grégorien sous la conduite de Gui d’Arezzo (XI^e s.)*, 1: *Mora vocis, quilisma, et épisèmes horizontaux (histoire et critique)* (Louvain: Abbaye de Mont César, 1959; 2d ed. 1964). A more objective and historically accurate interpretation of the chapter is presented by Nino Pirrotta in “Musica de sono humano and the Musical Poetics of Guido of Arezzo,” in his *Music and Culture in Italy from the Middle Ages to the Baroque: A Collection of Essays, Studies in the History of Music*, 1 (Cambridge, Mass.: Harvard University Press, 1984), 1–12, 363–68. See also Mathias Bieltz, *Musik und Grammatik: Studien zur mittelalterlichen Musiktheorie*, Beiträge zur Musikforschung, 4 (Munich and Salzburg: Musikverlag Emil Katzbichler, 1977), 196–205.

101. See *Sémiologie grégorienne*, 56–89, 159–52, especially footnotes 26, 31–33, 35–36; *Gregorian Semiology*, 92–143, 238–42.

102. *Liber Hymnarius*, xv.

103. *Liber Hymnarius*, xv. Compare fig. 2 with *The Liber Usualis*, xiii–xiv (from Pothier’s preface to the Vatican Edition), and xxv–xxvi (Mocquereau’s preface).

these chants in St. Gall notation. The easiest way to do this is to compare the responsories of the *Liber Hymnarius* directly with the same chants in the new reprint of *Processionale Monasticum*, in which the neumes of the Hartker MS have been added directly above the staff notation.¹⁰⁵

The preface closes with a statement of belief:

The rules given in this preface grow out of the premise that equal importance should be given to both the sacred text and the Gregorian melody. Therefore, anyone who, while singing, gives diligent effort to Latin diction will already by that fact have mastered the many requirements for performing Gregorian chant correctly.¹⁰⁶

Throughout this preface there are, of course, many points that call for more debate and clarification. At least two features of the new performance practice will probably be welcomed by many scholars and scholarly performers. First, the new rules allow for much greater flexibility than the old Solesmes method did. Second, the new notation represents at least somewhat more accurately the notation of the earliest manuscripts. On the other hand, while Dom Cardine certainly showed a greater sensitivity to Latin phonology than some of his predecessors, the new proposals still derive in part from questionable presuppositions that need more discussion among scholars. For instance, the glib references to "Latin diction," and such concepts as "regular syllabic beat," seem to imply that we know much more than we really do about the way Latin was pronounced and sung during the formative period of Gregorian chant. In fact we know hardly anything about this, in part because we do not agree on when or where this formative period took place (sixth-century Italy? ninth-century Frankish kingdom?).¹⁰⁷ Other issues

105. Three responsories that are especially rich in the various notational signs are: *Vidi dominum* (*Processionale Monasticum*, 201, *Liber Hymnarius*, 524), *Vidi speciosam* (*PM*, 178, *LH*, 522), and *Virtute magna* (*PM*, 217, *LH*, 500). *Ponis nubem* (*PM*, 84, *LH*, 502) offers an example of a syneresis on the word "tuum," and *Repleti sunt omnes* (*PM*, 90, *LH*, 502) an example of a pes initio debilis on "sunt." *Missus est Gabriel* (*PM*, 23, *LH*, 517) offers examples of the special torculus on "expavescit," "timeas," and "concupies." *Tu es pastor* (*PM*, 160, *LH*, 519) exhibits an especially large number of editorial changes between the older and the newer editions, and raises some questions: Why wasn't the word order at "tibi traditae sunt" revised to conform to the Hartker MS? Why weren't the pes neumes at "omnia" and "solutum" printed as "initio debilis?" Other responsories appearing in both books are: *Ecce vicit leo* (*PM*, 68, *LH*, 512), *Fundata est domus* (*LH*, 239, *PM*, 514), *Sancta et immaculata* (*PM*, 38, *LH*, 491), and *Super muros* (*PM*, 116, *LH*, 509).

106. *Liber Hymnarius*, xvi.

107. Aspects of this problem are dealt with in the following publications, among many others: Pierre Damas, "La prononciation française du latin avant la réforme du XVI siècle," *Revue du chant grégorien* 37 (1933): 71–82; J. Dupont, "Le «faux visage» du latin," *ibid.*, 177–78; Damas, "La prononciation française du latin depuis le XVI siècle," *Revue du chant grégorien* 39 (1935): 17–21, 31–32, and also as a booklet with the same title (Paris: Société de l'édition 'Les belles lettres,' 1934); Frederick Brittain, *Latin in Church: Episodes in the History of its Pronunciation, Particularly in England* (Cambridge: Cambridge University Press, 1934) and the 2d ed., as vol. 28 of the Alcuin Club Tracts (London: A. R. Mowbray, 1953); W. Sidney Allen, *Vox Latina*, 2d ed. (Cambridge: Cambridge University Press, 1978); Allen, *Accent and Rhythm, Prosodic Features of Latin and Greek: A Study in Theory and Reconstruction*, Cambridge

emerge from the attempt to preserve so much continuity with the notational typography of the older Solesmes editions. For instance, the great variety of rhythmic signs in the medieval manuscripts is represented by a far smaller number of signs in the modern prints. Thus one cannot always tell from the printed notation alone what the manuscripts actually contain. A horizontal episema, for instance, may represent an episema in the manuscript, or the “Romanian” letter *t*, or almost any other kind of lengthening. Similarly, the *initio debilis* and the dotted note can indicate shortenings or lengthenings that are notated in a variety of ways in the manuscripts. Sometimes these two signs do not represent any notational sign in the medieval manuscripts, but rather the application of abstract rules formulated in our own century. Of course these problems are alleviated in the *Graduale Triplex* and the other editions *neumées*, where one can study the medieval neumes and the modern printed signs at the same time.

Thus the new *Liber Hymnarius* and *Psalterium Monasticum*, despite their innovative attempts to represent the medieval notation more faithfully, are nevertheless the beginning of what is still intended to be a performing edition rather than a truly critical edition. However, this performing edition is of considerable interest to musicologists for a number of reasons. First, it marks a new stage in the attempt to recover the authentic performance of the chant, an advance over the Vatican Edition that reflects decades of painstaking study. Second, when the *Antiphonale* has been completed it will be the most extensive new edition in a century of any part of the central corpus of Gregorian chant—an edition in which a more profound understanding of the earliest notation has been applied more consistently than ever before. Third, the attempt to render the nuances more accurately, even if ultimately judged imperfect, nevertheless offers a considerable challenge to any would-be performer. Whether used for performances in church, concert hall, or classroom, this performing edition requires much more than most from the performers who use it. One could perhaps have learned the old Solesmes method merely by reading the preface to the *Liber Usualis* and listening to Solesmes’ classic recordings—at any rate some people tried. But any serious attempt to perform from the new notation will require lengthy study of Cardine’s writings, and probably at least some familiarity with the medieval manuscripts themselves. An edition that promotes greater interest in the primary sources should surely be welcomed.

Studies in Linguistics, 12 (Cambridge: Cambridge University Press, 1973); Ross W. Duffin, “National Pronunciations of Latin ca. 1490–1600,” *Journal of Musicology* 4 (1985–86): 217–26; and H. A. Kelly, “Pronouncing Latin Words in English,” *Classical World* 80 (1986): 33–37. As this article goes to press, advertisements have been circulating for a new book on the history of Latin pronunciation, which I have not yet seen: Harold Copeman, *Singing in Latin* (Oxford: by the author, 1990).