

ARE THE SOLESMES EDITIONS JUSTIFIABLE?

**AN APPRAISAL OF METHODS AND POLICIES IN ANSWER TO
RECENT CRITICISM**

by

J. Robert Carroll



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In the February, 1957, number of *Caecilia*, now restored to its original role as sounding-board for the American Caecilia Society, an article appeared under the by-line of Dom Gregory Murray, O.S.B., which took as its subject the question of chant rhythm, and which also spent a considerable amount of its allotted space in discussing the Solesmes method. While we cannot enter into the various aspects of the problem as set forth by Dom Gregory, a man of sound musicianship and excellent personal qualities, we should, for the sake of clarification, discuss two points which, it seems to us, have been left unclear in the wake of this article, and which are vital in the very discussion proposed by Dom Gregory.

We suppose that Dom Gregory stated his true goal in his peroration, where, among other things, he said in effect that he hoped that his article would have as its principal result the weakening of the "blind trust" in Solesmes which he suggests most of the Solesmes-method users now hold. He also says that a great many of the authentic signs of the manuscripts are neglected by Solesmes and that the blame for the supposed "inaccuracy" of the Solesmes editions is largely the fault of Dom Mocquereau. Now we feel that Dom Gregory is perfectly free to hold whatever opinions he may prefer, and our own personal regard for him as a man and as a musician would require that we limit any comment to these few remarks already made, except that we deem it imprudent to leave certain aspects of the question in danger of misinterpretation. Let us take each of these points in turn, however.

The "Blind Trust" of Solesmes-Method Users

In regard to this so-called "blind trust", it seems obvious to us that we might just as properly speak of the "blind trust" of users of Dineen's Gaelic dictionary, current manuals on Assyrian or Sumerian, or any other archaeological study which is in about the same stage of development as that of Gregorian chant. The simple fact is that most people have neither the time for specialized study nor the inclination to attempt it in such questions. Most practising musicians are content, through necessity, to use the best editions available, while keeping an ear cocked for news of any improvements. It has only been in comparatively recent years that musicians have taken to playing Bach or other Baroque composers from the urtexts. It takes a certain length of time for the work of scholars to become so certain and so widely understood as to enable it to pass into the stylistic consciousness of the working musician. Today we can speak with some degree of intelligence about the "style" of Bach, or the "style" of Haydn, but we must remember that it was not so very long ago that respected musicians felt duty-bound to "correct" Haydn's rough and noisy style into glossy and sophisticated anachronisms, or to question Beethoven's faculties of imaginative hearing* in such famous things as the anticipated recapitulation of the first theme of the opening movement of the Eroica Symphony. Chant is far from the point at which it may enjoy the relative security of style which is becoming more and more widely understood in the case of the classical composers. It is not to be wondered at, therefore, that church musicians, who do not always enjoy the advantages of extensive musical training of the type which is commonplace for the concert artist, should seek editions of some kind, just as many fine concert artists seek one or another classical edition which they hold in respect.

The Solesmes editions have gained immense popularity; this fact, we think, will be conceded by their most rigid opponents. Did this popularity, then, come about in spite of, or because of certain features of the editions?

* We distinguish between his physical deafness and his inner perception, of course.

Like many similar manifestations of popularity in other fields, this issue was decided in the first few years of publication. The opposition to the Solesmes editions which is being raised today is a feeble reflection of the furore raised in the early years. Highly distinguished scholars, among them Gastoue, Houdard, Dechevrens, Wagner, Jeannin and others, wrote more powerful and more thoroughly documented articles than have appeared recently. Whole volumes were devoted to this debate. It was, therefore, in the light of much adverse criticism that the Solesmes editions became popular. It was very quickly apparent after the publication of the "pure" Vatican edition (without supplementary rhythmic signs of any kind) that the average church choir would never produce convincing or artistic chant without some additional aid. The Solesmes editions, as no others before or since, have supplied this aid.

