

COMPLINE IN THE DOMINICAN RITE:

1256 TO 1949

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PREFACE

The recent swift dissolution of Latin rites in Western Catholicism portends the ultimate loss of oral tradition concerning the means of carrying out these largely abandoned rites. Not every instruction was noted in their rubrics; much that "everyone knew" was indeed common knowledge and therefore not necessarily written down. This is reflected especially in those rubrics employing that vague Latin construction, the ablative absolute, e. g., "once the antiphon has been intoned (antiphona incepta) . . ."--indeed, the antiphon was intoned, but by whom? Oral tradition supplied the answer. Some rubrics which "everyone knew" are notated only in generally inaccessible sources; others seem never to have been recorded at all.

In this day when performance practice excites so many musicologists (sometimes producing real light and sometimes only heat) it can safely be anticipated that some future generation of musicians might well be glad to have a detailed description of how the Office or the Mass were actually carried out--down to their last minutiae. This dissertation is meant to perform that service. I hope that four hundred years from now--or forty years, or four--some Collegium Musicum might pick up this dissertation and from it recreate an authentic performance of Compline according to the Dominican Rite.

But my purpose exceeds a simple description of an authentic 1949 church service. The Dominicans were chosen because they so carefully and so cautiously and so thoroughly kept what they established in 1256. That is a late

date, indeed, to determine anything about the origins of the plainsong they received--but it is an ideal date for studying plainsong and its performance in the mid-thirteenth century. Plainsong origins seem hopelessly tangled in an irretrievable past, but the state of Gregorian chant in the thirteenth century is not yet irretrievable; if it is not well known, that is so for no other reason than that musicians have neglected it in favor of what seems to be more fascinating pursuits. To many of them, the rise of polyphony has been a far more interesting challenge. No wonder. After all, the origins of polyphony, like the origins of plainsong itself, give wide scope to imagination and speculation; scholars can, and sometimes must, nearly create their own world.

But the Dominican Rite, established in 1256, allows no one the chance to create a world of his own. Rather, a whole liturgy is spelled out in utmost detail--a liturgy kept largely intact across the next seven hundred years. To be sure, some things were added; but more important, almost nothing was subtracted. By comparison, the Roman Rite was undergoing frequent and substantial changes; the Cistercians offer a comparable stability, but their twelfth-century liturgy, too, has been largely ignored by the musicological community. Let musicians note, having read this dissertation, how stable has been the Dominican Rite; how much even the 1949-version retains of thirteenth-century practice.

The reason for choosing Compline from all the possibilities within the Rite of the Friars Preachers is that, for them, it began to take on the character of a late-night Vespers, and by expanding, it tended to become a major Hour. It served, in a way, to allow the brethren to keep the Rite as a whole stable by letting off creative or pious steam in the additions they gave to Compline. As it performed the function of a safety valve for the

Rite as a whole, it took on singular characteristics of its own. Dominican Compline was sui generis.

The reasons, then, for this dissertation are three: (1) Dominican Compline is qualitatively different from other post-Tridentine Complines; (2) the Dominican Rite is a window into thirteenth-century music that musicologists neglect; (3) the Preachers' Compline has just lost the vital verbal tradition that has supported it across seven hundred years and it is of the latest to stabilize the oral tradition by committing it to the printed page.

Thanks are due to the superiors of the Dominican Order who have consented to the use of photographic copies of examples from their liturgical books and extensive quotations from Father Bonniwell's work. I wish particularly to thank professors John Reeves White (Hunter College), James A. Brundage (University of Wisconsin-Milwaukee), and Edward Roesner (University of Maryland) who have read substantial portions of the manuscript. Special gratitude is due to Father Bernard Walker, O. P., who read the whole manuscript with the true eye of the old censor librorum. Naturally, my thanks are extended to my committee, especially its chairman, Malcolm H. Brown.

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LIST OF ABBREVIATIONS

- AM Antiphonale Monasticum pro Diurnis Horis (Tournai: Desclée, 1934).
- AR Antiphonae Sacrosanctae Romanae Ecclesiae pro Diurnis Horis (Tournai: Desclée, 1949).
- AS Antiphonale Sarisburiense (thirteenth century), comp. W. H. Frere (6 vols.; London: The Plainsong and Mediaeval Music Society, 1901-1925).
- B "L'Antiphonaire de Bamberg" (end of twelfth century), Codex lit. 23 Staatliche Bibliothek of Bamberg. Vol. 1 of: Corpus Antiphonalium Officii, ed. René Hesbert (2 vols.; Rome: Vol. 1, Manuscripti "Cursus Romanus," 1963 and Vol. 2, Manuscripti "Cursus Monasticus," 1965).
- C "L'Antiphonaire de Compiègne" (between 860 and 880), Codex 17436, Fonds Latin, Bibliothèque Nationale of Paris. Hesbert, Vol. 1.
- CL Completorii Libellus juxta Ritum S.[acri] Ordinis Praedicatorum (Rome: [Curia Generalitia], 1949).
- D "L'Antiphonaire de Saint-Denis" (mostly twelfth century), MS 17296, Fonds Latin, Bibliothèque Nationale of Paris. Hesbert, Vol. 2.
- E "L'Antiphonaire d'Ivrée" (eleventh century), MS 106 of the Chapter at Ivree. Hesbert, Vol. 1.
- F "L'Antiphonaire de Saint-Maur-les-Fosses" (late eleventh or early twelfth century), MS 12584, Fonds Latin, Bibliothèque Nationale of Paris. Hesbert, Vol. 2.
- G "L'Antiphonaire Français de Durham" (eleventh century), MS B. III. 11 of the Chapter of Durham. Hesbert, Vol. 1.
- GEN Master General's copy of the Prototype (ca. 1256), MS add. 23935 of the British Museum.
- H "L'Antiphonaire de Hartker" (between 956 and 986), MSS 390-391, Stiftsbibliothek of Saint-Gall. Hesbert, Vol. 2. Printed as Vol. 1, Series Two of Paléographie musicale.
- L "L'Antiphonaire de Saint-Loup de Bénévent" (late twelfth century), MS V. 21 of the Chapter Library of Bénévent. Hesbert, Vol. 2.

- LA Antiphonary of Lucca (twelfth century), Codex 601 of the Chapter Library at Lucca. Printed as Vol. 9, Series One of Paléographie musicale.
- M "L'Antiphonaire de Monza" (early eleventh century), Codex c. 12.75 of the Chapter of Monza. Hesbert, Vol. 1.
- PM Processionale Monasticum (Solesmes: [Abbatia Sti. Petri], 1893).
- R "L'Antiphonaire de Rheinau" (thirteenth century), MS 28 of Rheinau in Zentralbibliothek of Zurich. Hesbert, Vol. 2.
- S "L'Antiphonaire de Silos" (eleventh century), MS add. 30850 of the British Museum. Hesbert, Vol. 2.
- V "L'Antiphonaire de Vérone" (eleventh century), Codex XCVIII of the Chapter of Verona. Hesbert, Vol. 1.
- VP Variae Preces (Solesmes: [Abbatia Sti. Petri], 1901).
- WA Antiphonary of Worcester (thirteenth century), Codex F. 160 of the Library at the Cathedral of Worcester. Printed as Vol. 12, Series One of Paléographie musicale.

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INTRODUCTION

For this dissertation, six rites have been consulted and compared: (1) the Roman Rite of 1949; (2) the Benedictine Office of 1934; (3) the mediaeval Roman Rite as represented in Hesbert's Corpus Antiphonarium Officii, Vol. I (1963); (4) the mediaeval monastic Office represented in Hesbert's Vol. II (1965) and the Worcester and Lucca manuscripts; (5) the thirteenth-century Sarum Rite according to Frere's Antiphonale Sarisburiense; and (6) the Dominican Rite in the Prototype of 1256 and the Completorii Libellus of 1949. Occasional reference is also made to the Cistercian Rite and, in the last chapter, Compline according to the Ambrosian Rite is introduced.

Hesbert did for the Office, in the two volumes cited above, what he had already done for the Mass in his Antiphonale missarum sextuplex (Paris: 1935). Like the Sextuplex, he took the six oldest Office manuscripts (six Roman ones in Vol. I and six monastic ones in Vol. II) and laid them out in parallel columns. He gives an extended account of each manuscript at the beginning of the volumes and that material will not be recapitulated here. Both volumes are superbly indexed.

In this study, the term "rite" is taken to mean a coherent and cohesive set of liturgical ceremonies and forms that include both the Mass and the Office. It is distinguished on the one hand from the service of the Benedictines--who do not maintain a proper Mass, using that of Rome, but do maintain a proper Office--and from the canonical distinction which uses the term in a jurisdictional manner, according to which all Latin rites are more properly "uses" and all of them are under the immediate and proper jurisdiction of the

Pope as Patriarch of the West. The various Eastern Rites have their own Patriarchs and jurisdiction. Within the Catholic Church, some eighteen jurisdictional rites exist, each possessing its own proper language. Of these the Latin Rite is but one, though by far the largest. Within that Latin Rite are embraced the Ambrosian Rite, the Mozarabic Rite, the defunct Gallican Rite, and the Roman Rite as distinct traditions. The Roman Rite itself is represented in several uses--that of Lyon, Salisbury, the Carmelites, the Premonstratensians, the Cistercians, the Dominicans, and Rome itself, all specifically Roman but differing in detail.

This dissertation must assume the knowledge of the distinction between monks, canons regular, and friars; as well as the distinction between religious persons and clerics. Clerics are those men intended for the service of the Church, principally as priests. They may or may not have taken the vows of religion: poverty, chastity, and obedience. Religious persons have taken these vows. They may or may not be or become clerics. Monks (Benedictines, Cistercians, Carthusians, and Camaldolese) are not necessarily intended for the clerical state; they can be monks quite completely without ever becoming clerics. They are obliged to the public recitation of the Office. Each monastery is independent, ruled by an abbot who generally serves for life. The monks take a vow of stability, tying them to their monastery. Canons regular, like the monks, are bound to a particular monastery; but the canon must be a cleric. They are obliged, too, to the public recitation of the Office. The friars, a societal form invented by St. Dominic (ultimately including Dominicans, Franciscans, Carmelites, Servites, Augustinians, and Trinitarians), are effectively a synthesis of the canons regular (Dominic was a canon) with monastic customs to which is added the freedom of mobility by

making ones vows to a general superior and utilizing a world-wide system of provinces rather than independent, individual abbeys.

The Dominicans established three orders: the First Order was that of the men, both priests (the larger number and the voting members) and lay-brothers; the Second Order was the cloistered nuns; the Third Order was either lay people (men or women) without vows, or religious women living community life in the world. The first two orders (under solemn vows) observed the Dominican Rite while the Third Order (simple vows or none at all) made do with whatever prayers might be appropriate to the member's status or education.

Two Dominican sources form the basis for this dissertation, both determined by the seven-hundred-years' ambit that the Dominican Rite remained basically unchanged. The first is the master general's copy of Humbert's Prototype (copied soon after 1256) now in the British Museum, MS add. 23935 (GEN). The second is Completorii Libellus (CL) issued under the authority of the master general, Father Emmanuel Suarez, in 1949. Events in the last fifteen years guarantee that these two books are the certain alpha and omega of Dominican Compline according to the rite of Humbert and its seven hundred subsequent years of use by Dominican friars.¹

Concerning the Prototype, there is, besides that of the British Museum, one other completely surviving copy--that of Paris, now in Rome at Dominican

¹The death of the Dominican Rite was accomplished in two decrees from the Sacred Congregation of Divine Worship, the first dated June 2, 1969 and the second dated October 7, 1971. A proper Dominican calendar was established by a third decree of the same Congregation, dated November 25, 1971.

The original rite of Humbert had to secure the approval of three successive General Chapters in order to have the force of the Constitutions. Though the Constitutions still require the same manner of approval for binding power, a way was found to avoid this in the destruction of the old rite. The Chapter simply "commissioned" the master general to seek the destruction of the old rite (camouflaged under a request to adopt the Roman Rite) by petitioning the Sacred Congregation of Divine Worship (olim, the Sacred

headquarters, Santa Sabina.

Congregation of Rites). This ploy transferred authority over the rite to the papal curia and out of the hands of the Order. The appropriate commissions and decrees follow.

"58. Committimus magistro Ordinis ut post integram instaurationem ritus romani curet ipsius adoptionem pro Ordine nostro, retentis pro posse non-nullis elementis propriis." Acta Capituli Generalis Provincialium Ordinis FF. Praedicatorum River Forest (Rome: Curia Generalitia ad S. Sabinae, 1968), p. 42.

This is the Roman response:

"De Missali Romano et novo calendario

"ORDINIS FRATRUM PRAEDICATORUM

"Instante Rev.mo P. Aniceto Fernandez, Magistro Generali Ordinis Fratrum Praedicatorum, litteris die 23 maii 1969 datis, facultatibus huic Sacrae Congregationi a Summo Pontifice PAULO PP. VI tributis, perlibenter concedimus ut pro universo Ordine Fratrum Praedicatorum sequentia adoptari valeant, nempe:

- "1. MISSALE ROMANUM ex Decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum et auctoritate Pauli PP. VI promulgatum.
- "2. NORMAE UNIVERSALES DE ANNO LITURGICO ET NOVUM CALENDARIUM ROMANUM GENERALE, a Summo Pontifice Paulo PP. VI per Litteras Apostolicas Mysterii Pachalis celebrationem, die 14 februarii 1969 datas, approbata, simul cum LITANIIS SANCTORUM.

"Attendatur autem ad ea quae sequuntur:

"a) Magister Generalis Ordinis, post adoptionem Missalis Romani pro universo Ordine Praedicatorum, ipse pro sacerdotibus totius Ordinis vel Provincialis pro suis subditis concedere valet licentiam celebrandi Missae Sacrificium iuxta ritum dominicanum hucusque vigentem.

"b) Dum Calendarium particulare definitivum Ordinis rite paratum sit et approbatum, ad interim Sancti [sic] Ordinis Fratrum Praedicatorum qui celebrantur tamquam festa I classis, habeantur tamquam 'Sollemnitates' (nempe, B.M.V. a Rosario, S.P. Dominici, S. Thomae Aquinatis et S. Catharinae Senensis); qui vero recensentur tamquam festa II classis, tamquam 'Festa' recolantur; Sancti vero et Beati gradu III classis celebrati, nunc uti memoriae oblatoriae habeantur; ceteri vero tamquam memoriae seu commemorationes, ad gradum 'Memoriae ad libitum' reducantur.

Humbert arranged the entire liturgy in one big volume, which was to serve as the prototype. Possibly in doing so he was influenced by the example of the Cistercians, who, hardly more than half a century

"Contrariis quibuslibet minime obstantibus.

"E Civitate Vaticana, die 2 iunii 1969.

"B. Card. Gut

"Praefectus

"A. Bugnini

"a Secretis"

Analecta Sacri Ordinis Fratrum Praedicatorum, Vol. XXXIX, pp. 250f.

"134. Committimus magistro Ordinis ut curet de adoptione breviarii romaini reformati pro universo Ordine nostro, sicut jam pro missali factum est (cfr. acta cap. gen. River Forest, n. 58). Commissio autem peritorum proprium sanctorum et beatorum Ordinis conficiendum curet." Acta Capituli Generalis Diffinitorum Fratrum Ordinis Praedicatorum Tallaghtae (Rome: Curia Generalitia ad S. Sabinam, 1971), p. 79.

In response to this, the following answer was finally received from the Sacred Congregation of Divine Worship:

"De officio divino denuo instaurato*

"Prot. n. 1725/71

"ORDINIS FRATRUM PRAEDICATORUM

"Instante Rev.mo Patre Aniceto Fernandez, Magistro Generali Ordinis Fratrum Praedicatorum, litteris die 29 septembris 1971 datis, vigore facultatum huic Sacrae Congregationi a Summo Pontifice PAULO VI tributarum, decretum Capituli generalis ejusdem Ordinis, annis 1968 et 1971 celebratis, probamus seu confirmamus, nempe:

"Pro universa Familia dominicana, quae 'coalescit ex fratribus clericis et cooperatoribus, monialibus, sororibus, sodalibus institutorum saecularium atque sacerdotum et laicorum', Officium Divinum ex Decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum et auctoritate PAULI VI, per Constitutionem Apostolicam Laudis canticum diei 1 novembris 1970, promulgatum, adoptari valeat.

"Contrariis quibuslibet minime obstantibus.

"Ex aedibus Sacrae Congregationis pro Culto Divino, die 7 octobris 1971.

"ARTURUS Card. TABERA

"Praefectus

before, had set forth their liturgical practices in one such great volume comprised of fifteen books, that "it might be an unchangeable exemplar for preserving uniformity and correcting differences in other [books]." (fn. Although Humbert may have got the idea from the Cistercians, he certainly did not imitate their manner of division, nomenclature, or contents of the various books. See DACL, III, 1734; Walz, *Compendium Historiae*, 105.) Fortunately, Humbert's volume has come down

"A. Bugnini, a secretis

" * Iis, qui ob provectam aetatem vel infirmitatem graves experiuntur difficultates in novo Ordine Liturgiae Horarum servando, licet, de consensu sui Prioris Provincialis, Breviarium Dominicanum, quod antea in usum erat, sive ex toto sive ex parte retinere. (Dfr. 'Notificatio de Missali Romano, Liturgia Horarum et Calendario' n. 1. 3, *Notitiae*, vol. VII [1971], pag. 216). Proc. Gen." Analecta S.O.P., op. cit., Vol. XLII, pp. 269f.

The footnote, "Iis, qui ob provectam," might seem to imply some future for the old rite. As a matter of fact, it is only a kindness for the older fathers--a kindness that is not granted automatically, but must be sought from one's provincial. It is akin to a similar exemption made at the time of the Romanization in 1923.

This is the decree that establishes a proper Dominican calendar within the Roman Rite:

"De Calendario proprio Ordinis Praedicatorum

"Prot. n. 1860/71

"ORDINIS PRAEDICATORUM

"Instante Rev.mo Patre Benedicto Ioseph, O.P., Procuratore Generali, litteris die 29 Octobris 1971 datis, vigore facultatum huic Sacrae Congregationi a Summo Pontifice PAULO VI tributatum, Calendarium proprium Ordinis Praedicatorum, prout in adiuncto prostat exemplari, perlibenter probamus seu confirmamus, ita ut ab omnibus qui eo tenentur in posterum servetur.

"Contrariis quibuslibet minime obstantibus.

"Ex aedibus Sacrae Congregationis pro Cultu Divino, die 25 Novembris 1971.

"ARTURUS Card. TABERA
"Praefectus

"A. Bugnini
"a Secretis"

Analecta S.O.P., op. cit., Vol. XLII, p. 297.

to us in a state of excellent preservation, and after many vicissitudes now rests in the archives of the Order in Rome.²

Besides the Parisian and the general's copy, other complete copies of the Prototype probably existed. Fragmentary copies exist today.

In the first quarter of the eighteenth century, there still existed, according to Echard, copies of Humbert's exemplar at Toulouse, Salamanca, "and perhaps at Bologna and other places." (fn. SSOP, I, 144) If so, they disappeared in the troublous times that followed. However, in recent years an incomplete copy was found at Salamanca, containing only four books: the antiphonary, the gradual, the pulpitary, and the processional. According to Father Albert Colunga, who was commissioned to examine it, the manuscript is somewhat smaller than the Roman codex, being 17 1/4 inches by 11 1/4 inches. The volume was apparently used in choir by the cantors, and as a result it is not the best of condition. (fn. AOP, XXIX [1921], 28-29.)

A gradual that was written in Humbert's time was recently presented to the Dominican Fathers at Oxford by Miss Jean Smith, whose father had acquired it in Spain where he had been acting as British Consul. (fn. Walter Gumbley, "The Blackfriars Codex," in Blackfriars, XVII, [1936], 611 ff.) The manuscript is 14 x 9 7/8 inches, and consists of 235 leaves. A few folia are missing, and the book has been so closely trimmed that many marginal notes were injured and in some places even the text. While there can be no doubt that the book goes back to the middle of the thirteenth century, it presents a number of curious variations from the prototype of Humbert.

Our list of copies of Humbert's prototype ends with two graduals. One is preserved in the archives of the Order at Rome; the other is in the possession of the bookseller Carl Hiersemann of Leipzig. Neither is of great importance to our history.³

A comparison between Humbert's codex at Rome [the Paris version] and this copy in the British Museum [GEN] reveals only an occasional trifling difference. As the corrections made on the margin of the Roman

²W. R. Bonniwell, A History of the Dominican Liturgy 1215-1945 (2nd ed. revised; New York: Joseph F. Wagner, Inc., 1945), p. 85. Father Bonniwell's work is liturgical in nature with only passing musical references. It is, however, a gold mine in determining the onset of such changes as were made in the Rite, modifications that often enough brought musical changes with them. His access to documents unavailable to this author has been a godsend. His respect for historical accuracy, his exhaustive research, clear exposition, and occasional wry wit provide a much more complete story of the adventures of the Dominican Rite than can but be suggested here.

³Ibid., p. 97.

[Parisian] copy are always found in the text itself of the London copy, it is evident that the Roman document is the older of the two. (fn. Rousseau, 58.)⁴

Bonniwell discusses the whole matter in pp. 85 to 97. He gives a thumbnail description of the British Museum copy.

A splendid copy of the codex is still in existence. It is to be found in the British Museum (Additional Manuscript 23,935). This book was without question the master-general's own copy, which he carried around with him on his visitation of the provinces. The master-general would thus always have with him an authentic copy by which he could settle all disputes regarding text, rubrics, or plain-chant. Not only does the nature of the book show this, but an inscription confirms it. Near the top of fol. 2 is some faint writing, which Sir George Warner revived by means of a chemical. It was found to read as follows: "This book was written for the use of the master-general, whoever he may be at the time, so that if there should be any doubts concerning the office, they may be settled by it. [Unnecessary] recourse should not be had to this exemplar, because owing to its fineness the book is easily injured." (fn. "Iste liber factus est pro magistro ordinis quicumque fuerit pro tempore ut quicumque dubitaverint in aliquo de officio possint per eum rectificari. Non est [recurrendum] ad exemplar quia facile dest[ruitur] propter operis subtilitatem." The portion in brackets had completely disappeared; the distinguished Anglican liturgist, H. A. Wilson, suggested the words recurrendum and destruitur. Cf. Legg, Tracts on the Mass, 243.) The inscription, doubtless owing to the chemical used on it, is now practically invisible.⁵

Bonniwell continues with a quotation from G. R. Galbraith describing the manuscript. Galbraith's entire description is included here as appendix A. The Parisian origin of GEN has been confirmed by Mr. Edward Roesner who finds it to have been done by the same group of professionals who copied An Old St. Andrew's Music Book, Wolfenbutl Herzog August Bibliothek, Ms. 628 Helmstad. (Ms. 677)--W₁. He has examined both manuscripts and tells me that they are of similar style, size, ink--and, perhaps of greater curiosity, that they smell the same.

⁴Ibid., pp. 96f.

⁵Ibid., pp. 94f.

This dissertation depends on GEN for its verification, rather than on the Parisian copy now in Rome, because it is assumed that the British Museum manuscript is of easier access to scholars. Consequently all citations are made to GEN.

The contemporary source, Completorii Libellus, may strike the reader as a particularly strange publication. After all, no other rite has a special book just for Compline; no other rite has need of one. It is to anticipate the conclusion of this dissertation to state that no other rite survived the reforms of St. Pius V carrying the significant and prominent Compline which the Preachers preserved. It is, nonetheless, true. Father Suarez' edition of 1949 is not the first separate Dominican Compline publication. His predecessor, Father Martin Stanislaus Gillet, published a volume of the same name in 1931 and a version of the general, Hyacinth Cormier is known to have come out before 1913. No extant copies have been available for this study. While one could always perform Compline from the Antiphonary, a separate publication has been of great convenience to the Dominicans who tended to sing Compline daily even if it were necessary simply to recite the rest of the Office.⁶

The musical examples from the Dominican Rite in this study are photocopies of the present liturgical books. Such slight divergence from the

⁶This may be the place to mention that whatever the Hours are called, these names came no longer to indicate the hour of performance. By the twentieth century the various Hours had been moved severely out of place. During my four years in the Dominican Order, several horariums were tried. The following was found to be generally most satisfactory--but note the times of the Hours:

- 5:30 A. M. Prime, Pretiosa, Terce, High Mass, breakfast. Classes followed all morning long.
11:40 A. M. Sext, None, Vespers; dinner; then Compline (ca. 12:30 P. M.!) which was always sung. All the Hours (including Vespers) were only recited (on f).

Prototype is found that using modern reproductions does no violence to the mediaeval tradition. Where a rare pitch or textual deviation occurs, it is stated. The 1256-manuscript has many more member- and incise-bars than occur in 1949. These have been added to the photocopies above the staff: tiny bar is shown as **I**; incise bar, as **+**; member bar, as **+**; full bar, as **|**; and double bar as **||**.⁷ Ancillary use is made of other Dominican liturgical books, as well as those of other rites. Some diplomatic copies have been inserted from Sarum material.

The body of this dissertation will examine the environment of Dominican

5:20 P. M. Matins and Lauds followed by supper. The night Office was "anticipated," i. e. it was of the next day's feast. Anticipation obviated the necessity of breaking up the night's sleep.

