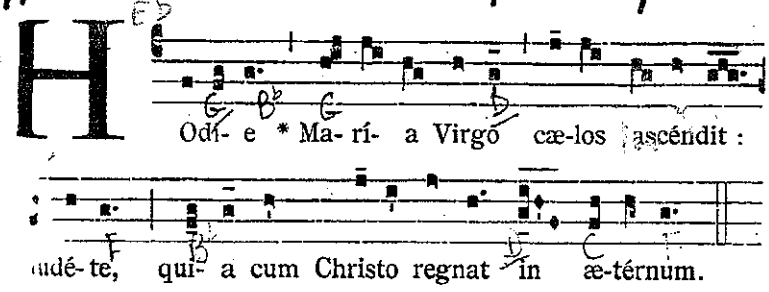
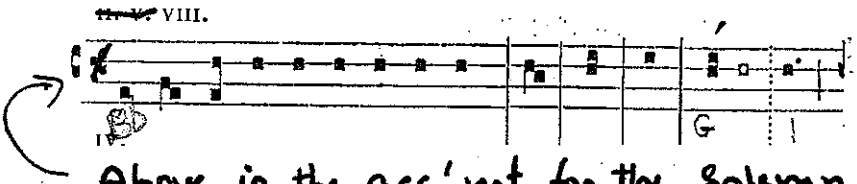
+ The Ant. magn (II Vesp) for the feast of Oladay's Assumption appears thus in an Antiphonary annotated for acc'mt:



The "E^b" by the initial letter "H" indicates the 1st note played in the key in which it should be played. Sometimes it is marked before the piece how many flats are in the key signature – here 2^b.



Above is the acc'mt for the Solemn tone of the magnificat: B^b chord, then G m. The above example stops at the mediant, the acc'mt from then on being presumed known. See other page for the whole music: melody + acc'mt written out in modern notation.

Reading the chord notes.

1. The letter marked is the lowest note played. Ex, G is played G B^b E^{b1} G^1; G played G B^b D^1 G^1.

G is in fact nothing other than the first inversion of E^b chord.