The Solesmes Use of Manuscript Signs

To read the words of most anti-Solesmes writers, we would think that Solesmes has conspired to avoid carefully any concordance at all with the authentic manuscript indications. Some writers claim that all the Solesmes signs are the products of modern imagination, a sort of fictional exegesis without any real foundation. Other writers admit the existence in the manuscripts of rhythmic signs, but claim that Solesmes treats them capriciously, sometimes deleting, sometimes adding to them, all this without license and without reason. Dom Gregory has not taken an extreme point of view, but he does say certain things which could be misleading. He notes that the Solesmes interpretation of the rhythmic signs which are found in the manuscripts seems to him to be arbitrary. Sometimes Solesmes represents them with dots, sometimes with horizontal episemas, and sometimes with vertical episemas. Sometimes they are not inserted at all.

Without going into the countless variants of the manuscripts, we can say this: the placement of the Solesmes signs is by no means without reason. Considerable thought lies behind every editorial decision in the printed books.

Let us examine a few cases to see just what this editorial policy is.

Firstly, the charge is made that Solesmes omits many of the manuscript signs. The validity of this charge depends on what one means by "signs". In certain manuscripts, the famous Cantatorium of St. Gall, for example, which is still available at this writing from Desclee & Co. in a photolithographic copy, the copyists show certain habits of style which are frequently interpreted as "signs" of length. Thus, in many cases, the isolated punctum is represented in the MSS. by a somewhat lengthened dash: —

instead of the more accurate dot: •

The long form of the note is, to be sure, a sign of length, and it nearly *always* is such in the more developed neume-forms: In the case of many of the isolated punctums, however, we are forced to conclude, through the comparative study of other MSS., that the scribe simply let the pen drag slightly, without scrupling to make a clear distinction between the thus *accidentally* long shape of the brief punctum and the *authentically* long notes of the standard neumes. This habit-of-pen cannot be construed seriously as representing "authentic" rhythmic signs.

In addition to these cases, we find many in which the episema of one manuscript is found only in a very small percentage of the hundreds of other manuscript examples of the same piece which are available to us. When an episema is found to occur so rarely, Solesmes is reluctant to make it a part of the printed editions. There is too great a chance that it is either a local variant or a copyist's error. Similarly, many real errors are known, and certain MSS. are known to be unreliable to any extraordinary degree. Much depends on the care taken by the copyist, and on the state of preservation of the chant in the area from which the manuscript originally came.

In addition to these cases, there are others in which the imperfect form of the existing Vatican edition (which cannot

be changed except by Rome) precludes the insertion of the authentic episemas. Those who know how defective the Vatican edition is will realize how the mistranscribing of a neume or melodic formula sometimes disfigures the authentic melody beyond the point at which the inserting an episema belonging to the original melody would make sense.

Secondly, the charge is made that Solesmes adds signs where none exist in the manuscript version of the melodies. This is perfectly true as a statement, but it would be well to use a little common sense in examining the justifiability of such an editorial policy.

To begin with, few of the manuscripts give what could be called a "complete" rhythmic plan for any melody. What one MS. gives, another omits, but supplements with signs where the first was defective. Thus it is that an authentic reading is reconstructed only through the comparative examination of many MSS. It is also quite obvious that there are many long phrases of melody which are completely devoid of signs in all the manuscripts we now possess. Common sense tells us that a rhythmic scheme must have been applied to these melodies, just as one was applied to those melodies which we can find signs for. This is particularly true of the chants of the *Kyriale*, which were not written down until comparatively late in the development of the chant, and were, therefore, usually notated without any signs whatsoever. This lack of signs is more and more pronounced in later centuries, even in the cases of pieces which are very fully marked in the earlier scripts. Solesmes, therefore, has attempted to apply to the chants for which few or no signs can be found the same general system as is used for the better-preserved chants. Naturally, in the light of this editorial necessity, many signs will be found in the modern editions which the manuscripts have not supplied. In all cases, however, the Solesmes editorial markings are used, not the horizontal episema, which is the sign reserved for the truly authentic signs of the scripts. The melody of Credo I, for example, contains many dotted notes and many vertical episemas as rendered by Solesmes. These are placed in accordance with Solesmes' understanding of what principles can be deduced from the

scripts containing rhythmic signs. This placement is, of course, a matter of judgment, but it is based on a study of authentic tradition.