Sunday schedule, according to this plan, was similar:

6:00 A. M. Prime, Pretiosa, Low Mass, breakfast.

9:00 A. M. Terce, High Mass, Sext. The rest of the schedule was as above.

One prior, in an effort to bring Compline into the horarium as a real night prayer and still avoid breaking into the night's rest came up with the following schedule. To achieve it, he had to get an indult from the Holy See.

5:30 A. M. Lauds, Pretiosa, High Mass, breakfast.

8:30 A. M. Prime and Terce, classes.

11:40 A. M. Sext and None; dinner; Vespers (still not sung, but recited).

5:30 P. M. Matins of the next day, separated from Lauds, and supper.

10:00 P. M. Compline of the day itself (sung).

This sort of fracturing of the Office was available to anyone who said the Office privately, but it was not available to the public celebration in choir without permission of the Holy See. In truth, it was not very satisfactory to go from Matins of one feast back to Compline of the preceding one. The community's judgement in this matter may be deduced from the fact that the prior who instituted this horarium failed of re-election. Nor was his schedule ever tried again.

⁷It is my opinion that these bars may bear significant rhythmic implications. But as this opinion has nothing directly to do with the dissertation, and could only lead to controversy, no further discussion will be held.

aps 0 Compline by setting forth the historical context of the order of Preachers and its Rite, its calendar, and the make-up of the choir. It will consider general performance practice in a chapter devoted to Compline's ordinary, and divergent variations in the next chapter given to Compline's proper parts. It will look at the extended appendage attached to an otherwise completed Compline--the Salve procession with all those other devotions that various generations have seen fit to add. It will make a correlation and a comparison of Dominican Compline's antiphons and hymns with those of other rites. Lastly, Compline will be compared with the other Hours in the Dominican Office and with Compline as performed in Latin rites of other traditions.

CHAPTER I

DOMINICAN COMPLINE'S ENVIRONMENT

Compline is only on^e_λ part of the Office. Like the other Hours, it is dependent on the calendar for the choice of feast to be celebrated. The calendar is itself a constantly changing and developing instrument, reflecting the preferences of both the past and the present. The choir which performs the Office is dependent, too, on customs that have been handed down to it. All these items, which may seem to be extraneous to Compline but which really underlay it, will be discussed in this chapter: the Order of Preachers and its Rite, the Dominican calendar, and the organization of the Dominican choir.

The Order of Preachers and Its Rite

St. Dominic was born to the noble family of Guzman at Calareuga in northeastern Spain, near Burgos, in 1170.¹ His family's castle stands there yet, now a Dominican priory. He became a priest and a canon at nearby Osma. He wished, his whole life long, to become a missionary to the Tartars yet he never did. No sign survives that he had any long-burning desire to establish an order. But establish one he did, and overturned Europe's concept of what community life could be.

¹St. Dominic does not present a problem of many saints, viz. lack of biographical material. One of the best modern biographies first appeared in 1924 by the English Dominican, Bede Jarret, Life of Saint Dominic (Westminster, Md.: The Newman Press, 1955). The definitive biography is H. M. Vicaire's Saint Dominic and His Times, trans. Kathleen Pond (New York: McGraw-Hill, 1964).

Until his time, religious orders comprised either monks, or canons, or knights vowed to fight in the crusades. All were localized. Some, like the Cluniacs and the Cistercians, ran out tendrilous lines of communication that linked dependent houses to a mother-house. Dominic proposed something altogether different: a world-wide order that would be dedicated to scholarship and doctrine, to the professorial and preaching mandate. It was to be an Order of Preachers, Ordo Praedicatorum (O. P.).²

To accomplish this, he approached the Pope himself for approbation-- and this in the teeth of a decree by the Fourth Council of the Lateran (1215) that had just forbidden the establishment of any new rules for orders. He could hardly have been ignorant of the decree, for he had attended the Council as a theological expert.

One year after the Lateran decree, he secured the private approval of Innocent III (d. 1216) and then the public approval of his successor, Honorius III, in four bulls issued from December 22, 1216 onward. Dominic had established the first body of friars ever.

But this was not his first foundation. In 1206, he founded at Prouille, in Aquitaine, a convent of nuns; curiously, what is called the Second Order was begun before the First. It was to take him ten years more before the male group was established.

²"The [Dominican Order] was especially important because it was founded as a society of theologically trained preachers, a society in which study was considered a religious duty and where the rule was so arranged that, after prayer, all else made way for the activities of the student preparing to be a preacher: classes, private reading, and the rest. Whoever entered this order, it has been said, enrolled himself in a university as a student for life." Philip Hughes, A Popular History of the Reformation (Garden City: Image Books, 1960), p. 24.

With papal approval secured, a hospital chapel was obtained in Toulouse for the new friars. But Dominic did not long let them remain there. Seven months later, on the feast of the Assumption, 1217, he announced that the Order was to disperse. Of the sixteen members, four were to go to Spain, two were to remain at Toulouse, two were to care for the sisters at Prouille, seven were sent to the university-city of Paris, and Dominic with Stephen of Metz, went to Rome.³

Dominic was then forty-seven years old. He had only four years remaining to him in which he could establish the character of his Order. Unlike St. Benedict, he left it no written rule; rather he left it his firm devotion to scholarship. He committed the Order to its own members, directing them to establish their own constitutions, elect their own superiors, choose their own rite. This they did and continued to do, ever cherishing Dominic's concern for doctrine. Within the Rite, he is celebrated with a Mass similar to that for a Doctor Ecclesiae, though he has never been so proclaimed. His Order has produced three saints who have been declared doctors: Thomas Aquinas; his teacher, Albert the Great; and Catherine of Siena.

When the group of sixteen dispersed, no single rite had been established.⁴ At the time of Dominic's death (August 6, 1221), he is thought to have been at work on a rite that would reflect the universality of the Order.⁵ However, his successor as master general, Blessed Jordan of Saxony, carried out the balance of the work, and sometime before 1230, a single rite was in

³Ibid., pp. 75f. Bonniwell, op. cit., p. 22.

⁴Bonniwell, op. cit., pp. 20-27.

⁵Ibid., p. 28 and p. 70.

effect.⁶ This first effort proved to be unsatisfactory. The General Chapter (the Order's supreme legislative and elective body) of 1245 commissioned four friars to check and improve the existing rite. In due time the General Chapters enacted the work of the four friars, the second rite.⁷ Complaint persisted.

In 1254, meeting in Hungary at Buda, the General Chapter elected Humbert of Romans as master general, confiding to his care the reform of the rites and setting in motion the legislative machinery that would establish his reform throughout the Order.⁸ The Chapter of 1255 confirmed the reform and the Chapter of 1256 enacted it, thus making this third rite, that of Humbert, official.⁹ Humbert's rite lasted through the Second Vatican Council only to succumb in 1971.

He had the whole rite drawn up in a single volume of fourteen books:¹⁰ (1) Ordinarium (a rubrical section); (2) Martyrologium; (3) Collectarium (the book for the hebdomadarian--the officiant in the Divine Office); (4) Processionarium; (5) Psalterium; (6) Breviarium; (7) Lectionarium (only for the Office, not for the Mass); (8) Antiphonarium; (9) Graduale; (10) Pulpitarium

⁶Ibid., pp. 28-70.

⁷Ibid., pp. 71-82.

⁸Ibid., pp. 83f.

⁹"Having finally obtained a satisfactory arrangement between the Roman office and the demands of the curriculum, the Dominicans clung to it with a tenacity that has evoked the approving comments of liturgists down through the centuries." Ibid., p. 132.

¹⁰Ibid., pp. 85-94. Bonniwell gives this description of the Parisian copy: "Fortunately, Humbert's volume has come down to us in a state of excellent preservation. . . . It is 48 x 32 centimeters (or approximately 19 1/4 x 12 3/4 inches) in size, and consists of 997 leaves of thick parchment. It is written in a style of Gothic minuscule which, together with the manner of illumination, indicates Parisian origin." P. 85.

(containing the solo sections of responsories and the like; kept on the pulpit in mid-choir); (11) Missale conventuale (the High Mass book without epistles and gospels); (12) Epistolarium (the Mass book for subdeacons); (13) Evangelistarium (the Mass book for deacons; besides the gospels, it contains Ite missa est, the Paschal encomium, etc.); (14) Missale minorum altarium (without chant, but with epistles and gospels; the low Mass book).

This volume reposed in Paris and from it were copied and to it were compared all of the liturgical books of the Friars Preachers. In addition, the general had for his own use a portable copy which omitted the breviary and the book of private Masses, as it could be assumed that he would have these.¹¹ The two exemplar volumes (the one in Paris and the general's portable copy) are collectively known as the Prototype of Blessed Humbert. The Dominicans, faithfully throughout the centuries, have referred back to the Prototype and, because of this, have kept an accurate and undamaged tradition. One could pick up either of the exemplars and, attending an appropriate Dominican service in 1956, seven hundred years after their issuance, miss not a note.

The Paris volume was lost in the confusion of the French Revolution, but ultimately it was ransomed back and now resides in the Order's headquarters at Santa Sabina in Rome.¹² The general's copy found its way to the British Museum.

¹¹An extensive description of the general's copy by Galbraith is contained in Appendix A.

¹²"When the French Revolution broke out, the monastery [Saint-Jacques at Paris] and all its treasures were seized by the civil authorities. But Father Joseph Faitot, the last prior of Saint-Jacques, finally succeeded in rescuing the codex. For safekeeping, it was sent to Ferdinand, the Duke of Parma, who was a friend of Father Faitot and a tertiary of the Dominican Order. Upon the death of the Duke, the manuscript found its way back once more to Paris, this time to a bookseller named Richard. From Richard it

Returning to the time of Dominic, we should note that the second group of friars was founded almost simultaneously with his. This was the order begun by that gentle soul, Francis of Assisi.¹³ He and Dominic were friends. From him Dominic borrowed the notion of poverty, making his Order into a group of mendicants, which the Order, following Dominic's own injunction to govern itself, gave up in 1475.¹⁴

Mendicancy was an accident; universality and the priesthood, of the essence. Dominic intended that the Order should be clerical; it should, in effect, be a world-wide order of canons.¹⁵ Since canons are obliged to the public recitation of the Divine Office to the same degree as monks, the wide-ranging Dominicans' urge to a single, universal rite may be appreciated.

Such was not necessarily the case with the Franciscans. Francis himself refused to be ordained to the priesthood, contending that the dignity

passed to the antiquarian Gaillard, who lived on the same street as Richard. In 1841, Angelo Ancarani, master-general of the Order, learning of the location of the precious manuscript, purchased it and placed it in the archives of the Order at Rome, where it still remains." Bonniwell, op. cit., p. 94.

¹³Two biographies of St. Francis may be singled out: Johannes Jorgensen, St. Francis of Assisi, trans. T. O'Connor Sloane (Garden City: Image Books, 1955). G. K. Chesterton, St. Francis of Assisi, (Garden City: Image Books, 1957).

While Jorgensen is obviously fond of the saint, his is a scholarly work. Chesterton is more impressionistic though never anti-historical.

¹⁴"They have far greater claims to the latter title [Canons Regular] than to the former [Mendicants], for since 1475 they have ceased to be Mendicants except in name, whereas they have never abandoned their canonical duties." Bonniwell, op. cit., p. 9.

"Though for centuries the Friars Preachers have ceased to be Mendicants, they have never ceased to fulfill their duties as canons. If they have preferred to use the title of Mendicants, it is partly because of the historical memories connected with that name and partly because of the privileges granted to the Mendicant Orders." Ibid., p. 14; also cf. p. 131.

¹⁵Ibid., pp. 9-17.

was too great. The saint died as a deacon. Neither did he particularly intend a clerical order. His choice of the Order's name indicates this: Friars Minor --"little brothers," as Chesterton translates it.¹⁶ Francis' genius was in the realm of the ecstatic, not in the mundane sphere of organization and administration. His order suffered from this; indeed, Francis resigned as the order's head under pressure from Rome.¹⁷

The Franciscans became, despite Francis' intention to create a lay group of simple preachers of basic doctrine for simple folk,¹⁸ a second version of the scholarly Dominicans.¹⁹ The Preachers' constitutions were adapted for the Franciscans--as they were for the rest of the newly arriving friars: Augustinians, Servites, Carmelites.

After the Franciscans established a similarity of purpose, of academic ends, a rivalry of means developed. The Dominicans played their part in this. One would think that they should have been immune to jealousy; but one would be wrong. Despite the personal friendship of the two holy founders; despite the custom that on the feast of St. Francis, Dominicans go to the neighboring Franciscan priory to celebrate Mass for them and the Franciscans return the favor in like manner on St. Dominic's day in the Dominican house; despite the fact that the Preachers insert into the meal prayers on the two founders'

¹⁶Chesterton, op. cit., p. 100.

¹⁷Jorgensen, op. cit., p. 175.

¹⁸Ibid., pp. 189-197 and passim.

¹⁹"More and more did the Friars Minor become a learned Order of students like the Dominicans." Ibid., p. 197.

"Within a generation the Franciscan order, founded about the same time, had followed this [Dominican] example, and from these two societies the nascent university movement gained immediately a host of students and a wealth of teachers of the very first rank." Hughes, op. cit., p. 24.

feasts: "Seraphic St. Francis and Apostolic St. Dominic pray for us" (interchanging the names so that he whose feast it is not is named first);²⁰ despite the requirements of the constitutions that while all members of religious orders should be received graciously, Franciscans were singled out to be received "hilariter"; despite the fact that the Dominicans keep a special Office and a proper Mass with a sequence for St. Francis;²¹ despite the fact that St. Francis is referred to along with Dominic as "our Father";²² despite all of this, the two orders have squabbled and quarreled and sometimes carried on with the kind of nonsense only two brothers can manage.

One of the quarrels, or at least, differences, centered on the Office. The Franciscans adopted the rite of the Roman curia.²³ The Dominicans adapted

²⁰Processionarium Juxta Ritum Sacri Ordinis Praedicatorum (Rome: [Curia Generalitia], 1930), p. 458.

²¹Graduale Juxta Ritum Sacri Ordinis Praedicatorum (Rome: [Curia Generalitia], 1936), pp. 572-580.

Antiphonarium Sacri Ordinis Praedicatorum (Rome: [Curia Generalitia], 1933), pp. 965-978.

²²Idem.

²³"The Latin Church, during the first half of the thirteenth century, witnessed a liturgical movement of the highest importance. Ecclesiastics had been struggling for some time to devise a really practical form of the portable office-book, or breviary, as it is now called. 'The influence of the Curia,' says Batiffol, 'on this movement of transformation was great and decisive.' (Pierre Batiffol, History of the Roman Breviary, trans. A. Baylay [New York: 1912], p. 157).

"'The Roman Curia, which until then had celebrated the same offices as those of the Roman Basilicas, notably of that of the Lateran, which was the cathedral church of Rome, . . . separated itself from these at the beginning of the twelfth [sic] century, and fixed its own office for the breviary. . . . The same thing happened in the case of the missal.' (Fernand Cabrol, The Mass of the Western Rites, trans. C. M. Anthony [London: N. P., 1934], pp. 183-184) The reason for such a change was that it was extremely difficult for the Roman Court, moving from place to place to use the cumbersome monastic office; something much simpler was needed. Under Innocent III (d. 1215), an ordinarium was drawn up simplifying the office. 'In 1223, St. Francis of Assisi ordained that the Franciscans should henceforth adopt the Roman office; for hitherto

the older rite of the Roman basilicas.²⁴ Ultimately the Franciscan Office became so popular and widespread that it returned to Rome, replaced the basilican rites, and became what all of us now refer to as the Roman Rite.²⁵ The Curial/Franciscan/Roman Rite was simpler, shorter, and easier to carry out. It probably was better suited to the needs of simple parish priests.

they simply followed the office of whatever province they had chanced to find themselves in. . . . But the liturgy they adopted . . . was neither that of the Lateran nor of the Roman Basilicas, but actually that of the Roman Curia. . . .' (Loc. cit.) The Franciscans simplified the office still further, so that 'the modifications introduced constituted really a second edition of the breviary of the Church.' (Batiffol, op. cit., 161) The Franciscan edition was approved by Gregory IX (7 June, 1241), who, 'from 1240, had thought of imposing it on the Universal Church.' (Cabrol, op. cit., 184)." Bonniwell, op. cit., pp. 75f. Also, cf. below, note 25.

²⁴Ibid., p. 131.

²⁵"In Rome, at the beginning of the thirteenth century, there were not only two calendars but also two distinct offices: the old Roman Office which was celebrated in the basilicas of the Eternal City, and another which was comparatively new. The new office was used exclusively by the Pope and the clergy of the Roman Court, who preferred it because of its comparative brevity. It was this relatively new office that the Franciscans adopted. The fact that they were neither monks nor Canons Regular and also that they did a great amount of travelling, influenced them to choose the shorter Roman office which was condensed within the limits of a small convenient volume. After various changes made by the Franciscan ministers-general, Aymon of Faversham, John of Parma, and finally St. Bonaventure, Nicholas III in 1277 adopted the Franciscan office not only for the Curia but also for the churches of Rome. 'Thus,' laments Batiffol, 'the grand old Roman Office of the time of Charlemagne and of Adrian I was suppressed by Nicholas III (himself a Franciscan) in those of the Roman basilicas which had remained faithful to it, and for this ancient office there was substituted the breviary or epitome of the modernized office which the Minorites had been observing since the time of Gregory IX.' (Batiffol, op. cit., p. 163. But Batiffol errs in calling Nicholas III a Franciscan. Cf. Andrieu, 'Le Missel de la chapelle papale a la fin du XIII^e siecle,' in Miscellanea Fr. Ehrle, II [1924], 353, n. I.)" Ibid., pp. 130f.

Perhaps a word of caution is in order. Batiffol's reference to Charlemagne shows the old basilican rite to be that fusion of Roman and Gallican uses that has come down to us generally as the Roman Rite. We should not confuse it with the "Old Roman Chant," as Willi Apel calls it, which was found in manuscripts at the major basilicas and which is discussed in his Gregorian Chant (Bloomington: Indiana University Press, 1958) in an appendix prepared by Robert Snow.

The Dominican Rite, however, was not without its admirers. It became the model for the Carmelite Rite when that Order moved to Europe from the Holy Land and gave up the Rite of the Holy Sepulchre.²⁶ The Croziers took it up with permission of the Holy See in 1248.²⁷ The Teutonic Knights had preceded them both in this, adopting the Dominican Rite in 1244 with expressed papal approbation.²⁸ They spread this rite, often enough with the sword, into the Baltic countries. The Dominicans accompanied them, preaching and converting, but doing so without the sword. The Rite became the basis for diocesan rites throughout the Baltic area and in Finland and Sweden. To a lesser degree it was used in Norway and Denmark. In Dalmatia, the Rite of Zagreb was modeled on that of the Preachers for three hundred years.

Around 1400 the Rite's Latin was translated into Greek, bringing about the remarkable anomaly of a Western rite returning to the East.²⁹ More surprising, this was its second return. Already in mid-fourteenth century, a group of schismatic Armenian monks, St. Basil's Monastery at Qrna, returned to the papal fold and requested the Dominican Rite in Armenian translation.³⁰ This group (now called the United Friars of St. Gregory the Illuminator) then

²⁶Bonniwell, op. cit., pp. 196-199; also cf. p. 62. For a very interesting comparison of the High Mass rubrics of the two orders, see pp. 375-390.

²⁷Ibid., p. 199.

²⁸Ibid., pp. 194-196; also cf. pp. 62, 74f., and 205.

²⁹"On 25 February, 1398, Pope Boniface IX authorized Maximus Chrysoberges of Constantinople to found a monastery in Greece and to say Mass in Greek but according to the Dominican rite. In pursuance of the plan, Manuel Chrysoloras, the celebrated Greek scholar, translated the Dominican missal into Greek. Unfortunately, history does not give us any further information about this undertaking." Ibid., p. 207.

³⁰Ibid., pp. 207f.

spread both papal doctrine and the Dominican Rite into the rest of Armenia, into Persia, and into the Crimea and Georgia.

All of these rites finally fell by the way--to the schismatics and Moslems of the East, to the heretical Protestants of the West, or, most surprising, to the rigors of the reform wrought by the rigidly Roman Catholic after the Council of Trent. Ultimately the Dominicans alone held on to their own rite--a rite that had, in its basilican incarnation before St. Dominic was born, held most of Europe.³¹ It was retained without significant change after the Council of Trent, the Dominican's having issued a "reformed" breviary in 1552, sixteen years before the breviary of St. Pius V, 1568,³² which extended to the whole Western world that curious mixture of the Curial/Franciscan/Roman Rite.

³¹See note 25 above. Father Bonniwell makes an even stronger case for a fusion of the Gallican and Roman Rites, pp. 1-8, than does Dr. Apel, op. cit., pp. 51-83.

³²"The liturgical reform of Pius V had little direct effect upon the Dominican rite. While other Orders and churches set to work to revise their liturgical books and were influenced by the revision of the Roman Rite, the Dominican revision sixteen years earlier left the Order uninfluenced by subsequent developments." Ibid., p. 295.

For a discussion of this prior reform, see Bonniwell, pp. 271-290.

While the Breviary was "uninfluenced by subsequent developments," the Mass underwent a small but revolutionary change. The collects and lessons were juggled so that they were brought into a kind of conformity with those of the post-Tridentine reform. The choral propers, however, were left untouched, both textually and musically. Bonniwell says:

"At the beginning of the seventeenth century, plain-chant was at its nadir. The wholesale revision of liturgical books by the Popes had directed attention to plain-chant, but thus far all efforts to restore Gregorian chant had proved unavailing. The Order, however, had clung to its form of the traditional Gregorian plain-chant. If the Order, in the revision of 1601, had adopted the entire text of the Roman missal, it would have had to adopt also the wretched music then in vogue in the Latin Church or else provide genuine plain-chant for these Masses. Knowledge of Gregorian chant had fallen so low that there was no one then living who was capable of composing

The Preachers' Rite continued to survive without further serious trouble until the French Revolution and the nineteenth Century when it was not simply the Rite that was in trouble, but the Order itself. Indeed, the whole concept of religious life very nearly tumbled into extinction. Orders were banned from France, from Italy, from Spain, and from the extensive holdings of the Austrian Empire.³³ The Dominican master general, Pio Gaddi, was led off into Parisian captivity by Napoleon, there to share the fate of the Pope himself.

The number of the friars dwindled; public celebrations were difficult or impossible, either because of the paucity of the choir or the very real danger of arrest, imprisonment, and even execution.³⁴ Only the colonial friars in the New World could carry on.

Around 1850 as the waves generated by the French Revolution began to subside, the Dominicans began to re-surface. Research had to be undertaken

Gregorian music. For this reason Malvenda did not change the graduals of Humbert's Masses despite the fact that the first part occasionally and the second part usually vary from the Roman graduals."

This whole revision is covered in pp. 305 to 325. Bonniwell makes this point about the Order cleaving to its music one other time: "Down through the centuries, the Dominican Order had preserved zealously its form of Gregorian plain-chant. Astonishing as it may at first sound, the Order preserved the plain-chant far better than did the Church at large. Throughout the Church, it began to decline in the fourteenth century, and even the Council of Trent failed utterly in its efforts to restore it to its purity. Matters became worse as time went on. Even as late as the second half of the nineteenth century, the Sacred Congregation of Rites, believing that the erroneous Medicean Gradual contained 'the true chant of St. Gregory, had it republished as the official chant of the Church, which position it held from 1870 to 1904.' (H. Bewerunge, 'Plain Chant' in Catholic Encyclopedia, 17 vols. [New York: 1907-1922], vol. 12, p. 146)." Pp. 356f. Not, however, in the Dominican Order.

³³Ibid., p. 355.

³⁴"During the half-century of secular persecution, the Order had had many of its houses destroyed, and nearly all the others were either looted or alienated. The elaborate choral ceremonies of the Dominican liturgy could

to determine details on how the Rite had been carried out previously. Fifty years of silence in the oral tradition of the rubrics was not easily overcome, and we can never be certain what was irremediably lost.

The master general of the restoration, wise and saintly Vincent Jandel, therefore issued the first Ceremonial in the Order's history.³⁵ Its need had already been urged for two hundred years previous to the nineteenth-century disaster, and finally Jandel brought it to publication in 1869. At once cries from France and Spain claimed it was inaccurate. Unfortunately, the complainants could not agree on the inaccuracies, disagreeing more among themselves than with the Ceremonial. Efforts to reconcile the disagreements having been to no avail, Jandel's Ceremonial remained the official (and long out-of-print) rubrical authority until the Rite's demise.