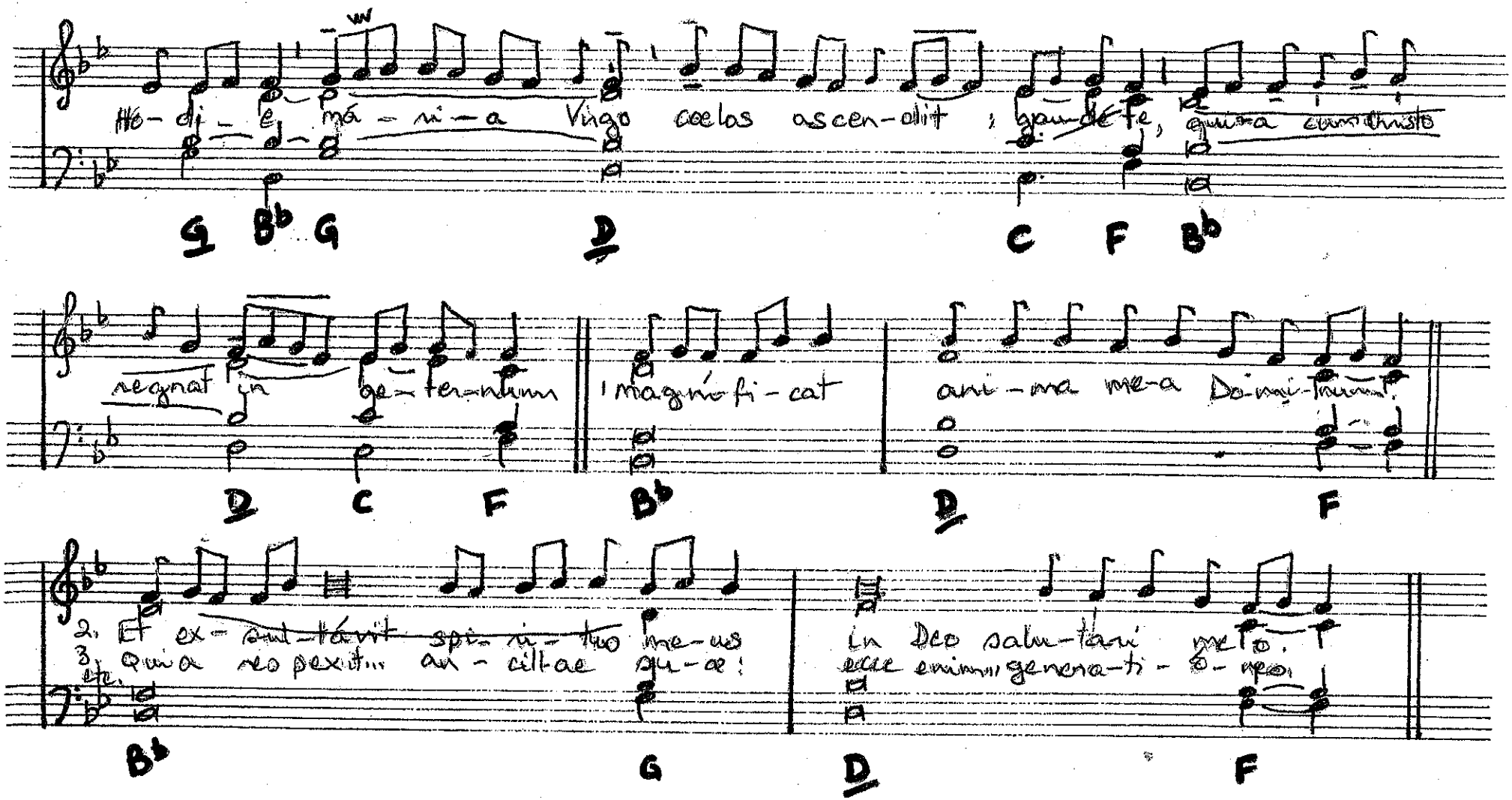
2. G^o = open fifth w G at base: G D^1 G^1.