Solesmes does add signs, therefore, in order to fill in the gaps in chants which are not preserved in manuscripts old enough to contain reliable rhythmic signs. It would be easy to criticize Solesmes, too, for applying a uniform system to chants which range from the eighth century to the sixteenth, obviously representing many different styles and types of chant, as well as having many different national origins. Solesmes will be the first to admit that such oversimplification has its drawbacks, but it would be well to point out that there is a line beyond which it becomes impractical to go in such matters. It would, of course, be very helpful to restore some of the authentic neume-forms, such as the oriscus, the trigon, etc., but to enter into a new notation which would encompass enough variants and subtleties to express all the evolutions of chant through the centuries of its history is not only a matter which must await official permission to alter the Vatican edition, but a procedure which will pass along to the parish choirloft problems which are still knotty enough for the best musicologists to spend years of study to solve.

What, then, do the Solesmes rhythmic signs represent? The dot is a sign which calls for the doubling of the note it is applied to. Many people have asked why some other sign could not be used, or why it would not be better to invent a different note-shape to represent the long tones. Firstly, the Church will not permit the notes of the Vatican edition to be altered in any way, nor can they be marked in such a way that the markings form part of the notes. Supplementary signs, whether those of Solesmes or of any other editors, must be detached from the Vatican notation. Secondly, a sign had to be invented which was different enough from the authentic horizontal episema to preclude all possible confusion in performance. Thirdly, the sign had to be simple enough to be easy to write by hand or to print in a book.

The vertical episema of Solesmes is the most controversial sign of all. Few people argue about the authenticity of

the *horizontal* episema, and even some of the opponents of Solesmes will admit that the notion of using a dot to mark notes which scholars think were intended to be doubled is justifiable. Nearly all opponents of Solesmes, however, object strenuously to the use of the vertical episema, particularly to its application in syllabic chants.

The purpose of the vertical episema in Solesmes thinking is merely that of a placemark. It is inserted in the editions, in most cases, to clarify a passage which might be vague without it. Since all rhythmic groups in any music can be reduced to basic patterns of two or three counts, even when the compounding of these produces a complex-appearing affair in the finished composition, Solesmes feels that it is important that the singers sense the articulation of these groups. In many cases the natural shape of the neumes, or the pattern of word accents, or some similar factor already present in the notation or text can convey the groupings. Where doubt can enter, or where two solutions to a case are possible, Solesmes attempts to offer a uniform procedure by inserting the vertical episema. Now, of course, since this clarification of the groups sometimes is necessary in places where the MSS. give no sign at all, the cry goes up that Solesmes is tampering with authentic tradition. This is nonsense. Solesmes is merely trying to provide for modern singers the indications which the medieval singer, in his nearness to the sung tradition, simply did not need. This, we reiterate, does not mean that no such rhythm was used in the middle ages. It merely means that a great deal of the musical rhythm came more naturally to the singers of those days, and that it needed no special notation. Habit and tradition sufficed. Today, lacking both habit and tradition, we use a supplementary sign. Still, in many places, Solesmes refrains from a decision, simply because one solution is often as justifiable as another. When a grouping is vague and no sign is added, a good solution is obtainable from personal judgment, adequately trained, of course.

How about the many syllabic chants in which vertical episemas march row on row, usually in complete independence of the word-accent, often giving the impression to the casual

observer that the editors have perverted the prerogative of the accent (as we think of it in modern languages) to fall on the downbeat? The fact of the matter is that Solesmes is of the opinion that in the early middle ages the Latin accent was independent of the downbeat or "ictus". It is important, however, to realize that this ictus, as conceived by Solesmes, does not call for stress or intensity *per se*. The word-accent is sung with a brisk, warm intensity, even when it occurs on what we would consider an upbeat. Thus those who rail against the "unnatural" detracting of intensity from the accent and its placement on the "thetic ictus" are drawing swords against one of the flimsiest straw men in this whole debate. The simple fact is that intensity belongs to the word accent, regardless of the position of the ictus, and this is what the Solesmes theory of the independence of the accent and the ictus really means. If the ictus were to draw intensity to itself, in the manner of modern metrical downbeats in our more vigorous dance-music, what would be the point in discussing the accent at all?