In 1911, Pius X, now a canonized saint, issued his apostolic letter Divino afflatu reforming the Roman Rite, and he required those using other

not be carried out by the small and often secret communities which managed to weather the storm. Later, when [Vincent] Jandel began to rebuild [he was appointed Vicar of the Order by Pius IX in 1850. Six years later, the same pope appointed him master general--one of the rare times the Pope interfered with the electoral procedures of the Preachers--and six years after that, the Order itself elected him as general], he found that the musical tradition of the Order had been interrupted, and in addition he was at a loss for antiphonaries, graduals, and processions. It was necessary to have recourse to mediaeval manuscripts [it will be recalled that the General Ancarani had retrieved the Parisian Prototype in 1841--f.n. 12.]. A French Dominican, Pere Bernard, was charged with the difficult task. Knowledge of the true principles underlying Gregorian plain-chant had been lost for centuries, and the current musical books of the Church could not afford any help, as in most of these 'liturgical and musical ignorance reigned supreme.' (Peter Wagner, Einführung in die gregorianischen Melodien, 3 vols., 3rd ed. [Leipzig: 1911-1921], vol. 1, p. 213, n. 1.)" Ibid., p. 357.

Bonniwell then treats the Dominicans' restoration of their plainsong, pp. 357-361, and the revision of the liturgical books, pp. 361-365.

³⁵Caeremoniale Juxta Ritum Sacri Ordinis Praedicatorum (Mechlin: H. Dessain, 1869). Bonniwell, op. cit., refers to the need of a Ceremonial on pp. 333f., to another effort on pp. 347f., and to the task completed on p. 358.

Latin rites to bring them into conformity with his reforms. Such was the difficulty for the Dominicans, that it was not until 1923 that the reformed Dominican Rite took effect.³⁶ The 700-year-old hierarchy of feasts was gone--it had been Romanized. The entire psalter, of an even greater age, was given up and a new Roman Rite distribution was taken over. The plainsong was unaffected; the choral propers of Mass and the antiphons and responsories of the Office remained. But, for the first time, Rome was no longer preserving the Rite.

In the 1950's, Pius XII reformed or "restored" the Holy Week ceremonies and made them binding on all Latin rites. Activities that had been dead for a millennium returned. Activities that had been going on for a millennium, cherished by those now alive, were abandoned. When anything as sacrosanct as the Holy Week ceremonies can be reconstituted by decree--even a papal decree--then it must follow that less sacred items are all the more susceptible to change. They have become, by their nature, changeable.

³⁶"In common with other religious orders, the Dominicans were notified to revise their calendar and psalter according to the principles of the new revision [Pius X's Divino afflatu]. Father Cormier [then master general] appointed a commission. . . . Unhappily, the work of these capable men was interrupted by the First World War. With the restoration of peace, the next master-general, Father Theissling, appointed another commission; this time it had only three members [the first had had five]. The committee saw no way of carrying out the requirements of the Sacred Congregation [of Rites] and at the same time preserving the Dominican breviary [italics added]. The general then dismissed the committee and directed Father [Bruno] Hespers [of the German Province] to work out the revision with the assistance of Father Hieronymo Mileta, a Conventual Franciscan, who was a consultor of the Sacred Congregation. In a remarkably short time the revision was finished. The work was approved by the Sacred Congregation on 10 August, 1921, and the new office became obligatory on 1 January, 1923." Bonniwell, op. cit., p. 367.

Bonniwell recounts this whole, bleak tale on pp. 366-371. At the close of this section he acidly comments: "Hespers' breviary was published with the misleading title: Breviarium juxta ritum Ordinis Praedicatorum. It should have read: Breviarium Romanum ad usum Ordinis Praedicatorum."

In the 1960's, Rome introduced the vernacular into the Latin rites. The Second Vatican Council had called Latin the language of the West and it spoke of the vernacular only in terms of "tolerance." But, bit by bit, the vernacular took over the Roman Mass until by 1968 it had reached the Canon--previously stable for 1500 years. Now there are four Canons and the priest may choose among them--all spoken audibly and in the vernacular.

The Rite of the Preachers has shared in all this. Its historical integrity yielded to contemporary standards of what is germane and appropriate. These standards may themselves come into question in a later age. But, by then the continuity of oral tradition will have ceased. The Dominican Rite of Humbert of Romans officially expired in 1971 after a vigorous life of 715 years.

The Dominican Calendar

The calendar in the Catholic Church exercises a didactic purpose. On it depends the annual remembrance of the several doctrines which are commemorated and the lives of the saints are brought to the admiration of the faithful. It is an effective mixture, making contemporary what would otherwise be only old, historical, and quite possibly tedious.

The calendar fixes the divisions of time to the purposes of communal life. Yet a very real problem exists in how the year is to be measured. It might be done in twelve lunar months: 354 days. This is the lunar year. It might be accomplished by a series of fifty-two weeks: 364 days, something that might be called a hebdomadal year. It might be done by reckoning the return of the sun to the same place in the sky: 365 days, 5 hours, 48 minutes, and 45.51 seconds. This is the solar year. Or, it might be done by

reckoning the return of one of the stars to its same place in the heavens: 366 days, 6 hours, 9 minutes, 9.5 seconds in 1900 and increasing at the rate of .0001 seconds annually. This is the sidereal year. Of these four possibilities, the Church, at one time or another, uses three! Only the sidereal year is excluded.

Privilege of place goes to the lunar calendar, for by it the date of Easter is determined and consequently all of those feasts that depend on Easter's date. For practical purposes, Easter occurs on the Sunday after the first full moon after the vernal equinox.

Next in importance, and surely the most useful, is the solar year, whose odd hours, minutes, and seconds are rounded off and accommodated by leap year. Feasts of fixed date (e. g. Christmas) are kept according to this.

The weekly calendar is last. All Sundays are kept as some sort of a commemoration of the resurrection, even replacing the obligation formerly resting on the Jewish Sabbath. The date of Easter is inflected by this concept as well. Properly, Easter should be kept on the fourteenth day of the Jewish month Nisan, but it is always arranged so that the day falls on a Sunday.³⁷ But some Sundays are even more properly committed to a year based

³⁷"Easter, like the [other] Sunday[s], was already celebrated in the primitive Church. In the Sacred Scriptures of the New Testament, it is true, we find only vague traces of it: but in the second century it is considered everywhere, both in the East and in the West, as a feast derived from apostolic tradition. Up to the fourth century, it was the only feast which was celebrated by the whole Church. That Easter originated from apostolic tradition is also seen from the fact that the date of the Easter festival was fixed according to the Jewish calendar.

"Even in the Old Testament, Easter was the feast par excellence; it was the feast commemorating the liberation from Egypt and the journey to the promised land. . . . The only question was whether, in fixing the date of Easter, the calendar of the Jews should be followed unconditionally, or whether here too a certain emancipation should take place.

on weeks. They simply cannot be accounted for on either the lunar or solar

"This was one of the questions that most agitated the Church during the second century. It is fundamentally an echo of the argument in which St. Paul had been the great protagonist: to what extent was the law of the Old Testament still valid? The communities in Asia Minor had the tradition (and they appealed to the authority of the apostles John and Philip) that Easter should always be celebrated with the Passover of the Jews: namely on the 14th of the month of Nisan. On the 14th of Nisan Christ had died, at the same hour in which the paschal lambs were slaughtered in the Temple. Hence they wanted to keep to this day and thus express what St. Paul had announced (I Cor. 5:7): 'For Christ, our passover, has been sacrificed.' This party was called the Quartodecimans because they wanted to celebrate Easter on the quartodecima die of Nisan.

"In the West, however, and especially in Rome, there was the tradition that Easter must always be celebrated on a Sunday, on that Sunday namely which follows after the 14th of Nisan. Hence the main emphasis had been put on the fact that the principal theme of the Easter feast was the Lord's resurrection, which had taken place on a Sunday. There was no difference of principle, for in Asia Minor also, after celebrating the death of the Lord they celebrated His resurrection, and they celebrated it, as elsewhere, throughout the whole period of the seven weeks of Pentecost. It was a difference of emphasis; but the difference was enough to give rise to a heated controversy, the so-called Easter controversy. Already Bishop Polycarp of Smyrna, during his stay in Rome in the year 154, negotiated with Pope Anicetus about it, but without avail. Under Pope Victor I, it nearly came to a schism, but St. Irenaeus, by his intervention, saved the unity of the Church.

"The Roman solution finally was acknowledged everywhere, even in Asia Minor; accordingly Easter was always to be celebrated on the Sunday after the 14th of Nisan of the Jews. The connection with the calendar of the Jews, therefore, remained. This was not very convenient, because the Jewish calendar was constructed quite differently from the western, the Julian calendar. The Jews counted according to lunar months. With every new moon a new month began; in the middle of the month there was the full moon. But as the twelve lunar months are not sufficient to fill up the whole year, the Jews added from time to time another month, the intercalary month. But with these intercalary months they proceeded very arbitrarily; the Jews were bad astronomers. Thus the question arose whether Christians should observe all these arbitrary proceedings of the Jews, or whether they should compute the time of the Easter festival on their own. By the third century, the latter choice had been made. But then within the Church various methods of computation developed. The council of Nicaea (325) attempted to establish uniformity: it did not succeed completely. But the council did order the bishop of Alexandria, the city of scholars, to have the correct date astronomically calculated every year and then to make it known to the whole of Christendom. This had to be done early in the year so that the date of Easter and of the beginning of Lent could be announced to the faithful in good time. The result was that this announcement was made on Epiphany. After the gospel, the deacon ascended the ambo and sang the announcement in a solemn tone. So it

calendars. The Sundays of Advent belong to this category for they depend on the fixed, solar date of Christmas but they must be celebrated on a Sunday. Accordingly, First Sunday of Advent is that Sunday which occurs closest to November 30. Three other feasts (e. g. Christ the King) came to have specific Sundays assigned to them rather than a date.

In general, the lunar cycle of feasts is called the "Temporale." Strictly, only the Easter-related feasts should be so called. But, by St. Gregory the Great's time, the Christmas-related feasts were included in the category "temporal," but not lunar. The Dominicans never completely joined this school of thought, assigning only Christmas itself with the Epiph^aony to the temporal cycle.

The other arm of the general distinction is the solar cycle of feasts. With Christmas and its related feasts removed to the temporale, this cycle has been called "Sanctoral" simply because there was almost nothing left in it but the feasts of the Saints. Some few feasts of our Lord, however, do remain: the Annunciation (March 25), the presentation under the title of Purification (February 2), and the Transfiguration (August 6).

This brings us to today's weakened distinction: feasts of Christ belong to the temporal cycle and feasts of the Saints belong to the sanctoral cycle. Both groups have exceptions. If we would simply speak of a lunar and a solar cycle, we should have no exceptions to make and we should also always know exactly what is meant.

was in the Middle Ages. In the Pontificale Romanum we still have the rubric for it: in the third part, under the title: De publicatione festorum. Nowadays, of course, it no longer matters; the announcement is only a reminder of olden days. I do not know whether it is still observed today in any Cathedral." Josef A. Jungmann, The Early Liturgy to the Time of Gregory the Great, trans. Francis A. Brunner (London: Darton, Longman and Todd, n. d. [c. 1959], pp. 25-27.

The days depending on the cycle of weeks have never been numerous and they have never earned for themselves a title.

It must be obvious that in a system which employs three methods of reckoning the year, clashes between feasts are inevitable. What happens, for instance, to the feast of the Annunciation, March 25, when that date happens also to be Easter Sunday?

This is an excellent example of "occurrentia," two feasts meeting on the same day. Before taking up the general subject, the particular question may as well be answered. Since nothing can be allowed to interfere with the principal feasts of the temporal cycle, Annunciation is delayed until after the Octave of Easter, when it is celebrated on the first free day that it out-ranks. In this instance, it would be celebrated on Tuesday after Low Sunday, April 3 (the feast of St. Joseph, March 19, would have already been impeded by Holy Week, and it would take the first free day, Monday after Low Sunday, April 2). Any feasts regularly assigned to April 2 and 3 would be suppressed.

Occurentia occurs rarely. When it does, the conflict is solved by ranking the various feasts. The higher one takes precedence over the lower one. The lower may either be transferred entire to another date; it may be partially observed on its own day by a "memory," or commemoration (antiphon, versicle, response, and collect), performed after the collect of the day following the Gospel canticles at Lauds and Vespers; or it may be totally suppressed. These vagaries, too, depend on a feast's rank.

Just as occurrentia poses no problem of understanding, neither does concurrentia. The first describes the meeting of two feasts on the same day; the second concerns the meeting of two feasts only at Vespers and Compline.

Because feasts possess a first and a second set of both Vespers and Compline, overlaps may occur. This overlap is concurrentia. The problem is solved as with occurentia: the greater feast takes the two hours in question. The lesser may receive a commemoration at Vespers or else it will be suppressed. In any event, it receives nothing at Compline. Everything is solved by rank.

Humbert's ranking in 1256 was relatively simple. Memoria occupied the lowest rung and consisted of only a commemoration made at Lauds and Vespers. In all other regards, the Office was ferial. Next came the feast of three lessons, so called because Matins consisted of only one long nocturn of nine psalms and one set of three lessons. The feast did have proper parts. Simplex followed in which Matins had three nocturns of three psalms each and three sets of three lessons. In Humbert's day, the next rank was semiduplex, but it was abandoned later.³⁸ Duplex had everything that simplex had, but now the cantors and versicularians were doubled: two of them on each item that was sung alone in lower-ranking feasts. Highest in the hierarchy was totum duplex. The title may refer to the fact that the antiphons in conjunction with the Canticles at Lauds and Vespers were sung entire, both before and after the Canticle. No other antiphons were ever "doubled" in the Dominican Rite; they all consist of an incipit before the psalmody and only afterwards the entire antiphon.

Totum duplex feasts could be distinguished among themselves, if need be, by the quality of octave they carried. These were ranked as were the feasts: memoria, three lessons, simplex, solemn (read, duplex), and most solemn (read totum duplex). Thus, Easter, ranking in Humbert's calendar as totum duplex cum octava solemnissima, takes precedence over Annunciation,

³⁸Bonniwell, op. cit., pp. 29, 37, and 132n.

totum duplex without any octave. Ordinary Sundays were considered to have rank equivalent to duplex.

This organizational system extended from probably before Humbert's time to 1923. It remains clearly described as late as Cormier's edition of the Breviary;³⁹ the editors give a table of equivalence between the Dominican calendar and the Roman one.⁴⁰ According to this, memoria and three lessons lacked Roman equivalents; simplex equaled the Roman semiduplex; duplex, the Roman duplex minor; totum duplex (ordinario), the Roman duplex major; totum duplex with any octave less than most solemn equaled the Roman duplex secundae classis; totum duplex cum octava solemnissima, the Roman duplex primae classis. A list of exceptions follow\$.

The Romanized Dominican calendar of 1923 may be found in the Breviaries since that date.⁴¹ These are the ranks according to that calendar: memoria, three lessons, simplex, semiduplex (restored), duplex, totum duplex commune (the older "ordinario," i. e. no octave), totum duplex secundae classis, and totum duplex primae classis. Here, totum duplex possesses three distinct ranks, and each is subdivided into primary and secondary. As the chagrined Father Bonniwell puts it:

Astonished Dominicans read of major and minor Sundays; major Sundays of the first class and of the second class; ferials that were major and minor; major ferials that were privileged and non-privileged; and of totum duplex feasts that were primary or secondary. Their astonishment grew still greater when they read in the ordo [a small book published annually in which the calendar is determined precisely for that year] of a feast taking the psalms for matins from the Common of

³⁹Breviarium Juxta Ritum Sacri Ordinis Praedicatorum, 2 vols, (Rome: [Curia Generalitia], 1909), vol. 1, pp. vij-lxiv.

⁴⁰Ibid., p. xlij, XI, #2.

⁴¹Breviarium Juxta Ritum S. Ordinis Praedicatorum, 2 vols. (Rome: [Curia Generalitia], 1947), vol. 2, pp. xi-lxxviii.

the Saints, the psalms of lauds from the Sunday office, those of little hours from the ferial, those of vespers from the Common, and the psalms of Compline from the ferial! Such a conglomeration of parts, and such a complicated classification of rites, had been unknown in the history of the Order.⁴²

The Roman calendar is confusing. Even Rome seems to have thought so. Pius X's reform lasted only from 1911 to 1955.⁴³ On March 23, 1955, the Sacred Congregation of Rites simplified it. Five years later, John XXIII in his motu proprio, Rubricarum instructum,⁴⁴ July 25, 1960, abolished it and replaced it with a system in which all Sundays, feasts, octaves, vigils, and ferias could be accounted for in one of four classes--First Class, Second Class, Third Class, and Fourth Class.⁴⁵ This revision had the virtue of a certain simplicity, but no historical precedent.

l This dissertation uses the Romanized rank as of 1949 when the last Dominican Compline book was issued. Below, appears Table 1 in which Humbert's calendar occupies the left hand column and the 1949 calendar ^e(in) the right.

⁴²Bonniwell, op. cit., p. 370.

⁴³The Hours of the Divine Office in English and Latin, 3 vols. (Collegeville: The Liturgical Press, 1963), vol. 1, p. 17.

⁴⁴Ibid., pp. 17-19. The decree of the Sacred Congregation of Rites promulgating the new code of rubrics, issued July 26, 1960, is on p. 20.

⁴⁵Ibid., pp. 21-71. These are the "General Rubrics" under which the whole of the Mass and Office operates.

TABLE 1
TWO DOMINICAN CALENDARS⁴⁶

A. D. 1256	A. D. 1949
JANUARY	
1. Circumcision of the Lord. <u>Duplex.</u>	1. Circumcision of the Lord. <u>Totum duplex II class.</u>
2. <u>Octave</u> of St. Stephen.	2. Bl(essed) Stephana of Quinzanis, virgin O.P. <u>Semiduplex.</u> Octave of St. Stephen.
3. Octave of St. John.	3. Bl. Zedislava, matron O.P. <u>Semiduplex.</u> Octave of St. John.
4. Octave of Holy Innocents.	4. Octave of Holy Innocents. <u>3 lessons.</u>
5. [Vigil]	5. <u>Vigil.</u>
6. Epiphany of the Lord. <u>Totum duplex.</u>	6. Epiphany of the Lord. <u>Totum duplex I class with most solemn octave.</u>
7.	7.
8.	8.
9.	9.
10. Paul the hermit. <u>Memory.</u>	10.
11.	11.
12.	12.
13. Octave of the Epiphany. <u>Simplex.</u> Hilary and Remigius, bishops. <u>Memory.</u>	13. Octave of the Epiphany. <u>Most solemn.</u>
14. Felix, priest and confessor. <u>3 lessons.</u>	14. St. Hilary, bishop, confessor, and doctor. <u>Duplex.</u>
15. Maurus, abbot. <u>3 lessons.</u>	15. Bl. Francis of Capillas, martyr O.P. <u>Duplex.</u> St. Maurus, abbot; St. Paul the hermit. <u>Memories.</u>
16. Marcellus, Pope and martyr. <u>3 lessons.</u>	16. Bl. Gonsalvo, confessor O.P. <u>Semiduplex.</u> St. Marcellus. <u>Memory.</u>
17. Anthony, abbot. <u>3 lessons.</u>	17. St. Anthony. <u>Duplex.</u>
18. Prisca, virgin and martyr. <u>3 lessons.</u>	18. St. Peter's Chair at Rome. <u>Totum duplex.</u> St. Prisca. <u>Memory.</u>
19.	19. St. Margaret of Hungary, virgin O.P. <u>Totum duplex II class.</u>
20. Fabian and Sebastian, martyrs. <u>Simplex.</u>	20. Sts. Fabian and Sebastian. <u>Duplex.</u>
21. Agnes, virgin and martyr. <u>Simplex.</u>	21. St. Agnes. <u>Duplex.</u>
22. Vincent, martyr. <u>Semiduplex.</u>	22. St. Vincent. <u>Totum duplex.</u>
23. Emerentiana, virgin and martyr. <u>Memory.</u>	23. St. Raymund of Pennafort, confessor O.P. <u>Totum duplex II class.</u>
24.	24. Bl. Marcolinus of Forli, confessor O.P. <u>Semiduplex.</u> St. Timothy, bishop and martyr. <u>Memory.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
25. Conversion of St. Paul. <u>Semiduplex.</u>	25. Conversion of St. Paul. <u>Totum duplex.</u>
26.	26. Bl. Andrew of Peschiera, confessor O.P. <u>Semiduplex.</u> St. Polycarp, bishop and martyr. <u>Memory.</u>
27. Julian, bishop and confessor. <u>Memory.</u>	27. St. John Chrysostom, bishop, confessor, and doctor. <u>Duplex.</u> St. Julian. <u>Memory.</u>
28. Agnes "for the second time." <u>3 lessons.</u>	28. St. Peter Nolasco, confessor. <u>Duplex.</u> St. Agnes, second feast, <u>Memory.</u>
29.	29. St. Francis de Sales, bishop, confessor, and doctor. <u>Duplex.</u>
30.	30. Bl. Mary Mancini, widow O.P. <u>Semiduplex.</u> St. Martina, virgin and martyr. 2 <u>Memory.</u>
31.	31. St. John Bosco. <u>Duplex.</u>

FEBRUARY

1. Ignatius, bishop and martyr. <u>Memory.</u>	1. St. Ignatius. <u>Duplex.</u>
2. Purification of the Virgin St. Mary. <u>Totum duplex.</u>	2. Purification of the Blessed Virgin Mary. <u>Totum duplex II class.</u>
3. Blaise, bishop and martyr. <u>3 lessons.</u>	3. St. Blaise. <u>3 lessons.</u>
4. Anniversary of the fathers and mothers.	4. St. Andrew Corsini, bishop and confessor. <u>Duplex.</u> Anniversary of the Parents of the Brothers and Sisters of our Order. <u>9 lessons.</u>
5. Agatha, virgin and martyr. <u>Simplex.</u>	5. St. Agatha. <u>Duplex.</u>
6. Vaast and Amand, bishops. <u>Memory.</u>	6. Sts. Vaast and Amand. <u>Memory.</u>
7.	7. St. Romuald, abbot. <u>Duplex.</u>
8.	8. St. John of Matha, confessor. <u>Duplex.</u>
9.	9. St. Cyril of Alexandria, bishop confessor and doctor. <u>Duplex.</u>
10. Scholastica, virgin. <u>Memory.</u>	10. St. Scholastica. <u>Duplex.</u>
11.	11. Apparition of Our Lady Immaculate. <u>Totum duplex.</u>
12.	12. The Seven Holy Founders of the Servite Order, confessors. <u>Duplex.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
<p>13.</p> <p>14. Valentine, martyr. <u>3 lessons.</u></p> <p>15.</p> <p>16.</p> <p>17.</p> <p>18.</p> <p>19.</p> <p>20.</p> <p>21.</p> <p>22. St. Peter's Chair. <u>Simplex.</u></p> <p>23.</p> <p>24. Matthias, apostle. <u>Semi-duplex.</u></p> <p>25.</p> <p>26.</p> <p>27.</p> <p>28.</p>	<p>13. St. Catherine of Ricci, virgin O.P. <u>Totum duplex II class.</u></p> <p>14. Bl. Nicholas Palea, confessor O.P. <u>Semiduplex.</u> St. Valentine. <u>Memory.</u></p> <p>15. Bl. Jordan of Saxony, confessor O.P. <u>Duplex.</u></p> <p>16. Bl. Bernard Scammacca, confessor O.P. <u>Semiduplex.</u></p> <p>17. Bl. Reginald, confessor O.P. <u>Semiduplex.</u></p> <p>18.</p> <p>19. Bl. Alvarez of Cordova, confessor O.P. <u>Semiduplex.</u></p> <p>20.</p> <p>21.</p> <p>22. St. Peter's Chair at Antioch. <u>Totum duplex.</u></p> <p>23. St. Peter Damian, bishop, confessor, and doctor. <u>Duplex.</u></p> <p>24. St. Matthias. <u>Totum duplex II class.</u></p> <p>25. Bl. Constantius of Fabriano, confessor O.P. <u>Semiduplex.</u></p> <p>26.</p> <p>27.</p> <p>28. Bl. Villana de Botti, matron O.P. <u>Semiduplex.</u> (In Leap Years, the feast of St. Matthias is kept on the 25th, that of Bl. Constantius on the 29th.)</p>

MARCH

<p>1. Albinus, bishop and confessor. <u>Memory.</u></p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>	<p>1. Bl. Christopher of Milan, confessor O.P. <u>Semiduplex.</u> St. Albinus. <u>Memory.</u></p> <p>2. Bl. Henry Suso, confessor O.P. <u>Semiduplex.</u></p> <p>3.</p> <p>4. St. Casimir, confessor. <u>Simplex.</u></p> <p>5.</p>
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TABLE 1--Continued

A. D. 1256	A. D. 1949
6.	6. Bl. Jordan of Pisa, confessor O.P. <u>Semiduplex.</u>
7.	7. St. Thomas Aquinas, confessor and doctor O.P. <u>Totum duplex I class.</u>
8.	8. St. John of God, confessor. <u>Duplex.</u>
9.	9. St. Frances of Rome, widow. <u>Duplex.</u>
10.	10. Bl. Peter Jeremia, confessor O.P. <u>Semiduplex.</u>
11.	11.
12. Gregory, Pope and confessor. <u>Simplex.</u>	12. St. Gregory the Great, Pope, confessor, and doctor. <u>Duplex.</u>
13.	13.
14.	14.
15.	15.
16.	16.
17.	17. St. Patrick, bishop and confessor. <u>Duplex.</u>
18.	18. St. Cyril of Jerusalem, bishop, confessor, and doctor. <u>Duplex.</u>
19.	19. St. Joseph, Spouse of the Bl. Virgin Mary, confessor. <u>Totum duplex I class.</u>
20.	20. Bl. Ambrose Sansedonius, confessor O.P. <u>Duplex.</u>
21. Benedict, abbot. <u>Simplex.</u>	21. St. Benedict. <u>Totum duplex.</u>
22.	22. Bl. Isnard, confessor O.P. <u>Semiduplex.</u>
23.	23. Bl. Sybil Biscossis, virgin O.P. <u>Semiduplex.</u>
24.	24. St. Gabriel, Archangel. <u>Totum duplex.</u>
25. The Annunciation of the Lord. <u>Totum duplex.</u>	25. Annunciation of the Bl. Virgin Mary. <u>Totum duplex I class.</u>
26.	26.
27.	27. St. John Damascene, confessor and doctor. <u>Duplex.</u>
28.	28.
29.	29.
30.	30.
31.	31.