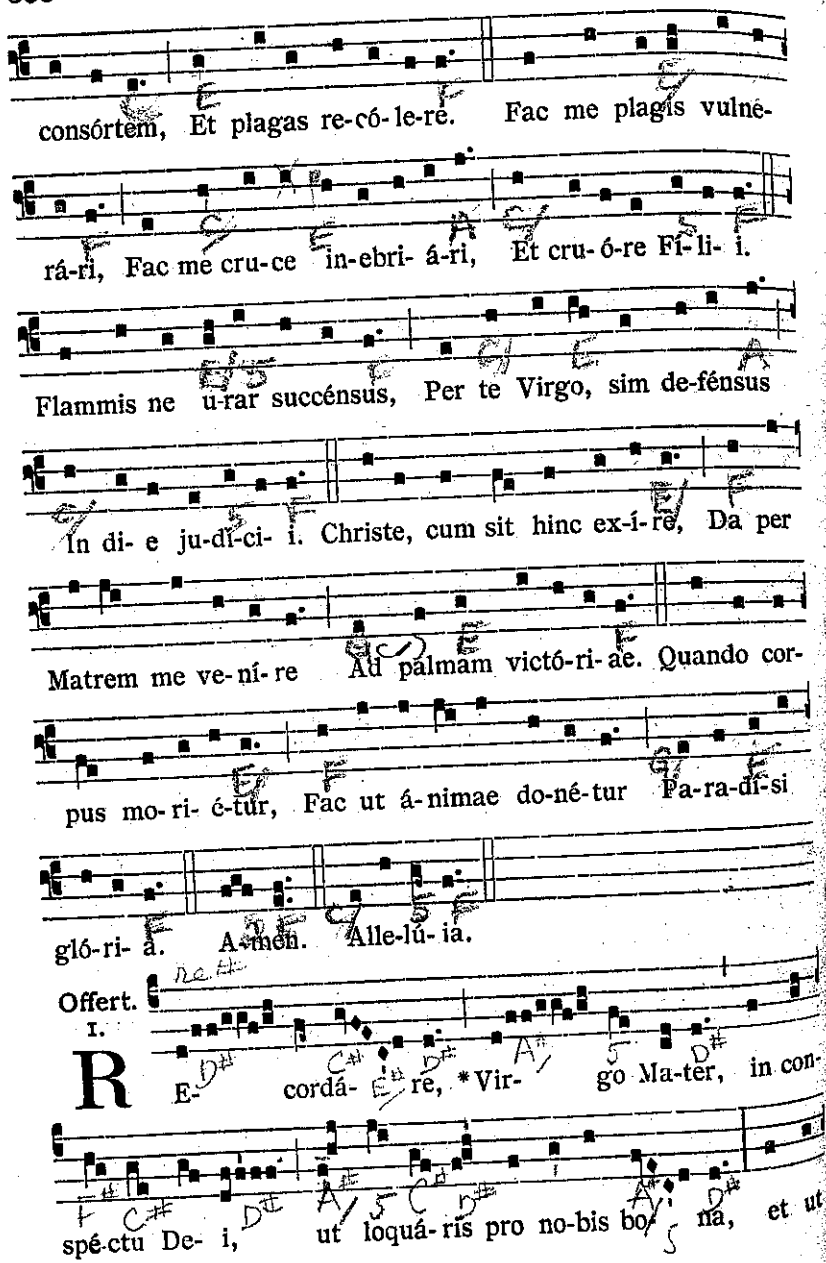
3. When the whole choir is singing (eg. outside incipits + solos) the bottom note is doubled an octave lower on the pedal. Thus G sounds in fact: G^1 D^1 B^b G G_1 (pedal)

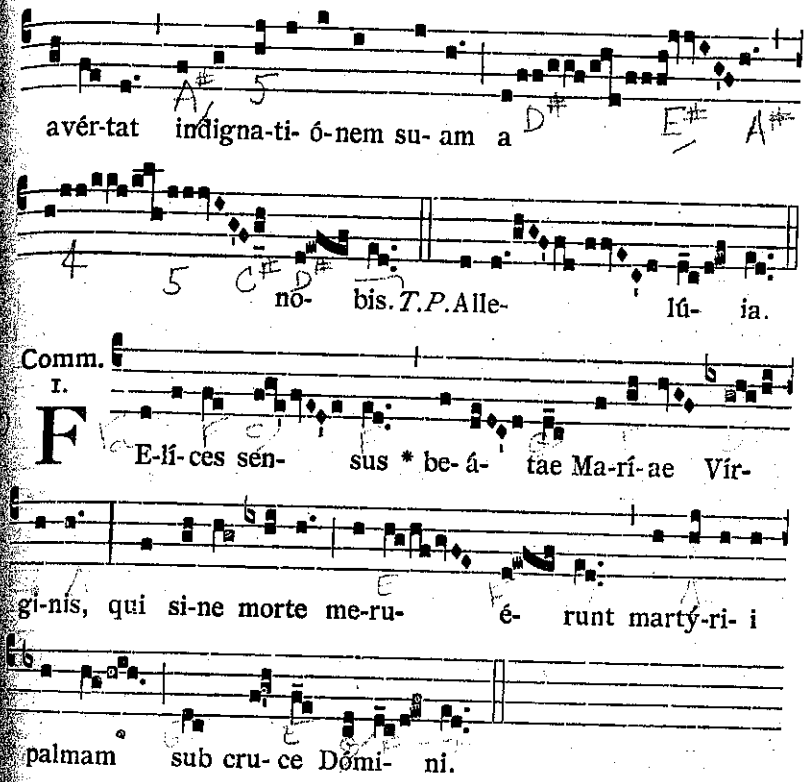
4. How do you tell whether the chord is major or minor, ie whether the 3rd is major or minor? Theoretically, by the no. of sharps + flats in the key signature: if the third is sharped or flatted by the key in which you are playing

Practically, by the context. That is, play a minor 3rd instead of a major + you will not be long hearing there is sth amiss!