Two further points, however, should be made. Firstly, the ictus, when softer than the accented syllable on the upbeat, is perceptible in the singing. There are those who say that this is not true, and that when the word accent is louder than the ictic final syllable, the ictus is imperceptible. We say that they have not heard it sung properly. The ictus, even when subtle to the extreme, is perceptible to the experienced ear. It is yet more perceptible, even to the inexperienced ear, when it is contrasted with a chant in which such an ictus is lacking. When the anti-Solesmes choirmaster directs his group in an ictic-accent performance, there is lacking a certain deliberateness in word endings and in articulated melismas which is present in good Solesmes-method performances. Thus, whether it is considered good or bad, the ictus cannot be said to be imperceptible. Secondly, the intended value of the Solesmes ictus cannot be judged from all performances of the average parish choir, any more than the esthetic value of a Beethoven rubato can be judged by its rendering in a schoolboy's recital. When done well, it is splendid; when it is not . . . well, he who has ears to hear, let him hear. Even excellent performances have some inequali-

ties; it is the inconsistency of human nature. Judgment is formed, however, by moments of light, not those of obscurity. The rarity of glorious performances is no reason to declare the experiences of Beethoven out-of-bounds for the schoolboy, or, for that matter, the use of chant for the parish choir.

We should remark that most of the assumptions in Dom Gregory's article, which states very clearly the usual objections to the Solesmes method, are based on an understanding of the ictus which presumes it to be the exact equivalent of a modern downbeat. The simple fact is that the word accent, sung properly in accord with Solesmes theory, sounds the same, as far as intensity is concerned, whether ictic or not. We have previously stated that the difference lies only in the subtle footfall of the ictus, which, however, we again state, is not considered as intensive or stressed.

Our final point at this writing deals with Dom Mocquereau, the principal figure in the development of the Solesmes method. He is usually the butt of criticism of the methods, as though no other scholars were ever involved in its working-out. That he is a single link, albeit important, in a chain of men devoted to research in the chant, is usually not mentioned. That he drew many of his ideas from his predecessors, notably Dom Pothier, is undeniable. He is succeeded today by a full team of paleographers and musicians under the leadership of Dom Joseph Gajard. We should point out, too, that Solesmes has come a long way since the work of Dom Mocquereau was finished. Every year sees new material gathered in evidence, new understanding developed. At this moment a critical edition of the *Graduale* is being prepared at Solesmes in order to enable the scholars of the world to examine the sources of the chant from which Solesmes has sought to develop its method. Improvement in research is reflected in certain small details of the published editions. Here or there an episema is altered, or a horizontal episema substituted for a dotted note. Those who have purchased Solesmes editions recently have undoubtedly observed this. Large changes cannot, of course, be made. It would be imprudent to insert in a single edition all the discoveries and

improvements made since the Vatican edition appeared, even if this were possible in view of the decree against altering the melodic form of the 1908 books. Sudden change would bring chaos to choirlofts throughout the world. Change will come, of course, gradually.

Let us examine the case of the Gradual *Eripe me*, found on p. 84 of the aforementioned manuscript, No. 359 of St. Gall. It is given in the Solesmes edition of the chant, Liber Usualis, p. 570. We shall see to what extent the manuscript and edition of Solesmes agree.

First word: *Eripe*



The manuscript gives a lengthened punctum for the first note. Solesmes, obliged to preserve the note-shape of the Vatican edition, gives a lengthened virga. Then the MS. gives a tristropha, also given by Solesmes. The next neume is a clivis, marked with a letter *t* in the MS. This letter, the abbreviation for “*tarditer*”, is the equivalent of the horizontal episema which in other cases is given by the various reliable manuscripts. Solesmes includes this episema in the edition.



On the next syllable (*-ri-*) the MS. gives a four-note group, consisting of a virga, quilismatic note, and a clivis formation which carries an episema on the first note. This is rendered exactly by Solesmes, except that the virga is given as a punctum and is attached to the quilismatic note. This does not change the performance of the passage, of course.