TABLE 1--Continued

A. D. 1256	A. D. 1949
APRIL	
1.	1. Stigmata of St. Catherine of Siena, virgin O.P. <u>Duplex.</u>
2.	2. St. Francis of Paula, confessor. <u>Duplex.</u>
3.	3.
4. Ambrose, bishop and confessor. <u>Simplex.</u>	4. St. Isidore, bishop, confessor, and doctor. <u>Duplex.</u>
5.	5. St. Vincent Ferrer, confessor O.P. <u>Totum duplex II class.</u>
6.	6.
7.	7.
8.	8.
9.	9. Bl. Anthony Pavonius, martyr O.P. <u>Simiduplex.</u>
10.	10. Bl. Anthony Neyrot, martyr O.P. <u>Semiduplex.</u>
11.	11. St. Leo the Great, Pope, confessor, and doctor. <u>Duplex.</u>
12.	12.
13.	13. Bl. Margaret of Castello, virgin O.P. <u>Semiduplex.</u>
14. Tiburtius, Valerian, and Maximus, martyrs. <u>3 lessons.</u>	14. Bl. Peter Gonzalez, confessor O.P. <u>Semiduplex.</u> Sts. Tiburtius, Valerian, and Maximus. <u>Memory.</u>
15.	15.
16.	16.
17.	17. Bl. Clare Gambacorta, widow O.P. <u>Semiduplex.</u>
18.	18.
19.	19.
20.	20. St. Agnes of Montepulciano, virgin O.P. <u>Totum duplex II class.</u>
21.	21. St. Anselm, bishop, confessor, and doctor. <u>Duplex.</u>
22.	22. Bl. Bartholomew Cerveri, martyr O.P. <u>Semiduplex.</u>
23. George, Martyr. <u>Simplex.</u>	23. St. George. <u>Simplex.</u>
24.	24. The Most Holy Crown of Thorns. <u>Totum duplex.</u> [see May 4].
25. Mark, evangelist. <u>Semiduplex.</u>	25. St. Mark. <u>Totum duplex II class.</u>
26.	26. Bls. Dominic and Gregory, confessors O.P. <u>Semiduplex.</u>
27.	27. Bl. Hosanna of Catharo, virgin O.P. <u>Semiduplex.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
<p>28. Vitalis, martyr. <u>3 lessons.</u></p> <p>29. Blessed Peter Martyr of the Order of Preachers. <u>Totum duplex.</u></p> <p>30.</p>	<p>28. St. Louis Mary Grignon de Montfort, confessor O.P. <u>Totum duplex II class.</u> St. Paul of the cross, confessor. <u>Memory.</u> St. Vitalis. <u>Memory.</u></p> <p>29. St. Peter of Verona, martyr O.P. <u>Totum duplex II class.</u></p> <p>30. St. Catherine of Siena, virgin O.P. <u>Totum duplex I class.</u></p>

MAY

<p>1. Philip and James, apostles. <u>Semiduplex.</u></p> <p>2.</p> <p>3. Finding of the Holy Cross. <u>Semiduplex.</u> Alexander, Eventius, and Theodulus, martyrs. <u>Memory.</u></p> <p>4. Feast of the Crown of the Lord. <u>Simplex.</u> [see April 24]</p> <p>5.</p> <p>6. John before the Latin Gate. <u>Semiduplex.</u></p> <p>7.</p> <p>8.</p> <p>8.</p> <p>9.</p> <p>10. Gordian and Epimachus, martyrs. <u>3 lessons.</u></p> <p>11.</p> <p>12. Nereus, Achilleus, and Pancras, martyrs. <u>3 lessons.</u></p> <p>13.</p>	<p>1. Sts. Philip and James. <u>Totum duplex II class.</u></p> <p>2. St. Athanasius, bishop, confessor, and doctor. <u>Duplex.</u></p> <p>3. Finding of the Holy Cross. <u>Totum duplex II class.</u> Sts. Alexander, Eventius, and Theodulus. <u>Memory.</u></p> <p>4. St. Monica, widow. <u>Duplex.</u></p> <p>5. St. Pius V, Pope and confessor O.P. <u>Totum duplex II class.</u></p> <p>6. St. John before the Latin Gate. <u>Totum duplex.</u></p> <p>7. St. Stanislaus, bishop and martyr. <u>Duplex.</u> For the Third Order, Octave of St. Catherine. <u>Solemn.</u></p> <p>8. St. Gregory Nazianzen, bishop, confessor, and doctor. <u>Duplex.</u></p> <p>8. Apparition of St. Michael the Archangel. <u>Totum duplex.</u></p> <p>9. St. Gregory Nazianzen, bishop, confessor, and doctor. <u>Duplex.</u></p> <p>10. St. Antoninus, bishop and confessor O.P. <u>Totum duplex II class.</u> Sts. Gordian and Epimachus. <u>Memory.</u></p> <p>11. Bl. Albert of Bergamo, confessor O.P. <u>Semiduplex.</u></p> <p>12. Bl. Jane of Portugal, virgin O.P. <u>Semiduplex.</u> Sts. Nereus, Archilleus, and Pancras. <u>Memory.</u></p> <p>13. Bl. Imelda Lambertini, virgin O.P. <u>Duplex.</u></p>
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TABLE 1--Continued

A. D. 1256	A. D. 1949
14.	14. Bl. Giles of Portugal, confessor O.P. <u>Semiduplex.</u>
15.	15. St. John Baptist de la Salle, confessor. <u>Duplex.</u>
16.	16. St. John Nepomucene, martyr. <u>Duplex.</u>
17.	17. Bl. Andrew Abellon, confessor, O.P. <u>Semiduplex.</u>
18.	18. St. Venantius, martyr. <u>Duplex.</u>
19. Potentiana [Pudentiana], virgin. <u>Memory.</u>	19. St. Peter Celestine, Pope and confessor. <u>Duplex.</u> St. Pudentiana. <u>Memory.</u>
20.	20. Bl. Columba of Rieti, virgin O.P. <u>Semiduplex.</u>
21.	21.
22.	22. S. Servatius, bishop and confessor. <u>Duplex.</u>
23. Translation of blessed Dominic. <u>Totum duplex.</u>	23.
24.	24. Translation of Our Holy Father Dominic. <u>Totum duplex.</u>
25. Urban, Pope and martyr. <u>3 lessons.</u>	25. St. Urban I. <u>3 lessons.</u>
26.	26. St. Philip Neri, confessor. <u>Duplex.</u>
27.	27. St. Bede the Venerable, confessor and doctor. <u>Duplex.</u>
28.	28. Bl. Mary Bartholomew Bagnesi, virgin O.P. <u>Semiduplex.</u>
29.	29. Bls. William, O.P., and Companions, martyrs. <u>Semiduplex.</u>
30.	30. Bl. Andrew Franci, bishop and confessor O.P. <u>Semiduplex.</u>
31. Petronilla, virgin. <u>Memory.</u>	31. Blessed Virgin Mary, Mediatrix of all grace. <u>Totum duplex.</u> St. Petronilla. <u>Memory.</u>

JUNE

- | | |
|--|--|
| 1. | 1. |
| 2. Marcellus and Peter, martyrs. <u>3 lessons.</u> | 2. Bls. Sadoc and Companions, martyrs O.P. <u>Semiduplex.</u> Sts. Marcellinus and Peter. <u>Memory.</u> |

TABLE 1--Continued

A. D. 1256	A. D. 1949
3.	3. Bls. Peter Sanz, bishop, and Companions, martyrs O.P. <u>Duplex.</u>
4.	4. St. Francis Caracciolo, confessor. <u>Duplex.</u>
5.	5. Bl. James Salomone, confessor O.P. <u>Semiduplex.</u>
6.	6. St. Norbert, bishop and confessor. <u>Duplex.</u>
7.	7.
8. Medard, bishop and confessor. <u>Memory.</u>	8. St. Medard. <u>Memory.</u>
9. Primus and Felician, martyrs. <u>3 lessons.</u>	9. Bls. Diana, Cicely, and Amy, virgins O.P. <u>Semiduplex.</u> Sts. Primus and Felician. <u>Memory.</u>
10.	10. Bl. John Dominici, bishop and confessor O.P. <u>Semiduplex.</u>
11. Barnabas, apostle. <u>Semiduplex.</u>	11. St. Barnabas. <u>Totum duplex.</u>
12. Basilides, Cyrinus, Nabor, and Nazarius, martyrs. <u>3 lessons.</u>	12. Bl. Stephen Bandelli, confessor O.P. <u>Semiduplex.</u> Sts. Basilides, Cyrinus, Nabor, and Nazarius. <u>Memory.</u>
13.	13. St. Anthony of Padua, confessor. <u>Duplex.</u>
14.	14. St. Basil, bishop, confessor, and doctor. <u>Duplex.</u>
15. Vitus and Modestus, martyrs. <u>Memory.</u>	15. Sts. Vitus, Modestus, and Crescentia, martyrs. <u>3 lessons.</u>
16. Quiricus and Julitta, martyrs. <u>Memory.</u>	16. Sts. Quiricus and Julitta. <u>Memory.</u>
17.	17.
18. Mark and Marcellian, martyrs. <u>3 lessons.</u>	18. St. Ephrem, confessor and doctor. <u>Duplex.</u> Sts. Mark and Marcellian. <u>Memory.</u>
19. Gervase and Protase, martyrs. <u>Simplex.</u>	19. Sts. Gervase and Protase. <u>3 lessons.</u>
20.	20. Bl. Hosanna of Mantua, virgin O.P. <u>Semiduplex.</u>
21.	21.
22.	22. Bl. Innocent V, Pope and confessor O.P. <u>Duplex.</u>
23. <u>Vigil.</u>	23. <u>Vigil.</u>
24. Nativity of St. John the Baptist. <u>Duplex.</u>	24. Nativity of St. John the Baptist. <u>Totum duplex I class with simple octave.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
25.	25.
26. John and Paul, martyrs. <u>Simplex.</u>	26. Sts. John and Paul. <u>Duplex.</u>
27.	27.
28. Leo, Pope and confessor. <u>Memory.</u> <u>Vigil.</u>	28. St. Irenaeus, bishop and martyr. <u>Duplex.</u> <u>Vigil.</u>
29. The Apostles Peter and Paul. <u>Duplex.</u>	29. Sts. Peter and Paul. <u>Totum duplex</u> <u>I class with solemn octave.</u>
30. Commemoration of St. Paul. <u>Semiduplex.</u>	30. Commemoration of St. Paul. <u>Totum</u> <u>duplex.</u>

JULY

1. Octave of St. John the Baptist. <u>Simplex.</u>	1. The Most Precious Blood of Our Lord. <u>Totum duplex I class.</u>
2. Processus and Martinian, martyrs. <u>Memory.</u>	2. Visitation of the Blessed Virgin Mary. <u>Totum duplex II class.</u> Sts. Processus and Martinian. <u>Memory.</u>
3.	3. St. Leo II, Pope and confessor. <u>Semiduplex.</u>
4.	4.
5.	5. St. Anthony Maria Zaccaria, con- fessor. <u>Duplex.</u>
6. Octave of the Apostles Peter and Paul. <u>Simplex.</u>	6. Octave of Sts. Peter and Paul. <u>Solemn.</u>
7.	7. Bl. Benedict XI, Pope and confessor O.P. <u>Duplex.</u>
8.	8.
9.	9. Sts. John of Cologne, O.P., and Companions, martyrs. <u>Totum duplex</u> <u>II class.</u>
10. The Seven Brothers. <u>3 lessons.</u>	10. The Seven Brothers, martyrs. <u>Simplex.</u>
11.	11. Bls. Ignatius Delgado, Dominic Henares, O.P., and Companions, martyrs. <u>Duplex.</u>
12.	12. St. John Gualbert, abbot. <u>Duplex.</u> Anniversary of those buried in our cemeteries. <u>9 lessons.</u>
13.	13. Bl. James of Voragine, bishop and confessor O.P. <u>Semiduplex.</u>
14.	14. St. Bonaventure, bishop, confessor, and doctor. <u>Duplex.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
15.	15. St. Henry, Emperor and confessor. <u>Simplex</u> .
16.	16. Commemoration of the Blessed Virgin Mary of Mount Carmel. <u>Totum duplex</u> .
17.	17. Bl. Ceslas, confessor O.P. <u>Semiduplex</u> .
18.	18. St. Camillus of Lellis, confessor. <u>Duplex</u> .
19.	19. St. Vincent de Paul, confessor. <u>Duplex</u> .
20. Margaret, virgin and martyr. <u>Simplex</u> .	20. St. Jerome Aemilian, confessor. <u>Duplex</u> . St. Margaret. <u>Memory</u> .
21. Praxedes, virgin. <u>3 lessons</u> .	21. St. Praxedes. <u>3 lessons</u> .
22. Mary Magdalen. <u>Semiduplex</u> .	22. St. Mary Magdalen. <u>Totum duplex II class</u> .
23. Apollinaris, bishop and martyr. <u>3 lessons</u> .	23. Bl. Jane of Orvieto, virgin O.P. <u>Semiduplex</u> . St. Appolinaris. <u>Memory</u> .
24. Christina, virgin and martyr. <u>Memory</u> .	24. Bl. Augustine of Bugella, confessor O.P. <u>Semiduplex</u> . St. Christina. <u>Memory</u> .
25. James, apostle. <u>Semiduplex</u> . Christopher and Cucufas, martyrs. <u>Memory</u> .	25. St. James. <u>Totum duplex II class</u> . Sts. Christopher and Cucufas. <u>Memory</u> .
26.	26. St. Anne, Mother of the Bl. Virgin Mary. <u>Totum duplex II class</u> .
27.	27.
28. Nazarius, Celsus, and Pantaleon, martyrs. <u>3 lessons</u> .	28. Bl. Anthony della Chiesa, confessor O.P. <u>Semiduplex</u> . Sts. Nazarius, Celsus, and Pantaleon. <u>Memory</u> .
29. Felix, Simplicius, Faustinus, and Beatrice, martyrs. <u>3 lessons</u> .	29. St. Martha, virgin. <u>Simplex</u> . Sts. Felix, Simplicius, Faustinus, and Beatrice. <u>Memory</u> .
30. Abdon and Sennen, martyrs. <u>3 lessons</u> .	30. Bl. Mannes, confessor O.P. <u>Duplex</u> . Sts. Abdon and Sennen. <u>Memory</u> .
31. Germain, bishop and confessor. <u>3 lessons</u> .	31. St. Ignatius of Loyola, confessor. <u>Duplex</u> .

AUGUST

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|--|---|
| 1. St. Peter ad Vincula. <u>Simplex</u> . The Holy Machabees, martyrs. <u>Memory</u> . | 1. St. Peter's Chains. <u>Totum duplex</u> . The Machabean Martyrs. <u>Memory</u> . |
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TABLE 1--Continued

A. D. 1256	A. D. 1949
2. Stephen, Pope and martyr. <u>3 lessons.</u>	2. St. Alphonsus Mary de Liguori, bishop, confessor, and doctor. <u>Duplex.</u> St. Stephen I. <u>Memory.</u>
3. Finding [of the body] of St. Stephen. <u>Simplex.</u>	3. Bl. Augustine of Lucera, bishop and confessor O.P. <u>Semiduplex.</u> Finding of St. Stephen's body <u>Memory.</u>
4.	4. Our Holy Father Dominic, confes- sor O.P. <u>Totum duplex I class</u> <u>with solemn octave.</u>
5. Blessed Dominic, confessor. <u>Totum duplex.</u>	5. St. Mary of the Snow. <u>Totum du-</u> <u>plex.</u>
6. Pope Sixtus, Felicissimus, and Agapitus, martyrs. <u>Memory.</u>	6. Transfiguration of Our Lord. <u>To-</u> <u>tum duplex II class.</u> Sts. Sixtus Felicissimus, and Agapitus. <u>Memory.</u>
7. Donatus, bishop and martyr. <u>Memory.</u>	7. St. Cajetan, confessor. <u>Duplex.</u> St. Donatus. <u>Memory.</u>
8. Cyriacus and his companions, martyrs. <u>Memory.</u>	8. Bl. Jane of Aza, Mother of Our Holy Father Dominic. <u>Duplex.</u> Sts. Cyriacus, Largus, and Smaragdus. <u>Memory.</u>
9. <u>Vigil.</u>	9. Bl. John of Salerno, confessor O.P. <u>Semiduplex.</u> <u>Vigil.</u>
10. Lawrence, martyr. <u>Semiduplex.</u>	10. St. Laurence. <u>Totum duplex II</u> <u>class with an octave of a memory</u> <u>only.</u>
11. Tiburtius, martyr. <u>Memory.</u>	11. Octave of Our Holy Father Dominic. <u>Solemn.</u> St. Tiburtius. <u>Memory.</u>
12. Octave of St. Dominic. <u>Simplex.</u>	12. St. Clare, virgin. <u>Duplex.</u>
13. Hippolytus and his companions. <u>Simplex.</u>	13. Sts. Hippolytus and Companions, martyrs. <u>3 lessons.</u>
14. Eusebius, priest and confessor. <u>Memory.</u> <u>Vigil.</u>	14. St. Eusebius. <u>Memory.</u> <u>Vigil.</u>
15. Assumption of the Blessed Virgin Mary. <u>Totum duplex.</u>	15. Assumption of the Blessed Virgin Mary. <u>Totum duplex I class with</u> <u>solemn octave.</u>
16.	16. St. Joachim, confessor, Father of the Bl. Virgin Mary. <u>Totum duplex</u> <u>II class.</u>
17. Octave of St. Lawrence. <u>Simplex.</u>	17. St. Hyacinth, confessor O.P. <u>To-</u> <u>tum duplex II class.</u> Octave of St. Laurence. <u>Memory.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
18. Agapitus, martyr. <u>Memory.</u>	18. Bl. Aimo Taparelli, confessor O.P. <u>Semiduplex.</u> St. Agapitus. <u>Memory.</u>
19.	19. Bl. Emily Bicchieri, virgin O.P. <u>Semiduplex.</u>
20. Bernard, abbot. <u>Simplex.</u>	20. St. Bernard, abbot and doctor. <u>Duplex.</u>
21.	21. St. Jane Frances Fremiot de Chantal, widow. <u>Duplex.</u>
22. Octave of St. Mary. <u>Simplex.</u> Timothy and Symphorian, martyrs. <u>Memory.</u>	22. Immaculate Heart of the Bl. Virgin Mary. <u>Totum duplex II class.</u> Sts. Timothy and Symphorian. <u>Memory.</u>
23.	23. Bl. James of Mevani, confessor O.P. <u>Semiduplex.</u> <u>Vigil.</u>
24. Bartholomew, apostle. <u>Semiduplex.</u>	24. St. Bartholomew. <u>Totum duplex II class.</u>
25.	25. St. Louis of France, King and confessor. <u>Duplex.</u>
26.	26.
27. Rufus, martyr. <u>Memory.</u>	27. St. Joseph Calasanctius, confessor. <u>Duplex.</u> St. Rufus. <u>Memory.</u>
28. Augustine, bishop and confessor. <u>Totum duplex.</u>	28. St. Augustine, bishop, confessor, and doctor. <u>Totum duplex II class with an octave of a memory only.</u>
29. Beheading of St. John the Baptist. <u>Simplex.</u> Sabina, martyr. <u>Memory.</u>	29. Beheading of St. John the Baptist. <u>Totum duplex.</u> St. Sabina. <u>Memory.</u>
30. Felix and Adauctus, martyrs. <u>Memory.</u>	30. St. Rose of Lima, virgin O.P. <u>Totum duplex II class.</u> Sts. Felix and Adauctus. <u>Memory.</u>
31.	31. St. Raymund Nonnatus, confessor. <u>Duplex.</u>

SEPTEMBER

1. Giles, abbot. <u>Memory.</u>	1. St. Giles. <u>3 lessons.</u>
2.	2. St. Stephen of Hungary, King and confessor. <u>Simplex.</u>
3.	3. Bl. Walter, bishop and confessor O.P. <u>Semiduplex.</u>
4. Octave of St. Augustine. <u>Simplex.</u> Marcellus, martyr. <u>Memory.</u>	4. Bl. Catherine of Racconigi, virgin O.P. <u>Semiduplex.</u> Octave of St. Augustine. <u>Memory.</u> St. Marcellus. <u>Memory.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
5. Anniversary of the <u>familiares</u> (seculars living within the monastery and subject to its jurisdiction) and benefactors of our Order.	5. Anniversary of the <u>familiares</u> and benefactors of our Order. <u>9 lessons.</u>
6.	6. Bl. Bertrand of Garrigue, confessor O.P. <u>Semiduplex.</u>
7.	7.
8. Nativity of St. Mary Virgin. <u>Totum duplex.</u>	8. Nativity of the Blessed Virgin Mary. <u>Totum duplex II class.</u>
9. Gorgonius, martyr. <u>Memory.</u>	9. St. Gorgonius. <u>3 lessons.</u>
10.	10. Bls. Aphonsus Navarrete, O.P., and Companions, martyrs. <u>Duplex.</u>
11. Protus and Hyacinth, martyrs. <u>Memory.</u>	11. Sts. Protus and Hyacinth. <u>3 lessons.</u>
12.	12. The Most Holy Name of the Bl. Virgin Mary. <u>Totum duplex.</u>
13.	13.
14. Exaltation of the Holy Cross. <u>Semiduplex.</u> Cornelius and Cyprian, martyrs. <u>Memory.</u>	14. Exaltation of the Holy Cross. <u>Totum duplex.</u>
15. Octave of St. Mary. <u>Simplex.</u> Nicomedes, martyr. <u>Memory.</u>	15. The seven Sorrows of the Bl. Virgin Mary. <u>Totum duplex II class.</u>
16. Euphemia, virgin and martyr. <u>3 lessons.</u>	16. Sts. Cornelius, Pope, and Cyprian, bishop, martyrs. <u>Simplex.</u> St. Euphemia. <u>Memory.</u>
17. Lambert, bishop and martyr. <u>Memory.</u>	17. Stigmata of St. Francis, confessor. <u>Duplex.</u> St. Lambert. <u>Memory.</u>
18.	18. Bl. John Massias, confessor O.P. <u>Duplex.</u>
19.	19. Sts. Januarius, bishop, and Companions, martyrs. <u>Duplex.</u>
20. <u>Vigil.</u>	20. Bl. Francis Possadas, confessor O.P. <u>Duplex.</u> <u>Vigil.</u>
21. Matthew, apostle and evangelist. <u>Semiduplex.</u>	21. St. Matthew. <u>Totum duplex II class.</u>
22. Maurice and his companions, martyrs. <u>Simplex.</u>	22. St. Maurice and Companions. <u>3 lessons.</u>
23.	23. Bl. Mark of Modena, confessor O.P. <u>Semiduplex.</u>
24.	24. Our Lady of Ransom. <u>Totum duplex.</u>
25.	25. Commemoration of Our Holy Father Dominic in Soriano. <u>Totum duplex.</u>
26.	26. Bl. Dalmatius Moner, confessor O.P. <u>Semiduplex.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
27. Cosmas and Damian, martyrs. <u>Simplex.</u>	27. Sts. Cosmas and Damian. <u>Simplex.</u>
28.	28. Bl. Laurence of Ripafratta, confessor O.P. <u>Semiduplex.</u>
29. Michael the Archangel. <u>Duplex.</u>	29. St. Michael. <u>Totum duplex I class.</u>
30. Jerome, priest and confessor. <u>Simplex.</u>	30. St. Jerome, priest, confessor, and doctor. <u>Duplex.</u>