TRANSCRIPTION of Ant. Hodie, ad magn. II Vesp 15 Aug + accompaniment as well as Solemn Tone magn., 8th mode.







Eadem die. **S. Nicomedis Martyris.**

Missa. In virtúte tua. [10].

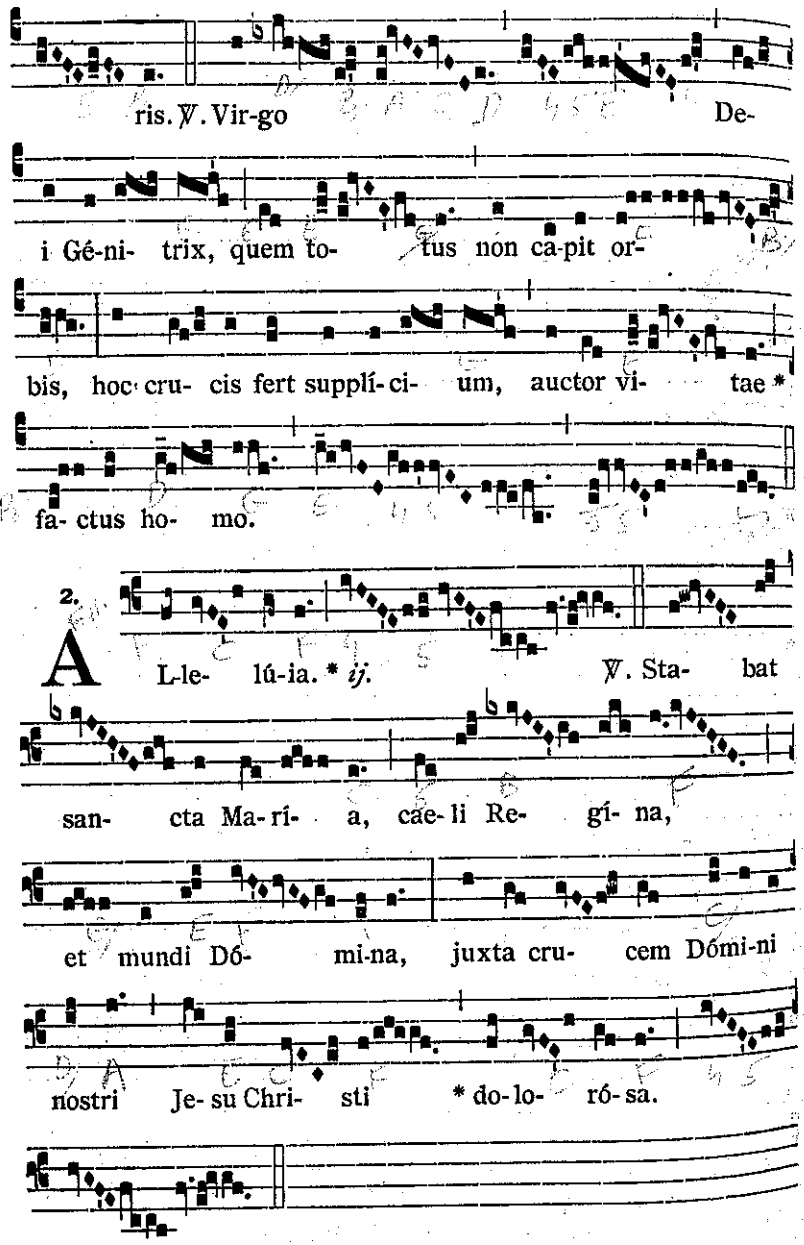
6. SS. Cornelii et Cypriani Pontif., Mart.