RI-

On the final syllable (*-pe*) the MS. gives a torculus, podatus subbipunctis, and clivis, all formed of short notes. Solesmes renders them precisely. An editorial vertical episema is added by Solesmes, however, to clarify the junc-

dom super bit impius incendi
tur pau per.

offactus est dñs. Ad cō. Dñs regit me.
DOM · V · IN XLMA ·

Aludica me dñs & discerne causam me

Recepipe me domine. Deini
micis me is do

ce me facere voluntatem tuam.

Liberator meus

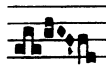
do mine degentibus i
racun dis ab

insurgentibus in me exalt

bis me auro Iniquo eri

priel me.

tion of the last two neumes, which, according to the Vatican edition, make their transition at the unison.



PE

Second word: *me*

””
me

The manuscript gives a simple tristropha. Solesmes preserves this, of course.



me,

Third word: *Domine*

”””””
do mi ne

The manuscript gives a five-note group on the first syllable. The first two notes are lengthened punctums, the third a quilismatic note, the last two a clivis formation, joined to the preceding quilismatic note. Solesmes lengthens the first punctum by adding a dot, doubling the note. The next note, although marked as long in the MS., is not marked as such by Solesmes. This is not to be pounced on, however, as a defect. Solesmes always and by rule lengthens the note before a quilisma. On the fourth note, however, Solesmes has actually inserted an episema where none is found in our MS. This, as may be realized by the experienced reader, is a case in which other good manuscripts have supplied strong evidence that the episema belongs here, even when the present St. Gall MS. omits it, probably through an oversight of the copyist.



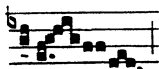
D6-

The second syllable (-*mi*-) receives a clivis in the manuscript, marked with a letter *c*, representing “*celeriter*”, the indication given by a scribe when he wants to be certain that

no note will be lengthened in a given passage. Solesmes, therefore, gives a regular clivis.



The final syllable (-ne) is marked with a long ornamental passage, consisting of a lengthened podatus, two lengthened punctums, a quilismatic note, virga (end of quilismatic neume), clivis containing an indication of brevity plus another of length, a distropha, and a final torculus. The initial podatus seems to be long in both elements, but Solesmes, through comparative study of other scripts, has thought that only the first note seems indisputably long, and has so marked it. The two long punctums are accurately rendered by Solesmes as a dotted note and by the conventional lengthening of the note before the quilisma. The torculus following the quilismatic note is marked with a *c*, calling for brevity, but it also has a lengthened quality in its final element. The *c* is not contradicted by this indication of length, but we may make the final descending note more deliberate, a treatment which is in accord with the general Solesmes style. Such points of style are not evident from notation, of course, but they must be considered in any fair criticism of the method. The distropha is then given, followed by the final torculus. Note, however, that Solesmes has added an editorial dot to the last note of the torculus. It is not marked as long in the manuscript, but because we have a division of the phrase marked at this point in the Vatican edition, plus an element of punctuation, lengthening this note is a matter of practical judgment.

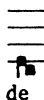


ne,

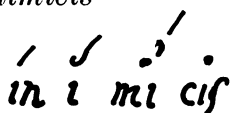
Fourth word: *de*



A simple clivis is given in the MS., and this is followed by Solesmes.



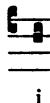
Fifth word: *inimicis*



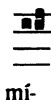
The first syllable has a simple virga in the MS., rendered by a simple punctum in the edition. This is not a serious difference, as the manuscript virga merely indicates that the note is higher than the preceding clivis. Since in an edition printed on a staff such an indication is unnecessary, it is not given.



The second syllable has a simple podatus in both MS. and edition.



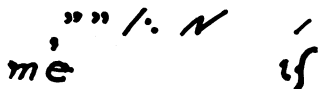
The third syllable (-*mi*-) has a salicus in the MS., seeming to call for three rising notes in succession. The printed edition gives two notes at the unison, followed by one higher. This group is sometimes referred to by modern writers as a "second salicus form", but it is increasingly apparent from recent studies that it is simply a melodic variation produced by the accidental raising of the first note of the salicus to the pitch of the second. Dozens of cases of this kind, normally associated with a semitone interval similar to the present one, may be found. If it were possible to restore the true salicus form, Solesmes would place the rhythmic fall on the second note, but because the Vatican edition may not be altered, Solesmes cannot tamper with the existing passage.