OCTOBER

1. Remigius, bishop and confessor. <u>3 lessons.</u>	1. St. Remigius. <u>3 lessons.</u>
2. Leodegar, bishop and martyr. <u>Memory.</u>	2. The Holy Guardian Angels. <u>Totum duplex.</u> St. Leodegar. <u>Memory.</u>
3.	3. Bl. Dominic Spadafora, confessor O.P. <u>Semiduplex.</u>
4. Francis, confessor. <u>Simplex.</u>	4. Our Holy Father Francis, confessor. <u>Totum duplex I class.</u>
5.	5. Bl. Raymund of Capua, confessor O.P. <u>Duplex.</u>
6.	6. St. Bruno, confessor. <u>Duplex.</u>
7. Mark, Pope and confessor. <u>3 lessons.</u> Sergius and Bacchus, Marcellus and Apuleius, martyrs. <u>Memory.</u>	7. Bl. Matthew Carreri, confessor O.P. <u>Semiduplex.</u> St. Mark. <u>Memory.</u> Sts. Sergius, Bacchus, Marcellus, and Apuleius. <u>Memory.</u>
8.	8. St. Bridget, widow. <u>Duplex.</u>
9. Denis and his companions, martyrs. <u>Simplex.</u>	9. St. Denis, bishop, and Companions, martyrs. <u>Duplex.</u>
10. Anniversary of all the brethern of our Order.	10. St. Louis Bertrand, confessor O.P. <u>Totum duplex II class.</u>
11.	11. Bl. James of Ulm, confessor O.P. <u>Semiduplex.</u>
12.	12.
13.	13. Bl. Magdalene of Pannatieri, virgin O.P. <u>Semiduplex.</u>
14. Callistus, Pope and martyr. <u>Memory.</u>	14. St. Callistus. <u>Duplex.</u>
15.	15. St. Teresa, virgin. <u>Duplex.</u>
16.	16.
17.	17.
18. Luke, evangelist. <u>Semiduplex.</u>	18. St. Luke. <u>Totum duplex II class.</u>
19.	19. St. Peter of Alcantara, confessor. <u>Duplex.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
20.	20.
21. Eleven Thousand Virgins and Martyrs. <u>Memory.</u>	21. Bl. Peter of Tiferno, confessor O.P. <u>Semiduplex.</u> Sts. Ursula and Companions, virgins and martyrs. <u>Memory.</u>
22.	22. Dedication of a Church (where consecrated). <u>Totum duplex I class with simple octave.</u>
23.	23. Bl. Bartholomew of Braganza, bishop and confessor O.P. <u>Semiduplex.</u>
24.	24. St. Raphael, Archangel. <u>Totum duplex.</u>
25. Crispin and Crispinian, martyrs. <u>Memory.</u>	25. Sts. Crispin and Crispinian. <u>Memory.</u>
26.	26. Bl. Damian of Finario, confessor O.P. <u>Semiduplex.</u>
27. <u>Vigil.</u>	27. <u>Vigil.</u>
28. Simon and Jude, apostles. <u>Semiduplex.</u>	28. Sts. Simon and Jude. <u>Totum duplex II class.</u>
29.	29. Octave of the Dedication of a Church (where consecrated). <u>Simple.</u>
30.	30. Bl. Benvenuta Bojani, virgin O.P. <u>Semiduplex.</u>
31. Quentin, martyr. <u>Memory.</u> <u>Vigil.</u>	31. Commemoration of the Saints whose relics are kept in our Churches. <u>Totum duplex.</u> St. Quentin. <u>Memory.</u> <u>Vigil.</u>

NOVEMBER

1. Festivity of All Saints. <u>Totum duplex.</u>	1. Festivity of All Saints. <u>Totum duplex I class with solemn octave.</u>
2. Commemoration of all the Faithful Dead.	2. Commemoration of all the Faithful Departed. <u>9 lessons.</u>
3.	3. Bl. Simon Ballachi, confessor O.P. <u>Semiduplex.</u>
4.	4. St. Charles Borromeo, bishop and confessor. <u>Duplex.</u> Sts. Vitalis and Agricola, martyrs. <u>Memory.</u>
5.	5. Bl. Martin de Porres, confessor O.P. <u>Duplex.</u>
6.	6. Bls. Jerome, Valentine, Francis, Hyacinth, and Companions, martyrs O.P. <u>Duplex.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
7.	7. Bl. Peter of Ruffia, martyr O.P. <u>Semiduplex.</u>
8. The Four Crowned Martyrs. <u>3 lessons.</u>	8. <u>Octave of All Saints. Solemn.</u> The Four Crowned Martyrs. <u>Memory.</u>
9. Theodore, martyr. <u>3 lessons.</u>	9. Dedication of the Basilica of the Most Holy Saviour. <u>Totum duplex II class.</u> St. Theodore. <u>Memory.</u>
10.	10. <u>Anniversary of all the Deceased Brothers and Sisters of our Order. 9 lessons.</u>
11. Martin, bishop and confessor. <u>Semiduplex.</u> Mennas, martyr. <u>Memory.</u>	11. St. Martin. <u>Totum duplex.</u> St. Mennas. <u>Memory.</u>
12.	12. Feast of All Saints of the Order of Preachers. <u>Totum duplex II class.</u>
13. Brice, bishop and confessor. <u>Memory.</u>	13. St. Thomas Aquinas, confessor and doctor O.P. Patron of Catholic schools. <u>Totum duplex I class.</u>
14.	14. Bl. John Liccio, confessor O.P. <u>Semiduplex.</u> St. Brice. <u>Memory.</u>
15.	15. St. Albert the Great, bishop, confessor, and doctor O.P. Patron of Scientists. <u>Totum duplex I class.</u>
16.	16. Bl. Lucy of Narni, virgin O.P. <u>Semiduplex.</u>
17.	17. St. Gregory the Wonderworker, bishop and confessor. <u>Simplex.</u>
18. Octave of St. Martin. <u>Simplex.</u>	18. Dedication of the Basilica of Sts. Peter and Paul, Apostles. <u>Totum duplex.</u>
19. St. Elizabeth. <u>Memory.</u>	19. St. Elizabeth, widow. <u>Duplex.</u>
20.	20. St. Felix of Valois, confessor. <u>Duplex.</u>
21.	21. Presentation of the Blessed Virgin Mary. <u>Totum duplex.</u>
22. Cecilia, virgin and martyr. <u>Simplex.</u>	22. St. Cecilia. <u>Duplex.</u>
23. Clement, Pope and martyr. <u>Simplex.</u>	23. St. Clement I. <u>Duplex.</u>
24. Chrysogonus, martyr. <u>Memory.</u>	24. St. John of the Cross, confessor and doctor. <u>Duplex.</u> St. Chrysogonus. <u>Memory.</u>
25. Catherine, virgin and martyr. <u>Semiduplex.</u>	25. St. Catherine of Alexandria. <u>Totum duplex.</u>

TABLE 1--Continued

A. D. 1256	A. D. 1949
26.	26. Bl. James Benefatti, bishop and confessor O.P. <u>Semiduplex.</u>
27. Vitalis and Agricola, martyrs. <u>Memory.</u>	27.
28.	28.
29. Saturninus, martyr. <u>Memory.</u> <u>Vigil.</u>	29. St. Saturninus. <u>Memory.</u> <u>Vigil.</u>
30. Andrew, apostle. <u>Semiduplex.</u>	30. St. Andrew. <u>Totum duplex II class with an octave of a memory only.</u>

DECEMBER

1.	1. Bl. John of Vercelli, confessor O.P. <u>Duplex.</u>
2.	2. St. Vivian, virgin and martyr. <u>Simplex.</u>
3.	3. St. Francis Xavier, Patron of Missions, confessor. <u>Totum duplex.</u>
4.	4. St. Peter Chrysologus, bishop, confessor, and doctor. <u>Duplex.</u>
5.	5.
6. Nicholas, bishop. <u>Semiduplex.</u>	6. St. Nicholas. <u>Duplex.</u>
7. Octave of St. Andrew. <u>Memory.</u>	7. St. Ambrose, bishop, confessor, and doctor. <u>Duplex.</u> Octave of St. Andrew. <u>Memory.</u> <u>Vigil.</u>
8.	8. Immaculate Conception of the Blessed Virgin Mary. <u>Totum duplex I class with a solemn octave.</u>
9.	9.
10.	10.
11. Damasus, Pope and confessor. <u>Memory.</u>	11. St. Damasus I. <u>Simplex.</u>
12.	12.
13. Lucy, virgin and martyr. <u>Simplex.</u>	13. St. Lucy. <u>Duplex.</u>
14.	14.
15.	15. Octave of the Immaculate Conception. <u>Solemn.</u>
16.	16. Bl. Sebastian Maggi, confessor O.P. <u>Semiduplex.</u>
17.	17.
18.	18.

TABLE 1--Continued

A. D. 1256	A. D. 1949
19.	19.
20.	20. St. Dominic of Silos, abbot. <u>Duplex. Vigil.</u>
21. Thomas, apostle. <u>Semiduplex.</u>	21. St. Thomas. <u>Totum duplex II class.</u>
22.	22. Patronage of the Blessed Virgin Mary. <u>Totum duplex.</u>
23.	23. Bl. Margaret of Savoy, widow O.P. <u>Semiduplex.</u>
24. <u>Vigil.</u>	24. <u>Vigil.</u>
25. Nativity of our Lord Jesus Christ. <u>Totum duplex.</u>	25. Nativity of Our Lord Jesus Christ. <u>Totum duplex I class with a most solemn octave.</u>
26. Stephen Protomartyr. <u>Totum duplex.</u>	26. St. Stephen. <u>Totum duplex II class with an octave of 3 lessons.</u>
27. John, apostle and evangelist. <u>Totum duplex.</u>	27. St. John. <u>Totum duplex II class with an octave of 3 lessons.</u>
28. Holy Innocents. <u>Simplex.</u>	28. Holy Innocents. <u>Totum duplex II class with an octave of 3 lessons.</u>
29. Thomas, bishop and martyr. <u>Simplex.</u>	29. St. Thomas. <u>Duplex.</u>
30.	30.
31. Sylvester, Pope and confessor. <u>Simplex.</u>	31. St. Sylvester. <u>Duplex.</u>

As already noted, the lunar and weekly feasts cannot be accounted for in the solar calendar. In Humbert's day these were:

Easter, totum duplex with a most solemn octave.

Ascension, same rank.

Pentecost, same rank.

⁴⁶The 1256-calendar is largely Bonniwell's English version, op. cit., pp. 100-111, of Humbert's Latin. The 1949-calendar is a compilation of CL, pp. VII-XVI, Blackfriars' Missal, op. cit., pp. xxiii-xxxvii, and Missale S. Ordinis Praedicatorum (Rome: 1933), pp. 12-16, which is the really detailed version of the calendar. The English spelling is mine--with nods to Fr. Bonniwell and the English Dominicans.

Most Holy Trinity, totum duplex.

By 1949 the number had grown substantially:

Sunday between Circumcision and Epiphany: Most Holy Name of Jesus, totum duplex I class.

Sunday within the Octave of Epiphany: The Holy Family of Jesus, Mary, and Joseph, totum duplex.

Thursday after Sexagesima: Translation of St. Catherine of Sienna, Virgin O.P., totum duplex.

Friday after Passion Sunday: Compassion of the Blessed Virgin Mary, totum duplex.

Easter, totum duplex I class with a most solemn octave.

Wednesday within the second week after the Octave of Easter: Solemnity St. Joseph, Spouse of the Blessed Virgin Mary, confessor and Patron of the universal Church, totum duplex I class with a solemn octave.

Ascension, totum duplex I class with a most solemn octave.

Pentecost, totum duplex I class with a most solemn octave.

Most Holy Trinity, totum duplex I class with a solemn octave.

Corpus Christi, totum duplex I class with a most solemn octave.

Sacred Heart, totum duplex I class with a most solemn octave.

First Sunday of October: Most Holy Rosary of the Blessed Virgin Mary, totum duplex I class with a solemn octave.

Last Sunday of October: Jesus Christ the King, totum duplex I class.

From Table I and the subsequent list of the lunar and weekly feasts, these points should be noted: (1) most of the 1256-calendar survived in 1949. (2) There is a "promotion" of the rank of feasts so that the "normal" feast rose from simplex to semiduplex to duplex. (3) The additions to the calendar can be categorized: (a) significant Eastern saints are added, principally doctors; (b) all doctors of the Church were added; (c) all canonized Dominicans are added at high rank (at least totum duplex II class in 1949) and all beatified Dominicans are added at minimal rank (semiduplex or duplex); and (d) Ro-

man feasts imposed on all the Latin rites are added with their equivalent Dominican rank. These four types of addition account for almost all of the new feasts in the calendar over a span of some seven hundred years.

The Dominican Choir

Besides a rite and a calendar, there must be a choir with its own ministers prepared to function, or there can be no Office or Mass. In the Dominican Rite, the solo portions of the Office are taken by the following functionaries or soloists.

The prior is the duly elected superior of the conventus or priory. He ranks as a prelate and is approximately the equivalent of a ruling monastic abbot. In addition to a few verses that are always reserved to him, he sometimes acts as the celebrating priest at Mass or the officiating minister at the Office. These are reserved to days of principal importance.

The subprior is appointed by the prior. In the prior's absence, the subprior substitutes for him. He is not a prelate. It is quite possible (in the extensive Dominican list of distinctions of who sits where) that the subprior will not sit immediately after the prior.⁴⁷ Wherever he sits, he acts in the prior's place.

⁴⁷Constitutiones Fratrum S. Ordinis Praedicatorum (Rome: [Curia Generalitia] 1932), pp. 22-24. The subprior may be moved down by a vicar provincial, by all actually ruling priors from any other house, by all masters of sacred theology (and of these there are generally several in a Studium), and finally by all ex-provincials of whatever province. The Constitutions give twenty-two different possibilities for who can sit where. No matter where he sits, when the prior is gone, it is the subprior who substitutes for him.

The cantor conventus is the music director of the house. He may actually perform very little; only two events require his personal involvement. He must hand the prior the first blessed palm on Palm Sunday while intoning the first antiphon⁴⁸:



He must also hand the prior the first blessed candle at the feast of the Purification while he intones the antiphon for the Nunc dimittis⁴⁹:



This constitutes the entire repertory that the cantor is obliged to perform. Because he is presumptively always in charge of the Office, he is incensed before anyone else in choir,⁵⁰ even before the prior. He must sit, however, wherever his rank, apart from his being cantor, may place him.

The man who actually presides at the Office is called, from the Latin word for "week," the hebdomadarius. It is a cyclic appointment among all the fathers, and each does his turn for a week. He functions from his normal place in choir. The ordinary English translation for the term is "hebdomadarian" or "officiant." He need not, necessarily, be a priest. But, if he does not hold the office of at least deacon, he must avoid the phrase "Dominus vobiscum" and substitute "Domine, exaudi orationem meam," to which the community replies, "Et clamor meus ad te veniat." He begins the Office, gives the blessing to various readers, himself reads the short chapter, intones the Canticle antiphons, sings the collect, and, except for the three major

⁴⁸Processionale S. O. P., op. cit., p. 21.

⁴⁹Ibid., pp. 66f.

⁵⁰Caeremoniale S. O. P., op. cit., no. 958. This is a disputed directive. It seems to refer to those who are actually functioning as cantors, not the cantor conventus. As the Order could never resolve the conflict, neither can I.

Hours, sings "Benedicamus domino" to end the Office. If the altar is to be incensed, it belongs to the hebdomadarian, so long as he is a priest. Last week's hebdomadarian usually takes the third set of lessons at Matins.

Whoever may be nominally or presumptively or officially in charge of the Choir, the two working cantors actually set the pitch, fix the modality, and establish the tempo. In addition, they generally substitute for those others whose intonation cannot be trusted. They are appointed by the cantor conventus, and they tend to be the best singers available. Their influence on the Choir cannot be stressed too strongly. No effort is made that all should share equally in this function. Nor should it be. In larger houses, six or eight brethren can usually be found who are competent, and they relieve one another at a nerve-racking and exacting task. They usually serve for one week. They sit in proximity to the pulpit in mid-choir.

There are two versicularians. They sing versicles. They also intone the antiphons in the Office. This is a weekly appointment, passed through the roster of the Convent. First versicularian becomes second versicularian the next week; then, in the third week, he sings first lessons at Matins, and in the fourth week, second lessons. The two versicularians lead the Salve, Regina procession. It is probably intended that they take the verses of the long and short responsories. However, since this duty passes through the whole complement of the house, irrespective of vocal competence, the two working cantors usually take these verses when they are sung rather than recited. For the same reason, the cantors also take the antiphons in the event they are sung. The versicularians, like the cantors, have places near the pulpit in mid-choir.

The organist is hardly an official, yet often enough he has a place in the Office. For at least the last sixty years it has been the custom in monasteries of some prestige, as well as in the village church, to accompany the plainsong. Organ accompaniment is more often deprecated by those who have never used it, or needed it, than by those who have. It need not be "anti-plainsong." If the organist accompanies, then pitch, modality, and tempo are established by him. But even if he does not accompany, there is, remarkably enough, a place for him in the Dominican Rite. Jandel's Ceremonial allows the participation of the organ with the choir in the alternatim practice.⁵¹

Lastly, there is the conventus itself. It is divided into two choruses, seated behind the altar in a semi-circle or before it in opposed stalls.

Attire in choir is the standard Dominican white habit: a belted tunic, scapular, and capuce. From September 14, the feast of the Exaltation of the Holy Cross which begins the long monastic (lenten) fast, until Easter, the brethren also wear a great black cappa, a cape fifteen feet in circumference, for the major Hours and Mass. From this cape with its capuce they receive the nickname, "Blackfriars."

The duties and functions described above might suggest analogies with the realm of opera. The prior is the general manager. The cantor conventus is the musical director. The hebdomadarian is the "hero." The two functioning cantors are the primi uomini. The versicularians are the minor characters. The chorus is made up of the community and the organist is the orchestra. The stage crew is the sacristan with his assistants. On these, depend the Office.

⁵¹Ibid., pp. 162-167 and no. 1585 for the hymn Veni Creator. I know of no instance when it has actually been employed in the last sixty years (for this I depend upon others whose experience antedates my own) but the possibility remains.

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CHAPTER II

COMPLINE: THE ORDINARY

Compline is related to all the other Office Hours and to the Conventual Mass, with all of which it is bound in a vast, mediaeval tapestry. All of these nobler strands are related, too, to their lesser cousins, the chants at table or at chapter meetings, the music at the reception of novices or for those taking solemn vows, the commemoration of the faithful departed, and the reception of a bishop or legate. These, too, use the common treasury of recitation; they borrow antiphons and responsories and hymns.

Like a stage work, each of the liturgical segments can be enjoyed separately--studied, analyzed, appreciated. Compline is but one link in the cycle. Music drama is a good term to apply to Compline, or to any of the Hours, for every Hour has a stage setting in the choir, the presbytery, or the nave. Movement occurs when one or another of the brethren walks to mid-choir to read a lesson or begin a responsory; when incense is borne to the choir; when the whole community goes off to a distant altar in procession. Bows are made, big ones and little ones, and prostrations that sometimes find the whole convent stretched out at full length on the pavement. Sometimes the movement is almost choreographic, and the service proceeds like an opera-ballet, solemnly joined in a higher unity. An extensive libretto is found, although the scenario is limited to doctrinal and didactic points. And there is, of course, music.

This dissertation views Compline as an ecclesiastical stage work. Before that can be clearly seen, before a synthesis can be made--an understanding

of Compline as a unity, a realization of its relationship to its brother Hours--analysis must be undertaken. In this chapter, the parts of Compline will be set forth, its soloists presented, and its stage directions laid out.

The term "ordinary" fits the Mass more easily than it does the Office, but, even so, it is a helpful concept with the Hours. For the Mass, musicians tend to think of the five great choral sections as the ordinary and to consider all else as proper. For the Office, another view is necessary: whatever is not strictly proper is part of the ordinary; even the changing psalter can be considered in this manner--a Sunday ordinary, a Monday ordinary, and so on.

In Dominican Compline, one distinguishes twelve elements that make up the service. Seven of these are so fixed as to be permanently part of the ordinary. Four are at one time or another proper, and only one, the hymn, is at all times proper. These, then, are the twelve elements.

1. Introductory Material

St. Benedict, having changed the time for Vespers [from evening to late afternoon], felt constrained to institute Compline. When the hour for the night rest was approaching, the monks used to assemble in a great hall for a spiritual reading. Very often this was selected from the Conferences of Cassian (Collationes). A small draught of wine or suchlike, which was taken during the reading by those who needed it, gave rise to what is called the collation [supper] on fast-days, and a trace of the spiritual reading survives in the short lesson of Compline.¹

Wine came not to be taken during the reading; the assembly began to meet in the church; and the reading became a pericope from St. Peter's First Epistle, Chapter 5.

¹E. D. Joret, Dominican Life (Westminster, Maryland: [no publisher], 1947), p. 180.

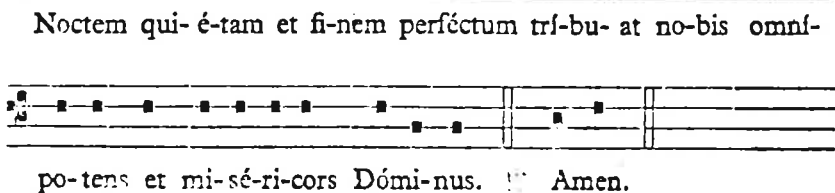
Erectis versisque ad invicem Fratrilus, ille qui scriptus est ad Responsoria Horarum vel alius cui Cantor injunxerit, non in medio chori, sed in sede sua stans, capite aliquantulum ad Hebdomadarium inclinato, dicat:



With the brethren standing erect and facing one another, he who has been assigned to the responsories of the Hours [the versicularian] or another whom the cantor has appointed, not in mid-choir but standing in his place, bows his head a little to the hebdomadarian and says²:

Example 1. Jube, domne, CL p. 1.

Quo dicto, sublevent Hebdomadarius, verso vultu ad Chorum oppositum, Fratrilus inclinatus usque ad genua benedictionem:



When that has been said, the brethren bow "usque ad genua" [the body is bent to an angle of ninety degrees], and the hebdomadarian, standing and facing the other choir, gives the blessing. [Then the brethren stand erect.]

Example 2. Noctem quietam, CL p. 1.

²These musical examples are all photo-copies from CL. I have retained the rubrics that accompanied them. The rubrics are printed in red; when black print is inserted into a rubric, I have underlined the word(s) in my translation.

Note that the double bar in Dominican notation is used to indicate a change in the singing body as well as to show a final cadence. The sign "R." indicates that the choir is to sing.

Et dicat qui præmisit **Jube, domne**, non versus ad altare, sed in sede sua stans, versus ad Chorum oppositum:

Lectio

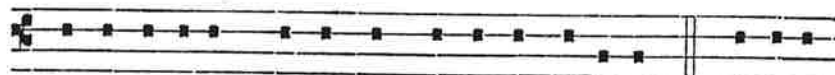
1 Petri 5

F ra-tres: Sóbri- i estó-te et vi-gi-lá-te: qui-a adver-sá-
ri-us vester di-ábo-lus tamquam le-o rúgi-ens círcu-it, quæ-
rens quem dé-vo-ret: cu-i re-sí-sti-te fortes in fi-dé. Tu
autem, Dómi-ne, mi-se-ré-re nostri. R. De-o grá-ti-as.

And he who gave out the Jube, domne, standing in his place, turned not to the altar but to the opposite choir, says:

Example 3. Fratres: Sobrii, CL p. 2.

Dicat Prior vel, eo absente, Supprior vel, utroque absente, Hebdomadarius:



Y. Adju-tó-ri-um nostrum in nó-mi-ne Dómi-ni. R. Qui fe-cit



cæ-lum et terram.

Then the prior or in his absence, the subprior, or, if both are absent, the hebdomadarian, says:

Example 4. Adjutorium nostrum, CL p. 2.

Omnes inclinentur profunde vel prosternunt super formas pro tempore, dicunt Pater noster secreto; quo dicto, subjungat qui dixit Adjutorium, voce distincta et intelligibili sine cantu, inclinatus vel prosternens ut ante:

Confiteor Deo omnipoténti, et beátæ Mariæ semper Virgini, et beáto Domínico Patri nostro, et ómnibus Sanctis, et vobis, fratres: quia peccávi nimis cogitatióne, locutióne, ópere et omisióne, mea culpa: precor vos oráre pro me.

Everyone bows profoundly [a bow sufficient for the fingers to touch the floor] or prostrates himself on the kneeler depending on the day and then says the Pater noster silently; when that has been said, whoever began the Adjutorium, bowing profoundly or prostrate as before, says in a distinct and intelligible voice but without chant:

Example 5. Confiteor (in the plural), CL p. 3.

Chorus autem dicit:

Misereatur tui omnipotens Deus, et dimittat tibi omnia peccata tua: liberet te ab omni malo, salvet, et confirmet in omni opere bono, et perducat te ad vitam æternam.

Then the choir says:

Example 6. Misereatur (in the singular), CL p. 3.

Ille qui dicit Confiteor respondet Amen, postea Chorus recipit:

Confiteor Deo omnipotenti, et beatæ Mariæ semper Virgini, et beato Dominico Patri nostro, et omnibus Sanctis, et tibi, Pater: quia peccavi nimis cogitatione, locutione, opere et omissione, mea culpa: precor te orare pro me.

He who said Confiteor replies Amen, after which the chorus recites:

Example 7. Confiteor (in the singular), CL p. 3.

Deinde qui primus dicit Confiteor subjungat:

Misereatur vestri omnipotens Deus, et dimittat vobis omnia peccata vestra: liberet vos ab omni malo, salvet, et confirmet in omni opere bono, et perducat vos ad vitam æternam. R. Amen.

Then he who first said Confiteor adds:

Example 8. Misereatur (in the plural), CL p. 3.

If the Misereatur is said by one who is not a priest, all references to second person plural are changed to first person plural: nostri, nobis, nostra, and nos.