Missa. Intret. [21].

Eadem die.

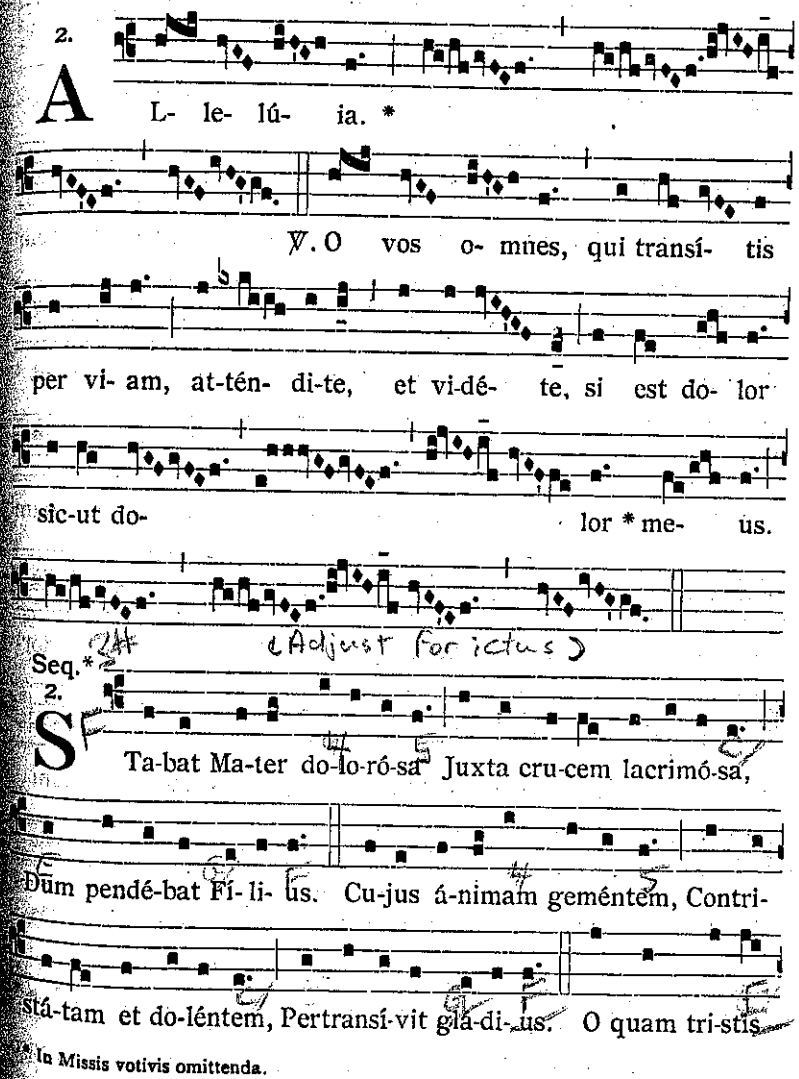
SS. Euphemiae, Luciae et Geminiani Mart.

Missa. Intret. [21].