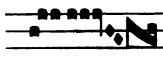
The last syllable has a simple punctum in both MS. and edition.



Sixth word: *meis*



The first syllable bears a long melisma, formed of a single apostropha, two distrophas, a climacus and a porrectus, all short in the MS. Except for the rendering of the first note as a punctum, rather than an apostropha, Solesma gives the passage in perfect fidelity to the scripts. The sign for the apostropha does not exist in the printed edition, but this does not affect the length of the note.



me-

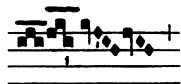
The final syllable also has a long ornamental passage. In the published books, a single punctum falls to the left of a melodic division. The rest of the ornamental passage is to the right of the bar line. Because of this fact, Solesma has decided to respect the division by lengthening this simple punctum. This, again, is a matter of judgment. The bar cannot be omitted, since it is part of the Vatican edition, which may not be altered. The single punctum we refer to, however, is a virga in the MS., which does not make any difference in its length.



is:

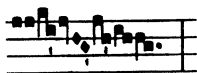
The next two neumes are given as torculus-forms in the MS., both long in all notes. Solesmes marks them both with the horizontal episema, exactly as called for. Then comes a four-note climacus, marked with a *c*. Solesmes renders it without long notes, of course. This is followed by a three-note climacus, marked as long on its first element. Solesmes has found by comparative study, however, that this length is less reliable than most of the others, as far as other MSS. are concerned, and it is not included in the edition. Note, too, that two vertical episemas are included in the passage just referred to. These are placed on modally important notes in accord with what Solesmes has felt to be the idiomatic shape usually given to such a passage in the hundreds

of cases now tabulated. They can be eliminated, however, without doing serious damage to the character of the passage, if one wishes to refrain from any such editorial points. The vertical episema has the advantage in such cases of being clearly and obviously editorial.

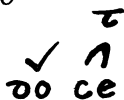


The quarter bar which follows the above passage is not important enough to need a lengthened final note.

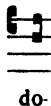
Going on, we have a distropha, clivis with a sign of brevity and one of length, three-note climacus, another clivis with both *c* and episema, a virga, a pressus, and a punctum. The printed edition gives the distropha, the clivis with a short first note, and an editorial sign indicating the deliberate thetic fall of the final note (which is what Solesmes considers to be a good interpretation of the somewhat indefinite episema of the MS. (This, too, is based on wide study of other sources.) The three-note climacus is rendered as given, the following clivis in the same way the first is handled, but the concluding notes are quite different from the printed ones. Instead of the virga, pressus and punctum of the MS., we have a double clivis in the Vatican edition, which Solesmes has dotted on the final note. The reason for the difference is this: there is a special sign for the pressus in the MS., for which there is no equivalent in the printed edition. The pressus is represented in the printed edition, therefore, by the fusion of the two clivis groups at the unison. Those familiar with the Solesmes method know how this is done. The effect to the ear, of course, is the exact equivalent of the manuscript version. The lengthening of the final note is again occasioned by the use of the phrase-bar in the Vatican edition, marking a major pause. The use of the long note cannot be questioned if we accept the division given by the Vatican edition.



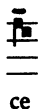
Seventh word: *doce*



The first syllable has a podatus in the MS., which seems to be long on the first note. Here, too, comparative study leads us to omit the sign of length as questionable.



The clearly marked *tarditer* of the second syllable, however, is authentic, and is rendered by Solesmes as an episema, drawn over the first note of the clivis.



Eighth word: *me*



A simple porrectus flexus is given by both MS. and printed edition.



Ninth word: *facere*



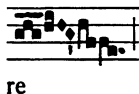
The first syllable has a simple porrectus flexus in both MS. and edition.



The second syllable has a simple podatus in both versions.