Only after the introductory and penitential material has been finished does the service formally open with the words that start all the Hours. The introductory addition is a product of the same concept that produced extensive additions after Compline is formally concluded. See below at number twelve.

2. The Opening

All the Hours begin with "Deus in adjutorium." Matins prefixes a verse and response: "Y. Domine, labia mea aperies. R. Et os meum annuntiabit laudem tuam." Lauds prefixes a variable verse and response. Compline, like Matins, has a permanent one. All other Hours begin directly with "Deus in adjutorium."

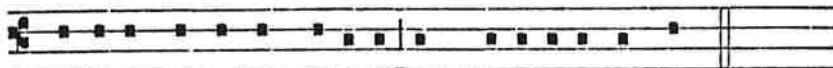
Y. Convér-te nos, De-us, sa-lu-tá-ris noster. R. Et a-vér-te i-ram
tu-am a no-bis.

Y. De-us, in adju-tó-ri-um me-um in-tén-de. R. Dómi-ne, ad
adjuvándum me festí-na.

Everyone stands erect and turns toward the altar;
the hebdomadarian begins:

Example 9. Converte nos and Deus in adjutorium,
CL p. 4.

Omnesque inclinantes profunde vel prostrati super formas, pro tempore, prosequantur:



Gló-ri-a Pa-tri, et Fi-li-o, et Spi-rí-tu-i Sancto.

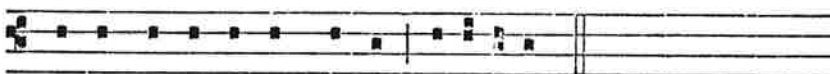
Everyone bows profoundly or prostrates himself on the kneeler according to the day and then follows:

Example 10. Gloria Patri, CL p. 4.

Et erigende se, versis ad invicem vultibus, subjungant:



Sic-ut e-rat in princi-pi-o, et nunc, et semper, et in sæ-

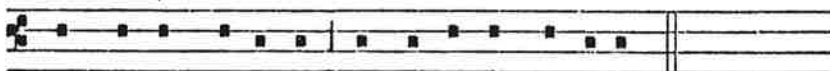


cu-la sæ-cu-ló-rum. Amen. Alle-lú-ia.

Standing erect, turned toward one another, they add:

Example 11. Sicut erat, CL p. 4.

Tempore Septuagesimæ, omisso Allelúia post Sicut erat, dicitur:



Laus ti-bi, Dómi-ne, Rex æ-térnæ gló-ri-æ.

During the time of Septuagesima, Alleluia is omitted after Sicut erat and this is said:

Example 12. Laus tibi, CL p. 4.

3. The Psalmody

Postea Frater qui scriptus est ad Responsoria Horarum, verso vultu ad Chorum oppositum incipit Antiphonam super Psalmos pro tempore; incepta vero Antiphona, aliquantulum inclinet.

Super Psalmos Ant.

Per Annum.



Then the brother who is assigned to the responsories of the Hours [the versicularian], turned toward the opposite choir, begins the psalmodic antiphon according to the day; after he has begun the antiphon, he bows his head.

Example 13. Miserere (incipit), CL p. 5.

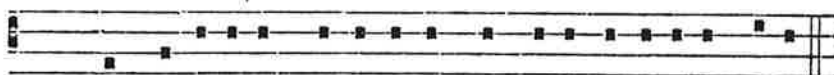
This is the antiphon for Sundays throughout the year. On all days of Easter time, it is replaced by:

Tempore Pa-chali.



Example 14. Alleluia (incipit), CL p. 5.

Et statim incipiat Cantor hebdomadæ:

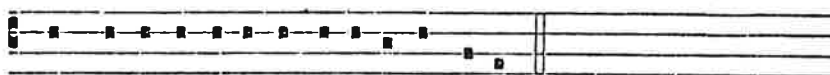


Ps. 4. Cum invocá-rem, ex-audí-vit me De-us justí-ti-æ me-æ: *

At once the cantor of the week begins:

Example 15. Psalm 4 (incipit), CL p. 5.

The chorus on the cantor's side continues the verse while the other chorus is seated. The asterisk, or star, in the text indicates the mediant cadence. The sign, ♪, within the first half verse indicates a "flexion," or interior semi-cadence.



in tri-bu-la-ti-ó-ne di-la-tásti mi-hi.

Example 16. Psalm 4 (first verse, second half),
CL p. 5.

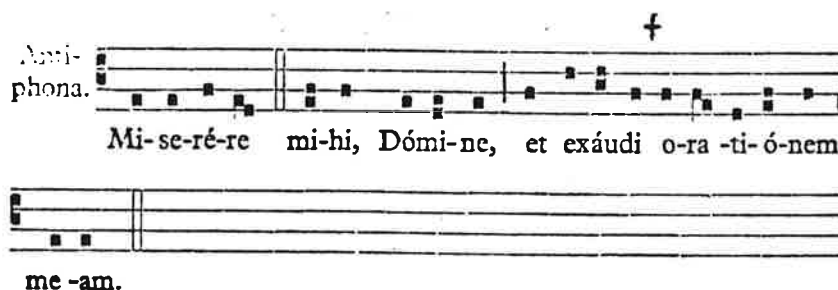
The second chorus continues with the second verse and so on alternately until the last verse, "Quoniam tu, Domine, singulariter in spe *." At this point, the seated chorus rises and concludes the last half of its verse, "constituisti me." Both choirs make a bow usque ad genua while the first chorus sings "Gloria Patri, et Filio, * et Spiritui Sancto." Both stand erect and the second chorus sings "Sicut erat in principio, et nunc, et semper, * et in saecula saeculorum. Amen." The cantor intones the next psalm which is picked up by his chorus at the asterisk. Having completed this verse, the chorus is seated while the second chorus continues. The alternation of a seated and standing chorus seems to be peculiar to the Dominicans. They do it throughout

the psalmody, no matter what the Hour. Lauds has the only exception and there, only at the fifth psalm when both groups stand together.³

All three psalms are recited before the single antiphon is finally sung. The Dominicans never "double" the antiphon in Compline, i. e. it is never sung in its entirety before the psalmody, but only afterwards. On the other hand, the initial incipit is never omitted when the service is sung; it is when the Hour is only recited.

Until 1923, the Dominicans used Psalm 4, Psalm 30 up to the verse "Odisti observantes," Psalm 90, and Psalm 33 every day of the year. After that year, they dropped Psalm 30 and left the other three as the text of Sunday Compline and days of principal feasts. For the other days of the week, they adopted the new Roman usage.

Example 17 is the Sunday "pro tempore" antiphon and is the only authentic Dominican one in the next series of seven examples.



Example 17. Miserere (antiphon), CL p. 6.

³Caereemoniale, op. cit., nos. 651, 652.

On Monday, according to the new Romanized usage, the psalms are 6; 7, j (i.e. part one); 7, ij with the following antiphon:

VIIIa Anti-
phona.

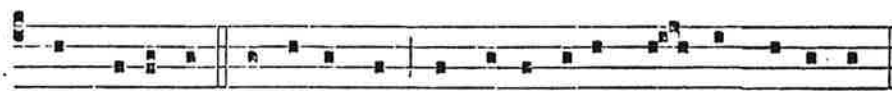


Salvum me fac, Dómine, propter mi-se-ri-córdi-am tu-am.

Example 18. Salvum me fac, CL p. 24.

On Tuesday, the psalms are 11, 12, and 15 with the following antiphon:

VIIIa Anti-
phona.



Tu, Dómi-ne, servá-bis nos, et custó-di-es nos in æ-térnum.

Example 19. Tu, Domine, CL p. 25.

On Wednesday, the psalms are 33, j; 33, ij; and 60 with the following antiphon:

IIIb Anti-
phona.



Immít-tet Ange-lus Dómi-ni in circú-i-tu timénti-um
e-um, et e-rí-pi-et e-os.

Example 20. Immittet, CL p. 28.

On Thursday, the psalms are 69; 70, j; 70, ij with the following antiphon:

VIIIa Anti-
phona

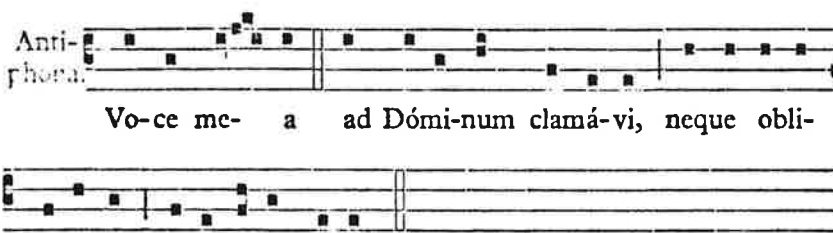


Adjutor me- us et li-be-rá-tor me- us esto, Dómi-ne.

Example 21. Adjutor meus, CL p. 30.

On Friday, the psalms are 76, j; 76, ij; and 85 with the following antiphon:

VIIIb Anti-
phona.

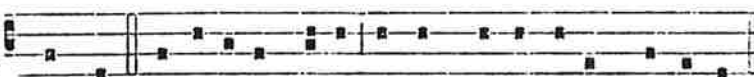


Vo-ce me- a ad Dómi-num clamá-vi, neque obli-
viscé-tur mi-se-ré-ri De-us.

Example 22. Voce mea, CL p. 32.

On Saturday, the psalms are 87; 102, j; 102, ij with the following antiphon:

V Anti-
phona.



Intret o-rá-ti-o me-a in conspéctu tu-o, Dómi-ne.

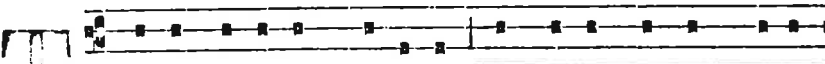

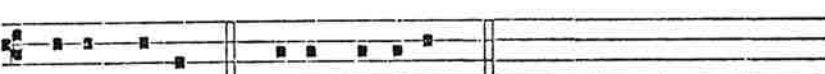
Example 23. Intret, CL p. 35.

In addition, other festival antiphons are proper to the psalmody. These, as well as the seven antiphons above, are discussed in Chapter V.

4. The Short Chapter (Capitulum)

This is unchangeable and is a pericope from Jeremiah, Chapter 14.

Cantata post Psalmos Antiphona, dicat Hebdomadarius versus ad altare:

Capitulum	Jerem. 14	
		
u in no-bis es, Dómi-ne, et nomen sanctum tu-um		
		
invo-cá-tum est su-per nos: ne de-re-lín-quas nos, Dómi-ne,		
		
De-us noster. V. De-o grá-ti-as.		

When the antiphon has been sung after the psalms, the hebdomadarian, turned toward the altar, says [the brethren are still standing]:

Example 24. Capitulum: Tu in nobis, CL p. 7.

5. The Responsory

Two versions of a single short responsory exist, one with and one without a double alleluia. During the first four weeks of Quadragesima, a proper long responsory replaces the short responsory on days of duplex rank and above, as well as on Saturdays and Sundays. One need not draw a meaningless parallel to the Jewish Sabbath; Saturday Compline is simply first Compline of Sunday.

It is of some interest to note that in the Dominican Rite all the little Hours have long-responsory replacements during the first four weeks of Quadragesima. Nor is this unique to them; the Sarum Rite follows the same practice, and, with one exception, uses the same responsories.

Deinde, nisi fuerit Festum Duplex aut Totum Duplex, cantetur a fratre qui scriptus est ad Responsoria Horarum stante in sede sua verso vultu ad altare Responsorium In manus tuas, addito vel omisso Allelúia juxta rubricas.

Si vero fuerit Festum Duplex aut Totum Duplex, prædictum Responsorium cantetur a duobus Fratribus stantibus in medio chori versis ad altare vultibus.

Responsorium In manus tuas sine Allelúia.

IV

n ma-nus tu-as, Dómi-ne, * Comméndo spí-ri-tum me-um. In manus. V. Red-emísti me, Dómi-ne, De-us ve-ri-tá-tis. * Comméndo. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. In manus.

Idem Responsorium cum Allelúia.

VI

n ma-nus tu-as, Dómi-ne, comméndo spí-ri-tum me-um, * Al-le-lú-ia, al-le-lú-ia. In ma-nus. V. Red-emísti me, Dó-mi-ne, De-us ve-ri-tá-tis. * Alle-lú-ia, alle-lú-ia. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. In manus.

Then, unless it should be a feast of duplex or totum duplex rank, there is sung the responsory In manus tuas by the brother who is assigned to the responsories of the Hours [the versicularian], standing in his place turned toward the altar. Alleluia should be added or omitted according to the rubrics [i. e., added during Paschal time and omitted from Septuagesima onward].

Example 25. RR. In manus tuas with and without Alleluia, CL p. 8.

If the feast should be of duplex or totum duplex rank, the aforesaid responsory should be sung by two brethren standing in mid-choir, facing the altar.

Example 25. ~~R/V~~. In manus tuas with and without Alleluia, CL p. 8, concluded.

The method of performance in this and any other short responsory is for the soloist(s) to sing the piece through to the first double bar. The combined choruses repeat the section. The verse, Redemisti, is taken by the soloist(s) and then the community repeats the first section from the asterisk to the double bar. The doxology is taken by the soloist(s) and the community bows usque ad genua. Then the whole first section is repeated by the convent while the soloist(s) bows.⁴ This practice is shown in this particular scoring by the use of initial words and pitches. But such a performance practice would be observed even if space were saved by giving only the new text and music. The form is never respond-verse-doxology. Nor is it in the Roman Rite.⁵

⁴Ibid., no. 663.

⁵The matter of the form for the responsorium breve shows pointedly how dangerous it is to try to reconstruct compositions without benefit of oral tradition. In this particular instance we have a record of where a famous scholar stood on the matter across twenty-five years. He was wrong at the beginning and he was wrong at the end, but constantly he came closer to the truth.

Dr. Willi Apel in his Harvard Dictionary of Music (Cambridge: Harvard University Press, (1944), on p. 611 lists the form of the short responsory as R R V R' D R V R. The final V and R ought to be no part of it; they are simply a versicle and response that happen to follow the responsory. He had discovered this by 1958 when his Gregorian Chant, op. cit., was issued. He says on p. 185, "Each Responsory is followed by a so-called [why 'so-called'?] versicle, consisting of two short sentences sung to the same melody, a very simple recitation formula. These versicles, however, are not really a part of the Responsory, since they are also sung after hymns."

Unfortunately he then introduced a new error into the 1958 book. Still on p. 185, he says: "They [short responsories] are short chants in a simple

The lenten responsory is discussed below in Chapter III.

6. The Hymn

The hymn for Compline, Te lucis ante terminum, is of great antiquity, going back at least to St. Benedict's time. The age of its music varies. In the Dominican Rite, the music is always a proper item, taken either from a proper tune for a given feast or season, or from a body of melodies common to feasts of similar rank. The text reads:

Te lucis ante terminum,
Rerum Creator, poscimus
Ut solita clementia
Sis praesul ad custodiam.

Procul recedant somnia
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne polluantur corpora.

Praesta, Pater omnipotens,
Per Jesum Christum Dominum,
Qui tecum in perpetuum
Regnat cum Sancto Spiritu. Amen.

style with repeat forms such as R R V R^e D R or simply R V D. The complete form is used for Prime, Compline, and normally for Terce, the short one for Sext, None, and Terce during Advent, Lent, and Paschal Time." He has page numbers from the Liber Usualis in each instance. Going back to the Liber, one finds the source of the error. The "long forms" are written out there complete. They were intended to be examples after which any choir would know the technique. The "short forms" do not indicate repetitions. They indicate only the music and text; they assume the reader will know the technique. They assume an oral tradition.

When the new Harvard Dictionary (Cambridge: Harvard University Press, 1969) came out, he had corrected the error concerning the form, thus the versicle and response were no longer included. But, on p. 702 he indicates that the final repetition of the respond is to be performed by the cantor(s) taking it as far as the asterisk and the choir not entering until that point. This error is actually left over from the old Harvard Dictionary. Perhaps it simply slipped into the new one. In any event, as any monk would know, the whole of the respond is sung by the choir. Again, familiarity with oral tradition would have prevented the error.

During the whole of Quadragesima, this text is replaced by another; and during all of the Easter season, it is replaced by still another. Sarum shares this peculiar feature with the Dominicans. Moreover, on some individual feasts and on all feasts of the Blessed Virgin, the text of the final strophe is changed or a new strophe is inserted before the concluding one. All of this is looked at in some detail in Chapter VI.

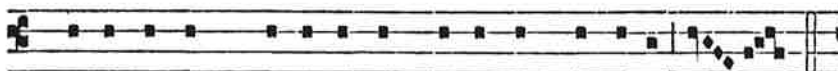
As to its performance practice, the hymn is intoned through the first line by the cantor, standing in his place, facing the other choir. It is taken up by his choir. The second strophe is sung by the opposite choir and the third one returns to the first choir. During the final stanza, both choirs bow usque ad genua.⁶

7. The Versicle and Response

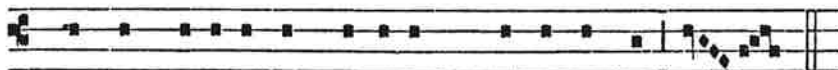
This very short item is almost unchangeable. During Easter time, an alleluia is added to the verse and another to the response; the terminal melisma is held up until the final syllable of the alleluia. It should be noted that the melodic formula is that of the major Hours of Lauds and Vespers, rather than the simpler one of the little Hours. In the Roman Rite, the verse and response are sung after the short responsory rather than after the hymn.

⁶Caeremoniale, op. cit., no. 654.

Post Hymnum dicatur sequens V. ab eo qui cantavit vel ab
eis qui cantaverunt R. In manus tuas.



V. Custó-di nos, Dómi-ne, ut pu-píl-lam ó-cu-li.



R. Sub umbra a-lá-rum tu-á-rum pró-te-ge nos.

After the hymn, the following V. is said by him,
or those, who sang the R. In manus tuas.

Example 26. V. Custodi nos and R. Sub umbra,
CL p. 18.

8. The Gospel Canticle and Its Antiphon

Postea Hebdomadarius ad Nunc dimittis inchoet Antiphonam **Salva nos**, nisi alia notata fuerit; incepta vero Antiphona, aliquantulum inclinet. Et Cantor hebdomadae statim incipiat Canticum Simeonis (Luc. 2).

Ad Nunc dimittis Antiphona IIIb

Salva nos. Cant. Nunc dimitt-tis servum tu-um, Dómine, *

secúndum verbum tu-um in pa-ce.

Quia vidérunt óculi mei * sa-
lutáre tuum,
Quod parásti * ante fáciem
ómnium populórum:

Lúmen ad revelatióem gén-
tium * et glóriam plebis tuæ
Israël.
Glória Patri... Sicut erat...

After this, the hebdomadarian intones the antiphon **Salva nos** for the Nunc dimittis unless another antiphon is assigned; after the antiphon is begun, he bows his head. At once, the weekly cantor begins the canticle of Simeon (St. Luke, Chapter 2).

Example 27. Canticle Nunc dimittis, psalm tone IIIb, CL p. 18.

The canticle is sung, standing, in the usual antiphonal way between the two alternating choirs. (Note that it does not employ the canticle formulas of Vespers and Lauds, possibly because the text is often too short to embrace the number of changes necessary to the canticle formulas--cf. verse three, "Quod parasti *.") At Gloria patri, the community bows usque ad genua. The appropriate antiphon is sung in its entirety only after the canticle. It is never "doubled," no matter what rank a feast may achieve. The most frequently used antiphon follows:

Anti-
phona.



Salva nos, Dómi-ne, vi-gi-lántes, custó-di nos dormi-
éntes: ut vi-gi-lémus cum Chri-sto, et requi-escámus in
pa-ce.

Example 28. Salva nos, CL p. 19.

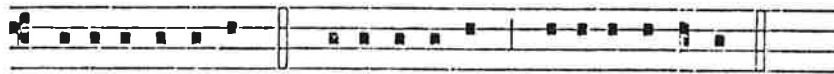
All of the several proper antiphons for the canticle are presented in Chapter V.

9. Preces and the Collect

"Preces," the Latin word for "prayers," are prescribed for low-ranking days. Composers have eschewed them, music historians have neglected them, but they do exist--and not just in Compline. Here we shall see how they are used in Compline and in a later chapter (VII) how they are used in the other Hours. Preces are not specifically Dominican, but rather a general Roman custom.

¶ Si Preces dicendæ fuerint, finita post Canticum Nunc dimittis Antiphona, dicitur:

Cantor hebdomadarum Chorus

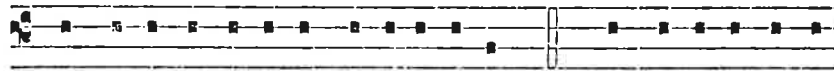


Ký-ri-e, e-léi-son. Christe, e-léi-son. Ký-ri-e, e-léi-son.

If preces are to be said, after the antiphon to the cantic Nunc dimittis has been finished, there is said:

Example 29. Preces: Kyrie, CL p. 19.

Indicantique vel prostratis pro tempore Fratibus, secreto dicitur Pater noster; quo dicto, Hebdomadarius aliquantulum se erigens alta voce subiungit:



Et ne nos indú-cas in tenta-ti-ó-nem. R. Sed lí-be-ra nos a

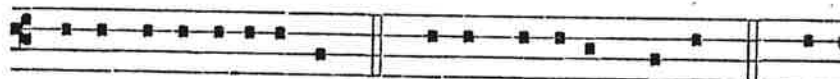


ma-lo. V. In pa-ce in id-ípsum. R. Dórmi-am et requi-éscam.

The brethren bow profoundly or prostrate themselves according to the day and silently say Pater noster; when that has been said, the hebdomadarian rises a little and in an audible voice sings:

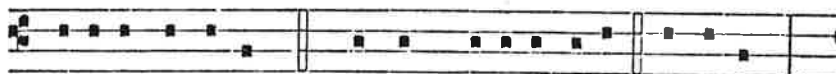
Example 30. Preces: Pater noster, CL p. 19.

Deinde secreto dicatur Credo in Deum; quo dicto, Hebdomadarius totus erectus et versus ad altare dicat alie:

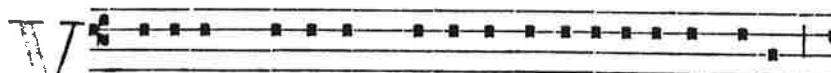


Finitis Precibus subditur Dóminus vobíscum cum Oratione Visita, quæsumus, et reliquis omnibus, ut infra.

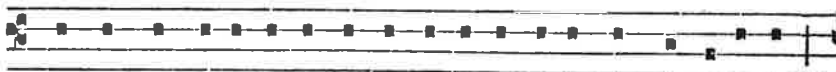
¶ Si Preces dicendæ non fuerint, finita post Canticum Antiphona, statim dicat Hebdomadarius versus ad altare:



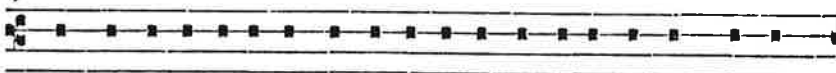
Dóminus vo-bíscum. R. Et cum spí-ri-tu tu-o. O-rémus.



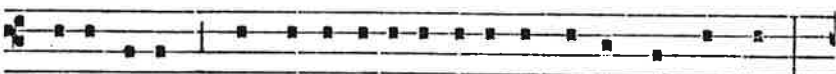
í-si-ta, quæ-sumus, Dómi-ne, ha-bi-ta-ti-ó-nem istam,



et omnes insí-di-as i-ni-mí-ci ab e-a lon-ge repél-le:



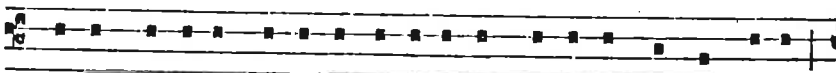
et Ange-li tu-i sancti ha-bi-tántes in e-a nos in pa-ce



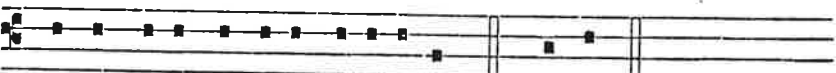
custó-di-ant, et be-ne-dícti-o tu-a sit su-per nos semper:



Per Dómi-num nostrum Je-sum Christum Fí-li-um tu-um, qui



te-cum vi-vit et regnat in u-ni-tá-te Spí-ri-tus Sancti De-us:



per ómni-a sá-cu-la sæcu-ló-rum. R. Amen.

When preces are finished, Dominus vobiscum with the collect Visita, quaesumus is said and all the rest as given below.

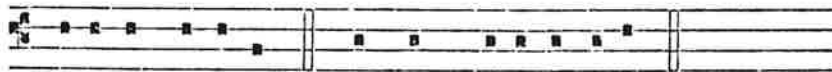
If preces are not to be said, as soon as the antiphon after the canticle is finished, at once the hebdomadarian [standing], turned toward the altar, says:

Example 32. Collect: Visita, CL p. 20.

The brethren bow profoundly or make the prostration at "Visita." They rise at "qui tecum."

11. The Conclusion

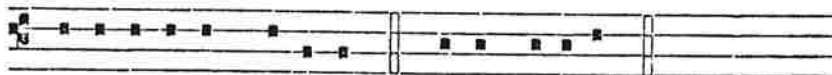
After the collect, the hebdomadarian sings:



Dómi-nus vo-bíscum. R. Et cum spí-ri-tu tu-o.