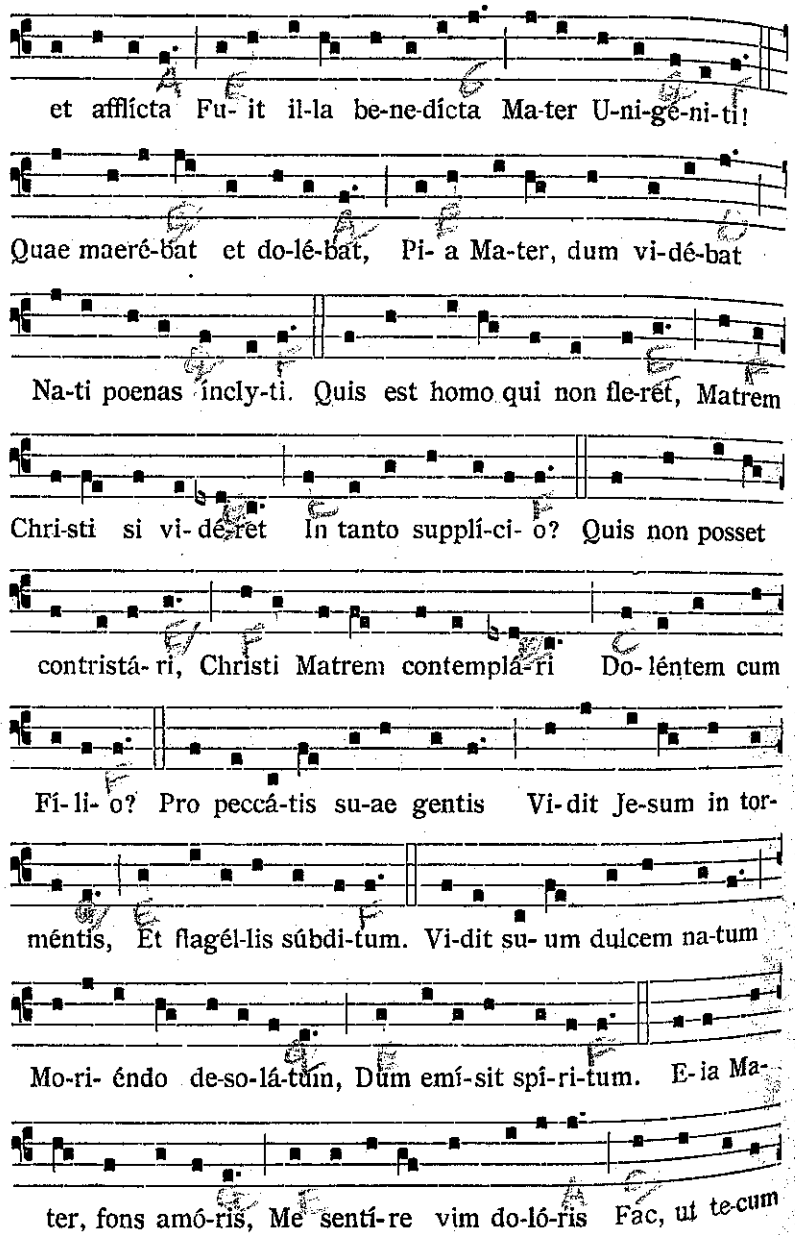


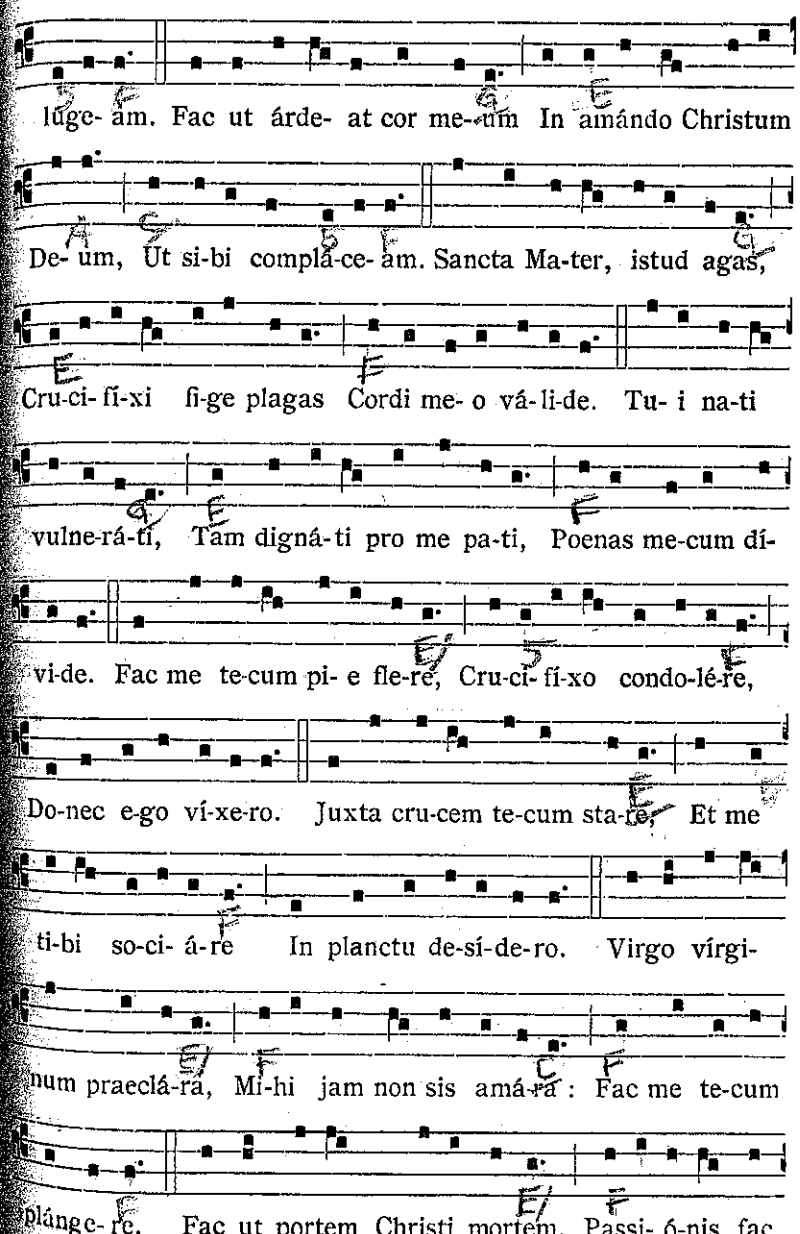
¶ *In Missis votivis post Septuagesimam Graduale* Dolorósa *ut supra; deinde Tractus :* Stabat sancta María. 471.

Tempore autem Paschali omittitur Graduale et ejus loco dicitur : Allelúia, allelúia. ℣. Stabat sancta María *ut supra; deinde :*



* In Missis votivis omittenda.


et afflícta Fu- it il-la be-ne-dícta Ma-ter U-ni-gé-ni-ti!
Quae maeré-bat et do-lé-bat, Pi- a Ma-ter, dum vi-dé-bat
Na-ti poenas íncly-ti. Quis est homo qui non fle-ret, Matrem
Chri-sti si vi- dé-ret In tanto suppli-ci- o? Quis non posset
contristá- ri, Christi Matrem contemplá-ri Do- léntem cum
Fí- li- o? Pro peccá-tis su-ae gentis Vi- dit Je-sum in tor-
mentis, Et flagél-lis súbdi-tum. Vi-dit su- um dulcem na-tum
Mo-ri- éndo de-so-lá-tum, Dum emí-sit spí-ri-tum. E- ia Ma-
ter, fons amó-ris, Me sentí-re vim do-ló-ris Fac, ut te-cum


lúge- am. Fac ut árde- at cor me- um In amándo Christum
De- um, Ut si-bi compla-ce- am. Sancta Ma-ter, istud agas,
Cru-ci- fí-xi fi-ge plagas Cordi me- o vá-li-de. Tu- i na-ti
vulne-rá-ti, Tam digná-ti pro me pa-ti, Poenas me-cum dí-
vi-de. Fac me te-cum pi- e fle-re, Cru-ci- fí-xo condo-lé-re,
Do-nec e-go ví-xe-ro. Juxta cru-cem te-cum sta-re, Et me
ti-bi so-ci- á-re In planctu de-sí-de-ro. Virgo vírgi-
num praeclá-ra, Mi-hi jam non sis amá-ra: Fac me te-cum
plánge- re. Fac ut portem Christi mortem, Passi- ó-nis fac