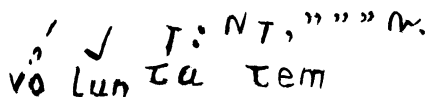


The final syllable has an ornamental passage, beginning, in the MS., with a long torculus, followed by a podatus subbipunctis, concluded with a group which seems to be a clivis, fused to a pressus sign, followed by a punctum. This entire passage is rendered as given. Note that the concluding pressus group is to be viewed in the light of the previous explanation of this kind of neume. Note, too, that an editorial vertical episema is added to this passage in order to clarify the rhythmic flow. It does not affect the length of any of the notes, however, and the group would sound the same in any case.



re

Tenth word: *voluntatem*



Again we have a salicus in the MS. where the published edition gives the so-called "second form". See our comment above on the accented syllable of *inimicis*.



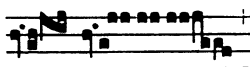
vo-

The second syllable has a podatus, marked long in the MS., but doubtful by comparative study. In all such cases, Solesmes has omitted the sign of length, with the intention of inserting it, should future research indicate that its authenticity is verifiable.



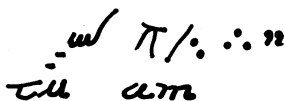
lun

The third syllable has a long virga, short podatus, porrectus, long virga, apostropha, three distropha, and a clivis-pressus-punctum group, in that order. All are given exactly as indicated by the manuscripts.

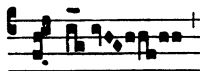


ta- tem

Last word: *tuam*





We have in the MS. two long punctums, quilismatic note fused with a concluding virga, clivis with an episema, three-note climacus, trigon, and distropha. The two long punctums are again rendered by a dotted note and pre-quilismatic long note. The quilisma and virga are given as indicated, as are the epismatic clivis and the three-note climacus. The trigon, however, is not given correctly by the printed edition,



tu- am.

probably because it was not clearly recognized in studies in the years during the compilation of the Vatican edition. Instead of the two notes at the unison, plus a lower tone, represented in the books by a punctum and clivis, we might have the following:

printed version:  probable version of MS. 

The exact difference in interpretation of the trigon in contrast with the usual torculus has not been determined, but there is little doubt about its melodic meaning, or its essential brevity in all three notes.

The concluding distropha is given in the Solesmes edition.

It is interesting to note that the long ornamental melisma, published in the printed edition, is not found in MS. 359 of St. Gall, probably because of an error of the copyist. It has been reconstructed through study of other MSS.

In summary, the manuscript gives 27 clearly marked signs of length, apart from the special neumes which are long by formation (distropha, tristropha, pressus, etc.). Four of these are doubtful by comparison with other manuscripts, and they are omitted in the present edition, with the understanding that they can be inserted if future research should indicate the advisability of this. The other twenty-three are given by Solesmes.

There are 3 examples of a clivis which seems to have an episema on the final note, although the neume is marked above by a *c*, indicating brevity of the notes. (The one case in which the *c* is omitted seems to have been an oversight.) These cases are either treated stylistically or marked with the thetic episema by the editors, in order to give what would seem to be a proper treatment to this kind of group.

Five notes are marked as long by Solesmes which are not so marked in the manuscript. Two of these cases are the final notes of pressus-groups, which are lengthened because of their falling at a cadence point. One case is taken from other manuscripts in order to clarify a passage which is unmarked in the present MS. The other two cases are both editorial decisions, made in order to provide long notes at the melodic divisions indicated by the Vatican edition.

Seven vertical (editorial) episemas are used. Two are used to convey the special cases of the clivis forms mentioned above. Three others are placed to clarify rhythmic divisions in ornamental passages. The remaining two are placed on modally important notes in accord with decisions reached by long study of many similar passages on other MSS.

Of thirty-two signs added to the portion of the piece we have examined, six are editorial in nature, twenty-six based on manuscript indications.

This, perhaps, can give some idea to our readers of the true nature of the Solesmes editions of the chant and the conservative and cautious manner in which the Solesmes paleographers work. Naturally there is much yet to be done, and many improvements in the editions will be made in years to come. The principles followed, however, as we have seen, are drawn from serious study of the best sources now available.