Example 33. Dominus vobiscum, CL p. 21.

He then adds the Benedicamus which in Lauds and Vespers is assigned to the versicularians.⁷



Be-ne-di-cámus Dómi-no. R. De-o grá-ti-as.

Example 34. Benedicamus, CL p. 21.

⁷Ibid., no. 1086.

Response Deo grátias, deus a Priore sine cantu benedictio (præterquam in Cón. D. n. et P. n. c. v. e.):

Benedictio Dei omnipoténtis Patris, et Fílii, et Spíritus Sancti
B descéndat super vos, et máncat semper. R. Amen.

¶ Abbate Priore, dei Supprior vel eo absente, Hebdomadarius benedíctio dant; non tamen dicant super vos, sed super nos.

After the response Deo grátias, the prior gives the blessing without chant (except on Maundy Thursday and Good Friday [when it is omitted]).

If the prior is absent, the subprior or, in his absence, the hebdomadarian, gives the benediction. But they should not say super vos [upon you] but super nos [upon us].

Example 35. The blessing, CL p. 21.

Note, in this conclusion, that the prior is once more involved directly in the action as he was at the opening penitential rite with the Confiteor.

12. Afterwards

Much as one might think that the service is now over and the community would depart, such is not the case. Just as the lesson and brief penitential exercise were added at the beginning of the Compline, so too an addition has been made at its end. This addition is extensive. It requires the Convent to remove itself from choir and go in procession to the Virgin's altar. Afterwards, it may move to the altar of the Rosary or St. Dominic's altar before returning to choir. At one time, the litany of the saints was recited in addition. Until recently, the discipline was administered during this interval. All told, the addition is so extensive as to demand for itself a separate chapter. See the Salve procession below in Chapter IV.

CHAPTER III

COMPLINE: THE PROPER PARTS

The last chapter presented Compline as a whole service consisting of twelve sections. Six of these are so stable (at most, adding or deleting the "alleluia") as to be considered fixed, or ordinary. Section twelve, the Salve procession, etc., appended to an otherwise finished service, is so peculiar as to require a chapter of its own. The five remaining sections are at one time or another changeable, or proper: section three, the psalter (in which the psalmodic antiphon with the appropriate psalm tone varies); section five, the responsory; section six, the hymn; section seven, the canticle (in which the canticle antiphon with the appropriate psalm tone varies); and section ten, the collect.

Of these five sections, only the hymn tune is at all times proper. The others may be proper or they may employ a "standard version" that can just as well be considered ordinary. An examination of the times when proper items are employed gives considerable insight into what the Dominicans were accomplishing with Compline. This chapter first sets out just what is proper (beginning with the simplest changes) and then repeats this in a schematic form so that inferences and parallels may easily be made.

The Separate Proper Items

The Responsory (Section Five)

It has already been pointed out that Dominican Compline normally uses one of two short responsories, one with and one without a double alleluia (Example 25). But it is not simply the text that is inflected; completely different melodies are used for the two settings. Still, one or the other of them is used throughout the year and, to that extent, they belong to the ordinary. An exception to these two standard settings is made during part of Lent (Examples 36, 37, and 38).

¶ A Sabbato ante Dominicam I in Quadragesima usque ad Sabbatum ante Dominicam in Passione exclusive, in Sabbatis et Dominicis diebus, in festis Duplicibus ac Teris Duplicibus in utroque Completorio, omisso R. In manus tuas, cantetur R. In pace, quod inchoari debet ab eo qui Verbum eius cantaturus est. Ceteris autem diebus cantetur R. In manus tuas, more solito.

The musical notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a 'd' above the first note. The text 'n pa- ce in id- ipsum * Dórm- am et re-' is written below the staff, with hyphens indicating syllables across notes. The melody continues on a second staff, which is empty except for the text 'qui- é- scam.' written below it.

From Saturday before the First Sunday of Quadragesima until the Saturday before Passion Sunday exclusively, on Saturdays and Sundays and on duplex and totum duplex feasts in both Complines, the R. In manus tuas is omitted and the R. In pace is sung [this responsory is not one of the short ones, but a responsorium prolixum as in Matins]. It is begun by him who will sing the verse. On other days, the R. In manus tuas is sung in the usual way.

Example 36. Responsory: In pace, CL p. 46, GEN f. 275v.

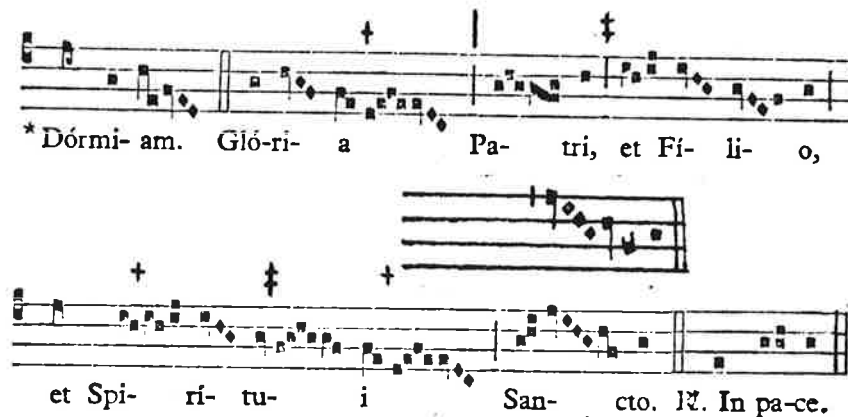
Ad Versum sedeat Chorus. Versus autem semper cantatur ab uno cui injunctum fuerit, etiam in festis Duplicibus et Totis Duplicibus.



At the verse the chorus sits. The verse is always sung alone by him to whom it was assigned, even on duplex and totum duplex feasts. [He sings it from his place, standing.]

Example 37. Verse: Si dederō, CL p. 46, GEN f. 275v.

The community stands at the conclusion of the verse and sings the final portion of the respond beginning at Dormiam. The chorus makes a bow usque ad genua while the soloist sings Gloria Patri (Example 38). Standing erect, the chorus then sings the whole of the respond. The soloist bows.



Example 38. Gloria Patri, CL p. 47, GEN f. 275v.

This responsory does not survive in the present Roman and monastic uses. Nor is it well represented in early manuscripts. It is lacking in WA and LA. Of Hesbert's twelve sources, it is present only in B. There it occurs on Holy Saturday at Lauds in a section that appears to be a sort of preces after the canticle. Hesbert indexes the responsory among the short ones, possibly because of the bi-partite nature of the respond. It would seem, however, because of the melodic complexity of both the respond and the verse, that it would be more accurate to place it in the category of the responsoria prolixa. What is decisive, at least in the Dominican Rite, is that the respond is not first sung through completely by the cantor and then repeated by the chorus (as in the short responsory), but is only intoned by him and then completed by the community. The latter method is that of the prolixum. In pace is present in the Sarum Rite (SA, pl. 150) where its function and position correspond precisely to that of the Dominicans. It is preceded by a "super psalmus" antiphon, Signatum est, which is proper for the rest of Lent. The Dominicans, however, make no change for the psalmodic antiphon during Quadragesima. The Sarum In pace is followed by a rubric requiring the use of the hymn, Christe, qui lux es et dies for the rest of Lent; this conforms with Dominican rubrics. Finally, Sarum gives a proper antiphon for the Nunc dimittis, Cum videris, which differs from the Dominican proper antiphon, Evigila.

Both the Sarum and the Dominican melodies for the verse and Gloria Patri fail to observe the standard melodic formula for mode VIII. In both instances, a formula is in evidence, possibly a newly composed formula. There is substantial agreement between the two rites on the pitches of the respond; but the Sarum verse formula is, to a marked degree, melodically simpler than the Dominican one.

A rare scribal error in GEN shows the initial pitch of the respond as d.

The Collect (Section Ten)

Next in simplicity is the collect. There are two changes: the collect Respice (Example 39) is performed on Maundy Thursday and Good Friday; and there is a special collect, Spiritus nobis (Example 40), for the days immediately surrounding Easter.

Sine intervallo absque Dóminus vobiscum et absque Orémus dicat Hebdomadarius Orationem:

éspi-ce, quæ-sumus, Dómi-ne, su-per hanc famí-li-am

tu-am, pro qua Dómi-nus noster Jesus Christus non du-bi-tá-vit

má-ni-bus tra-di nocénti-um et cru-cis sub-í-re torméntum.

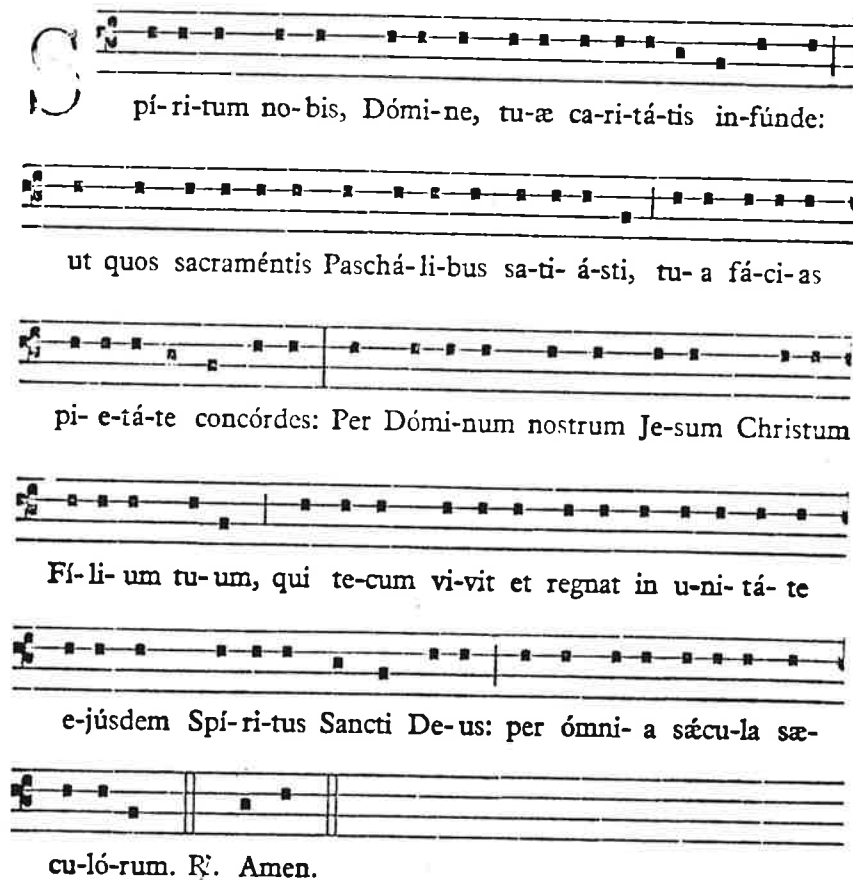
Non re-pondetur Amen, nec dicitur Dóminus vobiscum, neque Benedicamus Dómino. Benedictio non datur; omittitur Antiphona Salve, Regina, nec fit aquæ benedictæ aspersio, sed finita Oratione Réspice, ut supra, omisso Fidélium, Fratres inclinati profunde dicant Pater noster et Credo in Deum; factoque signo a Priore, surgant omnes.

Without pause, without Dominus vobiscum, and without Oremus, the hebdomadarian says the collect:

Amen is not said, nor Dominus vobiscum, nor Benedicamus. The blessing not given; the antiphon Salve, Regina is omitted, nor is the sprinkling with holy water done, but having finished the collect Respice above and omitting Fidelium, the brethren bow profoundly and say Pater noster and Credo in Deum; at a sign given by the prior, all rise.

Example 39. Collect: Respice, CL p. 56.

On Holy Saturday and Sunday, Monday, and Tuesday of Easter week, a proper collect is used (Example 40). There are no omissions as in the preceding case; it is a simple act of substitution.



S pí-ri-tum no-bis, Dómi-ne, tu-æ ca-ri-tá-tis in-fúnde:

ut quos sacraméntis Paschá-li-bus sa-ti- á-sti, tu-a fá-ci-as

pi-e-tá-te concórdes: Per Dómi-num nostrum Je-sum Christum

Fí-li-um tu-um, qui te-cum vi-vit et regnat in u-ni-tá-te

e-jús-dem Spí-ri-tus Sancti De-us: per ómni-a sá-cu-la sæ-

cu-ló-rum. R̃. Amen.

Example 40. Collect: Spiritus, CL p. 59.

The Hymn (Section Six)

Hymn tunes are at the other pole; they are proper every day of the year. Some are specifically proper to a feast, some are common to a season, and others are common to similarly ranked feasts. In addition, the text of the hymn itself, with the hymn tune, changes completely for Quadragesima and again

for the Easter season. Some feasts change the final strophe of the hymn and others insert a penultimate strophe before the doxology. The quantity of material demands separate treatment in Chapter VI.

The Antiphons (Sections Three and Seven)

Antiphons (both psalmodic and canticle) pose the greatest problem among the proper changes. While they are not particularly numerous compared with the major Hours, they are highly significant. One of them is for a single celebration of Compline, others endure throughout an octave, and those for Christmas last for the whole season. One proper antiphon for the Blessed Virgin extends to forty-two performances. Again, quantity of material and its detail require separate treatment in Chapter V.

A Calendar of Feasts with Proper Items

The following calendar indicates the feast by name, gives the psalmodic antiphon by incipit along with its mode and psalm tone ending ("differentia"); indicates if there is a proper hymn tune, a proper doxology, a proper penultimate strophe, or a wholly proper hymn; gives the canticle antiphon with mode and differentia; mentions in parentheses after the feast if the responsory is inflected or if there is a proper collect; and finally it indicates how many performances are involved. Notes for the calendar will be found on pp. ff. One might observe from the outset the heavy emphasis given to the temporal, lunar cycle.

TABLE 2

A CALENDAR OF FEASTS WITH THEIR PROPER ITEMS AT COMPLINE
(as of 1949)

DAYS OF PERFOR- MANCE	FEAST (and simple peculiarities)	PSALM ANTIPHON incipit, mode, <u>differentia</u> ^a	HYMN tune proper, ending ^b	CANTICLE incipit, mode, <u>differentia</u> ^a
PROPER OF THE TIME				
1	Christmas: I Compline (Dec. 24) ^c II Compline (and up to Epiphany	Completi sunt VIIla Natus est (nobis) ^d VIIla	yes yes as above	Ecce (completa sunt) ^d VIIlb Alleluia. (Verbum) ^f v
0g	Holy Name	no, but aboveg	yes ⁱ above	no, but aboveg
9h	Epiphany and through the octave	Lux de luce VIIla	yes yes	Alleluia. (Omnes) ⁱ v
0g	Holy Family	no, but above	yes above	no, but above
14	Saturday before I Quadragesima (Prop. R. prolux.)	no	yes yes	Evigila (super nos) IVa
14	Saturday before III Quad. (R. as above)	no	as above	Media vita IVa
11	Saturday before Passion Sun. (R. brev. without Gloria Patri)	no	as above	O Rex (glorioso) IIIb
2	Maundy Thursday and Good Friday (R. omitted) (proper collect)	omitted	omitted	Christus factus est VIIla
1	Holy Saturday (R. omitted)	omitted	omitted	Alleluia. iiij. VIIla

TABLE 2--Continued.

DAYS OF PERFOR- MANCE	FEAST (and simple peculiarities)	PSALM ANTIPHON incipit, mode, <u>differentia</u> ^a	HYMN tune proper, ending ^b	CANTICLE incipit, mode, <u>differentia</u> ^a
PROPER OF THE TIME				
3	Easter with Mon. and Tues. (Grad. Haec dies; ^k R. omitted, proper collect)	Alleluia. <u>iiiij.</u> VIIIa ^l	omitted	Alleluia. (Resurrexit) ^f v
3	Easter Wed. through Fri. (all as above, but with the usual collect)	above	omitted	above
34	Easter Sat. through Easter Season	Alleluia. <u>iiij.</u> VIIIa ^m	yes ⁿ yes-2	above
10	Ascension to Pentecost	above	above yes-2	Alleluia. (Ascendens) ^f v
7	Pentecost through Friday	above	above yes-2	Alleluia. (Spiritus) ^f v
8	Trinity Sunday and through Octave	no	yes no	no
8	Corpus Christi to Sac. Heart	no	yes yes	Alleluia. (Panis quem) ^f v
9	Sacred Heart and through Octave	no	yes yes	Alleluia. (Haurietis) ^f v
PROPER OF THE SAINTS				
2	19 Jan. Margaret of Hungary, V.O.P. ^o	no	yes ^p no	no
2	2 Feb. Purification	Sancta (Dei genitrix) Ib	yes yes-2	Nunc dimittis VIIa

TABLE 2--Continued.

DAYS OF PERFOR- MANCE	FEAST (and simple peculiarities)	PSALM ANTIPHON incipit, mode, <u>differentia</u> ^a	HYMN tune proper ending ^b	CANTICLE incipit, mode, <u>differentia</u> ^a
1	12 Feb. Seven Servite Founders	no	yes ^d no	no
2	13 Feb. Catherine de Ricci, V.O.P.	no	yes no	no
2	7 Mar. Thomas Aquinas, C.O.P., Dr. Eccl.	no	yes no	no
2	Feria VI after Pas. Sunday, The Compassion of the B.V.M.	Virgo maria (non est ulla) ^r VIIa	Lent yes-2	Sub tuum VIIa
2	25 Mar. Annuntiation	Ecce virgo VIIa	Lent yes-2 or Easter	Sub tuum (above)
2	10 May Antoninus, Bish. C.O.P.	no	yes no	no
2	24 May Trans. of St. Dominic	no	yes no	no
2	31 May B.V.M. Mediatrix	Virgo Maria (non est tibi) VIIa	yes yes	Sub tuum (above)
0 ^s	24 June John the Baptist		no possi- bles	
0 ^s	29 June St. Peter	If these fall within Corpus Christi Octave, a proper ending is sung to the hymn. Which is the common totum duplex first class melody.		
2	1 July Precious Blood ^t	no	no possi- bles yes no	no

TABLE 2--Continued.

DAYS OF PERFOR- MANCE	FEAST (and simple peculiarities)	PSALM ANTIPHON incipit, mode, <u>differentia</u> ^a	HYMN tune proper ending ^b	CANTICLE incipit, mode, <u>differentia</u> ^a
2	22 July Mary Magdalene	no	yes	no
9	4 Aug. St. Dominic, C.O.P. ^u and the Octave	no	yes	no
0	6 Aug. Transfiguration ^t	no	above	no
2	28 Aug. Augustine C. and Dr. Eccl.	no	yes	no
2	30 Rose of Lima, V.O.P.	no	yes	no
2	15 Sept. Seven Sorrows of B.V.M.	Virgo Maria (...ulla) ^r above	yes	Sub tuum (above)
9	1st Sun. Oct. Holy Rosary	Virgo Maria (tibi) above	yes	Corde (et animo) VIIa
2	2 Oct. Holy Guardian Angels	no	yes	no
2	4 Oct. St. Francis of Assisi, C.	no	yes	no
2	10 Oct. Louis Bertrand, C.O.P.	no	yes	no
2	15 Oct. Teresa of Avila, V.	no	{ yes ⁱ yes	no
2	Last Sun. Oct. Christ the King ^t	no	yes	no
9	1 Nov. All Saints and through the Octave	no	yes	no

TABLE 2--Continued.

DAYS OF PERFOR- MANCE	FEAST (and simple peculiarities)	PSALM ANTIPHON incipit, mode, <u>differentia</u> ^a	HYMN tune proper, ending ^b	CANTICLE incipit, mode, <u>differentia</u> ^a
2	13 Nov. Thomas Aq., Patron of Cath. Schools	no	yes no	no
2	15 Albert the Gt., Bish., C.O.P., Dr. Eccl.	no	yes no	no
31	Common of the B.V.M.	Virgo Maria (...tibi) above		Corde (above)
varies ^w	Two hymns: totum duplex, I and II; t.d. and solemn octaves		yes yes yes yes	
	On feasts of Compassion, Mediatrix, Assumption, Holy Name of Mary, and Seven Sorrows	above	above above	Sub tuum (above)
	B.V.M. on Saturdays (<u>preces</u> are said)	Virgo Maria (...tibi) above	t.d. above	Sub tuum (above)

Notes for Table 2, "A Calendar of Feasts with
Their Proper Items at Compline"

A. The Dominicans employ such a small number of differentiae that they designate them by alphabetical order rather than by the letter of the final pitch as is the Roman custom. For example Dominican VIIIa is the same as the Roman VIIIg. When a mode has a single conclusion, no letter is supplied, e.g., V.

B. More than any presently existing rite, the Dominicans make use of proper concluding strophes to the hymns. In this chart, "yes" indicates the final verse is proper; "yes-2" shows that a penultimate strophe is inserted before the proper doxology.

C. In the whole year, only Christmas offers two Complines containing distinct proper parts for first and second Compline. On Epiphany, for example, Compline will be said twice, but second Compline will be a repetition of the first.

D. When the cantor's incipit of an antiphon is not sufficient to distinguish it, more of the text is added in parentheses.

E. "As above" or simply "above" indicates that the item in question is the same as that which immediately precedes it in the column, or if that refers back, then to the next item back that is a new entry.

F. All of the antiphons listed here as "Alleluia. (. . .) V" share the same melody. It is as though a melodic thread is tying the principal parts of the temporal cycle together. The Sarum Rite has the same tune for the same purpose, though not, of course, including Corpus Christi and the Sacred Heart.

G. No "Days of Performance" have been assigned to the feast of the Holy Name of Jesus because it occurs within Christmas Compline's continuation and that continuation has already been entered at nine days. "No, but above" indicates that Holy Name has no proper antiphon of its own but it is utilizing the Christmas proper antiphon.

All of this applies equally to the Holy Family and its relation to the Epiphany.

H. The indication of nine performances does not violate the principle of the Octave's having eight days. Besides those eight days, one must add one performance for first Compline on January 5.

I. Only two feasts have a choice of hymn tunes: Holy Name and St. Theresa of Avila; her first tune is the same as Holy Name's second tune. One must not be hasty in assuming an importance for either of these feasts which they, in fact, do not have.

J. For Quadragesima, there is not simply a change in the hymn tune. Both the tune and the text change. This hymn has seven strophes. If a feast

of the B. V. M. should be celebrated within Lent, the hymn and the tune are kept; the seventh strophe is suppressed and two proper concluding strophes of the Virgin are added. This technique is used with the proper Easter hymn during its season.

K. The gradual Haec dies moves into many of the Office Hours for these days. It is shorn of its verse and sometimes it is simply labeled "Antiphona." It seems to function as a sort of substitute for the missing responsory, but one should not push that concept too far.

L. This four-fold Alleluia is in every musical and textual way identical with that for the canticle on Holy Saturday. Because of the functional distinction, I count it separately.

M. The three-fold Alleluia simply omits the second appearance, word and music, of Alleluia iii above, perhaps a sufficient difference to count it separately.

N. Easter has the other proper hymn text: four strophes in common, then two concluding strophes that are proper to Easter, two for Ascension, and two for Pentecost. Another two are proper to feasts of the Blessed Virgin.

O. "V. O. P." indicates that Margaret of Hungary is commemorated as a Virgin and was a member of the Dominican Order: O. P. Other abbreviations that are standard: M. is Martyr; C. is Confessor.

P. This is a proper tune, but it is borrowed from the Office of St. Albert the Great, November 15.

Q. This, also, is a proper tune, again taken from St. Albert.

R. This is a textual variant on the Virgin's standard psalm antiphon used here and again on Sept. 15, the Feast of the Seven Sorrows. I count the variants as separate antiphons because of the textual difference despite the identity of the music.

S. Since the feasts of St. John and St. Paul are drawing their melody from the Common, they are ruled out of this calendar-listing by definition. But, if these feasts fall within Corpus Christi octave, a proper ending is sung to the tune from the Common for totum duplex first class. Accordingly, they are listed, but I have not counted any days of performance.

T. One notes again that even though the feast of the Precious Blood is a feast of Our Lord, it is not reckoned in the temporal cycle. Neither are the feasts of the Transfiguration, August 6, and Christ the King, last Sunday of October.

U. St. Dominic died on August 6. Because of the Transfiguration, his celebration had to be moved back to August 5. In 1558, Pope Paul IV instituted the commemoration of the Basilica of St. Mary Major, Our Lady of the Snows, on August 5. St. Dominic's feast was moved to August 4. The Order objected vigorously and only capitulated in 1603 (cf. Bonniwell, op. cit., pp. 291-295).

Within the Dominican Rite, his rank of totum duplex first class with a solemn octave is greater than that of the Transfiguration, totum duplex second class. The hymn, therefore, on August 6, goes to the octave, but a proper conclusion is made for Transfiguration.

In the Roman Rite it is quite otherwise. Dominic ranks as duplex major (equals O. P. totum duplex common), he has no octave, and the Transfiguration takes precedence. But then, the Romans generally have few proper tunes, and once again, Transfiguration is left without any proper melody.

V. If the feast of the Guardian Angels should fall within the octave of the Rosary, the hymn tune is that of the Angels but the proper two concluding strophes of the Virgin replace the usual doxology. The case is identical with St. Francis on October 4: he gets the tune; the Virgin gets the final two strophes.

W. If there is no feast of duplex rank or its equivalent, Compline on Saturdays is that of the Virgin. Because all three calendars (lunar, solar, and weekly) are operating, it is simply impossible to assign a number for performances. The magnitude of the Virgin's Saturday Compline can be seen by realizing that it will occur between fifteen and twenty times in any given year. I have, however, left it out in this and all other computations.

The calendar already allows three conclusions: (1) greatest stress is laid on the Christmas-Easter cycles with all the feasts involved having proper antiphons and hymn tunes. Some have proper hymn texts; some have a proper responsory; and some have even a proper collect. (2) Substantial stress is placed on feasts of the Virgin Mary. All of them have proper antiphons, proper hymn tunes, and two proper strophes at the end of the hymn. (3) Individual saints have only proper hymn tunes; everything else is from the ordinary. Since the matter of the saints is simplest, it will be dealt with first. The temporal cycle will be considered after that and the Virgin's feasts will be left till last.

Feasts of the Saints

The saints all have a proper hymn tune. Either the tune is exclusive to the feast or it is drawn from a common body that is arranged by rank. The table above indicates only those feasts with exclusive, strictly proper hymn tunes. No saint has a proper concluding strophe and certainly no proper hymn text at Compline.

If one were to remove all hymn tunes for feasts of Our Lord and Our Lady from Compline's sanctoral calendar, he would be struck by the absence of tunes for famous and popular saints--even the apostles--and he would be struck again by the fact that the Dominicans are largely providing for their own saints. Indeed, only seven feasts might seem to be unrelated to the Dominican Order: 12 February, Seven Servite Founders; 22 July, St. Mary Magdalene; 2 October, Holy Guardian Angels; 4 October, St. Francis of Assisi; 15 October, St. Teresa of Avila; and 1 November, All Saints.

Of these seven, at least four bear a special relation to the Preachers. St. Mary Magdalene is patroness of the Order. St. Augustine is the putative author of the Rule for Monasteries under which the Order has operated from the days of St. Dominic himself. The Guardian Angels are patrons of the Order. St. Francis was not only Dominic's great and good friend but also is denominated "Sanctus Pater Noster" along with Dominic.

As to the feast of All Saints, the Friars Preachers have as good a claim to it as any order. Some three hundred Dominicans have been beatified, all of whom get some mention in the Dominican Office. Since none of these is celebrated with a rank higher than duplex, all must take the Compline hymn from the common. Besides those who have been raised to the altar, an untold number of deceased holy Dominicans have no canonical recognition. One hymn for the feast of these nameless All Saints is not excessive.

The remaining two feasts, Seven Servite Founders and St. Teresa, are anomalies. Both are of duplex rank--the only ones of this low rank to have anything proper at Compline. The Servite Founders, as the name implies, founded another order. This order received considerable help from the Preachers, but this only implies that the Servites ought to commemorate St. Dominic, not the other way around. St. Teresa is a most remarkable woman and a great Carmelite, but why she should be commemorated at Dominican Compline is in no way apparent. And why she should have two melodies from which to choose is even more puzzling. This author can account for neither feast.

One can often benefit by looking not only at what is present but also at what is missing. If one maintains that the Dominicans are looking after their own at Compline, why is it that several Dominican saints do not have a proper hymn tune? These are: 5 April, St. Vincent Ferrer, confessor; 20 April, St. Agnes de Monte Politiano, virgin; 29 April, St. Peter of Verona, protomartyr; 30 April, St. Catherine of Siena, virgin (and since 1970, doctor ecclesiae); 5 May, St. Pius V, pope and confessor; 9 July, St. John of Cologne and Companions, martyrs; 17 August, St. Hyacinth, confessor; 25 November, St. Catherine of Alexandria, virgin and martyr (not a Dominican, but patroness of the Order).

The first five all occur within either Lent or Easter, no matter how the various calendars conflict. They all use the Lenten or Easter hymn. A rubric for St. Thomas Aquinas, March 7, says that his proper hymn tune should be used only if the Quadragesima hymn is not yet in force. A like rubric for St. Antoninus, May 10, states that his tune is to be used only if the feast occurs after Trinity Sunday, the close of Paschal time. This provides rubrical (and, ultimately, performance practice) proof that the saints are subservient to the temporal cycle.

The final three instances, John, Hyacinth, and Catherine of Alexandria, are more prosaic cases. Chapter VI will show that Compline largely borrows its proper hymn tunes from Vespers. These three saints have Vespers hymns in a meter other than the Ambrosian meter of Compline. It might be suggested that a tune be borrowed from some other Dominican saint, as St. Margaret borrows one from the feast of St. Albert. In any event, this is not done.

Two conclusions are to be drawn from the feasts of the saints at Compline: (1) the Dominicans have safely secured the pre-eminence of the temporal cycle; and (2) they have given a "family character" to their Compline by stressing their own saints with the use of proper hymn tunes.

The Temporal Cycle

It is critical that the reader understand the reason for a temporal cycle before he proceeds to the subsequent tables. The "Temporale" is concerned with two principal events: Christ's birth and his death. The scholastics have been able, in their typical ingenuity, to fuse these two events into a single phrase and possibly a single concept: the Redemptive-Incarnation. Just as Christ's birth and death are the generative spark for Christianity, Christmas and Easter are the generative spark for the organization of the liturgical year.

Within the temporal cycle there are two series: the one for Christmas and the other for Easter. Each of these feasts is "prepared" by a penitential period in violet vestments, Advent on the one hand and Lent on the other. Each feast is extended by its own octave. Further, a period of continued, fairly intense celebration is carried out in white vestments, and terminates in a related, concluding feast--Epiphany for Christmas, and Pentecost for

Easter. These two concluding feasts have their own octaves. A period of mild celebration continues in green vestments during the time after Epiphany and the time after Pentecost. With this in mind, the whole parallel arrangement can be schematized in the following table.

TABLE 3
POLARITY IN TEMPORAL CYCLE

<u>INCARNATION</u>			<u>REDEMPTION</u>	
Days' Duration	Title	Relationship	Title	Days' Duration
22-28 ^a	<u>Advent</u>	Period of Preparation	Lent ^b : (4) <u>Quadragesima</u> : (42)	46
8	<u>CHRISTMAS</u>	Generative Feast with Octave	<u>EASTER</u>	8
4		Intense, extended celebration		42
8	<u>EPIPHANY</u>	Terminal Feast with Octave	<u>PENTECOST</u>	8 ^c
14-42	Time after Epiphany ^d (As few as 2 Sundays up to 6 Sundays)	Period of mild Extension	Time after Pentecost ^d (As few as 24 Sundays up to 28 Sundays)	168-196
56-90				272-300

Notes for Table 3, "Polarity in Temporal Cycle"

A. Advent can have a maximum of twenty-eight days if November 27 falls on a Sunday. Christmas, in that case, also falls on Sunday. There can be as few as twenty-two if the first Sunday of Advent is December 3. This is the result of the clash between the weekly and solar calendars.

B. A distinction must be drawn between Lent and Quadragesima. Liturgically, Ash Wednesday and the next three days hardly fit in. They are a later addition, brought about by those who computed, rightly, that there were not forty days in Quadragesima when the Sundays were excepted (only thirty-six) or even if they were not (forty-one: forty-two if one counts Holy Saturday as part of Quadragesima; but forty-one if it is counted as part of Easter--which it was in the thirteenth century.) Accordingly, four days were added and the fasting regulations were made to apply from Ash Wednesday onward. But no rubrical change was made. The "Lenten" rubrics do not take effect until first Vespers of Quadragesima Sunday. Interior evidence is present too. The gospel story of Christ's forty-day fast is narrated not on Ash Wednesday, but on Quadragesima Sunday.

C. For Pentecost, the full octave is counted, although, as a matter of fact, Trinity Sunday took the octave day for its own celebration. This late (ninth century) addition adds nothing to the schema, and, as a matter of fact, rather detracts from it.

D. The time after Epiphany depends upon the date of Easter and the retroactive beginning of Lent. Here the lunar calendar is in full force in its disruptive or variational effect. As the time after Epiphany is reduced, the time after Pentecost is increased in a reciprocal one-to-one relationship. The calendar is flexible up to 28 days on the lunar cycle alone. The weekly arrangement further complicates the problem. As a result, provision is made in the two series for a maximum of 390 days, divided into a maximum of 90 days for the Incarnational series and a maximum of 300 days for the Redemptive series. To this must be added the quite specific 17 days of the season of Septuagesima. This brings the available days for which there is liturgical provision to 407.

One should note the absence of Septuagesima from the table. It partakes of characteristics of the time after Epiphany, but it also abolishes the Alleluia and resorts to violet vestments like Lent. No musician should have trouble accepting the analogy to a transition between themes.

A similar transition occurs on the last Sunday after Pentecost, the tenor of which is the end of the world and the world's need for a redeemer.

The polarity of the cycle is clear enough; and it is also clear that the two poles are not equal in quantity. Only 90 days at maximum are given over to the Incarnational segment while the Easter portion can run for as

long as 300. One must wonder, with such a large discrepancy, whether mathematical equality was thought to be significant when the system was first laid down. How did thirteenth-century Dominican Compline react to this organization of the temporal cycle? The Order kept the polarity and the mathematical inequality (but see below [pp. 110ff.] how the Virgin's feasts began to increase).

The following table confirms this. Note that (1) Christmas and its extension have proper psalm antiphons, hymn tunes, and canticle antiphons. These endure for twenty days. But Easter has all of these and a proper hymn text and a proper collect as well. Moreover, these are carried out across fifty-eight days. (2) Advent has only proper hymn tunes (three), one each for Sundays, Saturdays, and week days. These tunes are borrowed from Vespers. Of the maximum twenty-eight days available, the tunes will be used only approximately sixteen to twenty times. Quadragesima has a uniquely proper hymn, not simply borrowed tunes. It has a proper long responsory and it has three proper canticle antiphons. One or another of these will be utilized every day of Quadragesima--forty-one days. (3) Compline makes no proper provision for either the time after Epiphany or after Pentecost. Only two common hymn tunes are provided.

TABLE 4

DOMINICAN COMPLINE: THE NUMBER OF ITEMS "PRO TEMPORE"
THE NUMBER OF PERFORMANCES, THE NUMBER OF SELECTIONS

FEAST	Psalm antiphon		Responsory		Hymn		Cant. antiphon		Collect	
	days	items	days	items	days	items	days	items	days	items
Christmas: I Compline	1	1			1	1	1	1		
II Compline and to Epiphany	10	1			8	above	10	1		
Holy Name ^a					2	2 ^b				
Epiphany and through the Octave	9	1			7	1	9	1		
Holy Family ^a					2	1				
Saturday before I Quad. and succeeding two weeks			14	1	14	1	14	1		
Sat. before III Quad. and two weeks			14	above	14	above	14	1		
Sat. before Passion Sunday until Wed. of Holy Week			11	1 ^c	11	above	11	1		
Th. and Fri. of Holy Week	2	0 ^d	2	0 ^d	2	0 ^d	2	1	2	1
Holy Saturday	1	0	1	0	1	0	1	1	1	1
Easter with Mon. and Tues.	3	1	3	0	3	0	3	1	3	above
Easter Wed. through Friday	3	above	3	0	3	0	3	above		
Easter Sat. through Easter Season	34	1		- ^e	34	1	34	1		

TABLE 4--Continued.

FEAST	Psalm antiphon		Responsory		Hymn		Cant. antiphon		Collect	
	days	items	days	items	days	items	days	items	days	items
Ascension to Pentecost	10	above			10	above	10	1		
Pentecost through Friday	7	above			7	above	7	1		
Trinity Sun. through Octave ^a					8	1				
Corpus Christi through Octave					8	1	8	1		
Sacred Heart through Octave ^a					9	1	9	1		
Total	80	6 ^f	48	3 ^g	144	11 ^h	136 ⁱ	14	6	2

Notes for Table 4, "Dominican Compline:
Number of Items 'Pro Tempore'"

A. The feasts of the Holy Name (eighteenth century), Holy Family (twentieth century), and Trinity a proper hymn tune. They also stand apart as later additions to a very much older body of feasts. Holy Name and Holy Family use the Christmas and Epiphany Complines, respectively, but the antiphons are really proper to the parent feast, not to the new additions.

Corpus Christi (late thirteenth century) and Sacred Heart (eighteenth-twentieth centuries) have proper hymns and canticle antiphons, but they lack proper psalm antiphons which are a mark of the older layer of feasts, except Lent.

B. For some unknown reason there is a choice of two hymn tunes. Cf. supra p. 96, note I and p. 100 concerning St. Teresa's choice of two tunes.

C. This responsory is the ordinary one of Compline, In manus tuas. In this instance, however, it is stripped of the verse Gloria Patri. In performance, after the usual repetition of the second half of the respond, the choir proceeds directly to a total repetition of the respond.

There may be some who choose not to consider this a proper responsory. In view of the season and its tendency to strip away Gloria Patri first of all from the introit and the responsories and, eventually, at the end of Passion time, even from the ending of every psalm and canticle, we have what is, in effect, a proper item.

D. Zero indicates that the section is totally omitted. This is a most substantial, even violent, change and it constitutes a proper item, at least in a negative sense. In the table, omissions are counted as one item no matter how often they occur.

E. The responsory for the Easter Season is In manus tuas with Alleluia. Verbally and musically, it is identical with that of Compline per annum. Nor does it function any differently. For the purpose of the table, it is not considered proper. One should note, however, that it is used exclusively for every day of the whole Easter Season.

F. The total of six proper psalm antiphons represents five real antiphons and one complete omission. Cf. supra, D.

G. Three responsories include one proper long responsory, one In manus without Gloria, one omission, but not In manus with Alleluia. Cf. supra, C, D, and E.

H. The total of 11 hymns represents 10 real hymns and one complete omission. Cf. supra, D.

I. The total of 136 days for the canticle antiphon is deceptively less than the total for hymns. If it were not for Trinity Sunday, the two totals would be identical. The point must not be lost that every day of the old-layer temporal cycle has a proper antiphon for the canticle. The actual number of performances given to the old-layer is 119 days on twelve canticle antiphons, four hymns and one omitted hymn. The table's totals reflect changes made by 1949, the year of publication for the last Compline book. The old-layer totals are represented in the 1254-56 reform, except for the addition of Trinity Sunday which had already taken place.

These data present a single, substantial conclusion: the Easter segment appears to be more important than the Christmas one. Leaving aside the time of mild extension after Epiphany and Pentecost, the Incarnational portion lasts up to 48 days while the Easter part lasts for 104 days. The discrepancy is even greater with the extensions added on, 90 days compared to 300. As to the number and variety of proper items, if we restrict ourselves to the old layer of the liturgy, Christmas uses three psalm antiphons as does the Easter series. Christmas has five hymn tunes with two sets of proper conclusions. But Easter has two hymns that are proper, both text and music; it has three sets of proper conclusions, and nine days when the hymn is totally suppressed. For the canticle, Christmas makes do with three antiphons, but Easter has an abundant nine. The Easter series is unique in having the responsory inflected, and it does this three times. Finally, Easter is alone in having a proper collect, and it has two.

The heavy emphasis on Easter may very well reflect the thinking of Christians in the centuries before Gregory the Great. But by the thirteenth century, the scholastics were re-inforcing the Incarnational element, stressing the presence of Christ's body in the Eucharist, and developing the notion of a Redemptive-Incarnation. One should expect to find evidence of this in the Dominican Rite. The next section shows how the Dominicans supplemented

the Christmas series by developing the cult of the Mother of God--a title, granted long before the thirteenth century, by the Council of Ephesus in 431.

Feasts of the Blessed Virgin Mary

The following table indicates all of the Virgin's feasts in effect in the 1949 Completorium, the number of their performances, their proper items, and whether the proper items are unique to a feast or drawn from the Virgin's common.

TABLE 5

FEASTS OF THE BLESSED VIRGIN MARY

PERFOR- MANCES	DATE	FEAST AND RANK	SUPER PSALMOS ANTIPHON	HYMN	CANTICLE ANTIPHON
2	2 Feb.	Purification, ^a TD II	SANCTA DEI GENITRIX Ib	PROPER	NUNC DIMITTIS VIIa
2	Friday after Passion Sunday	COMPASSION, TD	VIRGO MARIA...NULLA VIIa	LENT	Sub tuum prae- sidium VIIa
2	11 Feb.	Appearance at Lourdes of BVM, TD	Virgo Maria...tibi VIIa	common or LENT	Corde et animo VIIIa
2	25 Mar.	ANNUNTIATION, TD I	ECCE VIRGO VIIa	LENT or EASTER	ECCE ANCILLA VIIIb
2	31 May	BVM AS MEDIATRIX, TD	Virgo ^b	PROPER	Sub tuum ^b
2	16 July	BVM of Mt. Carmel, TD	Virgo	common	Corde ^b
0 ^c	5 Aug.	St. Mary of the Snows, TD	-	-	-
8	15 Aug.	Assumption, TD I w/ Sol. 8 ^{ved}	Virgo	common	Sub tuum
2	22 Aug.	Immaculate Heart of BVM, TD II	Virgo	common	Corde
2	8 Sept.	Nativity of BVM, TD II	Virgo	common	Corde
2	12 Sept.	Holy Name of BVM, TD	Virgo	common	Corde
2	15 Sept.	SEVEN SORROWS, TD II	VIRGO...NULLA	PROPER	Sub tuum

TABLE 5--Continued.

PERFOR- MANCES	DATE	FEAST AND RANK	SUPER PSALMOS ANTIPHON	HYMN	CANTICLE ANTIPHON
1 ^e	24 Sept.	Our Lady of Ransom, TD	Virgo	common	Sub tuum
9	Oct. 1st Sun. _f	HOLY ROSARY, TD I w/ Sol. 8ve	Virgo	PROPER	Corde
2	21 Nov.	Presentation of BVM, TD	Virgo	common	Sub tuum
9	8 Dec.	Immaculate Conception, TD I w/ Sol. 8ve ^g	Virgo	common	Sub tuum
1 ^h	22 Dec.	Patronage of BVM, TD	Virgo	common	Sub tuum

Notes for Table 5, "Feasts of the Blessed Virgin Mary"

A. Feasts that have strictly proper items, even only a hymn, are capitalized. Individual proper items are also capitalized. Items in lower case are from the Virgin's common. The differentia is indicated in the first appearance but not afterwards.

B. This is the "Virgo Maria...tibi VIIa" from the common and is the same as that referred to above for February 11. The same shortening has done for the canticle antiphons "Sub tuum praesidium VIIa" (cf. supra, the Compassion) and "Corde et animo VIIIa" (cf. supra, February 11).

C. Our Lady of the Snows does have an Office in the Dominican Rite, but it does not have either first or second Vespers. Therefore it has neither first nor second Compline. This is the feast that caused St. Dominic's day to be moved one more day forward from where it should be. Cf. note U, p. 97.

D. Notice should be given to the feast of the Assumption for it is the strictly proper day for commemoration of the Blessed Virgin. That is, it is the anniversary of her death--the usual day taken to celebrate any saint. Despite this, all the movable parts are taken from the common. Cf. note G below.

E. This feast has only first Compline. Second Compline is in concurrentia with September 25, the Commemoration of St. Dominic at Suriano, also of totum duplex rank. "At Compline and at the little Hours, the psalms with their antiphons are of the current ferial day." (Brev. S. O. P., op. cit., vol. II, p. 965.) The Commemoration has nothing proper in Compline; but it does remove from Compline a day that does have proper items. This is a good example of the intricacies of the rubrics and calendar combined.

F. Rome keeps the feast of the Rosary on Oct. 7. It gives it a rank of only duplex major, i. e. equivalent to Dominican totum duplex common. The very high rank given it by the Dominicans can be accounted for by a tradition that the Virgin Mother herself presented the rosary to St. Dominic in a vision. Whatever the truth of this, the rosary arrives with the Dominicans and the Order has been preaching and urging it ever since. This feast is simply an example of the liturgy representing the mental set of its users.

G. This feast holds equal rank with the Assumption. Again it has nothing proper; all is taken from the common. In 1256, the Dominicans did not keep any feast on this date. They were among the last theologians to accept the doctrine of the Immaculate Conception, some not giving in until the papal definition of 1854.

Since these two highest ranking feasts make do with the common, we have again an implication that the Dominicans assigned proper Compline items only when they wanted to stress the "family nature" of a feast, as with the proper hymns for their own saints.

H. There is only second Compline for this feast. First Compline goes to the feast of St. Thomas, Apostle, totum duplex II class December 21. St. Thomas has only a hymn from the common.

The table indicates fifty days of celebration for the Virgin, utilizing four psalmodic antiphons, six hymn tunes with two strophes of proper conclusions, and four canticle antiphons. This is the second largest musical body in the repertory. Mary's feasts inflect the same material that distinguishes the temporal cycle from the feasts of the saints. On this evidence, one must conclude that the commemoration of the Blessed Virgin Mary is uniquely special.

Indeed, we have rubrical and musical confirmation of an old scholastic distinction: latria is the worship rendered only to almighty God; dulia is that worship properly given to the saints; and hyperdulia is the worship given to the Virgin Mother. This is based on another scholastic doctrine, that Mary is in the hypostatic order, i. e., that she, alone of all mankind, is directly related to God, since she is the Mother of God. That such distinctions should be found in the musical material of the Friars Preachers, the group which, more than any other, is responsible for the establishment of scholasticism, should cause no surprise.

But one may wonder what brought about this doctrinal development and its musical reflection in the liturgy, for it is nowhere in evidence in the liturgical books of the ninth and tenth centuries. No firm conclusion can be reached. In scholastic terms, there cannot be a demonstratio but there may be a suasio, something akin to an insight. Let it be suggested that the rise in the Virgin's feasts comes about because of the shortness of the Christmas series.

It is easy to notice that the feast of the Purification is equally a feast of Our Lord under the title of his Presentation in the Temple. Similarly, Our Lord's feast of Christmas is just as much a feast of his Virgin Mother. On that day, the concluding strophe of all Ambrosian hymns, including Compline, is:

Gloria tibi, Domine,
Qui natus es de Virgine,
Cum Patre et Sancto Spiritu,
In sempiterna saecula.

This is the last of the two strophes that are always proper to the Blessed Virgin. Significantly enough, it is used during the octave of Corpus Christi when Christ's "second incarnation" is commemorated.

Mary's feasts, then, are related more to Christmas than to the sacrifice and resurrection of the Easter series. There are two exceptions: her Compassion and the Seven Sorrows which seem more related to Easter. Without these latter, forty-six Compline performances can be added to the forty-eight of the Christmas series which substantially increase its size and begin to draw it into an equilibrium with the Easter section.

But why was this development delayed until the thirteenth century? That century saw the rise of the cities and along with them the rise of the universities. With both came the friars, especially the Franciscans and Dominicans. For these men, their cloister came to encompass the city and the university. With them came the new humanism, a revival of concern for the integrity of man. They sought, and, in the works of St. Thomas Aquinas and St. Albert the Great, they achieved a balance between the cognitive and appetitive faculties of man. We find this balance reflected in the Preachers' Compline.

The notion of a God-Man sacrificed and then resurrected can appeal only to that faith which is an act of the intellect, a cognitive function. But the birth of a baby always appeals to man's affective, appetitive nature. The surprise would be if we were not to find Dominican Compline celebrating the very human feast of the Nativity and its extension through the feasts of the Virgin Mother.

One final point must be made. The extension of Christmas was accomplished without any detriment to the place of Easter. It is a mark of good scholasticism to study and absorb the good wherever it might be found--in the works of the pagan Aristotle, the Moslem Avicenna, or the Jewish Maimonides. Scholasticism carried out a revolution; but a revolution that was never destructive. And they did this, too, in Dominican Compline, where even with Christmas extended, they firmly fixed the privileged place of Easter.

CHAPTER IV

COMPLINE'S APPENDAGE: THE SALVE PROCESSION

The cult of the Mother of God is celebrated daily at Dominican Compline no matter what the character of the liturgical feast may be. This is accomplished by an addition to what appears to be an already completed service; the canonical Hour is unaffected, unless one considers the austere equilibrium of Compline to be disrupted.

The technique of elaborating an already completed work of art is no stranger to artistic man. Musicians can instantly recall troping, parody technique, and variation. Novels become plays and plays become operas. How many paintings, once they are x-rayed, reveal surface alterations above a finished study? Museum officials frequently remove coats of varnish or even whole figures. The liturgy itself is practically one great amalgamation of additions. The simple communion service of Jesus on the first Maundy Thursday (the first Mass) bears but the bare bones of what the Mass came to be in Byzantine and papal splendor. The Office, once a relatively simple and rare vigil, expanded to Vespers, Matins, and Lauds; it was extended to a daily celebration; it added the little Hours of Terce, Sext, and Nones; and finally, it added Prime and Compline. Once all the Hours were in the horarium, additions reflecting the piety of any given generation continued to be added before and after the psalmody. Antiphons were added to commemorate this or that saint or event or doctrine. Processions, litanies, chapter prayers, the Office of the Dead, the Little Office of the Blessed Virgin Mary, the gradual psalms,

the penitential psalms, the discipline, the rosary, prayers for benefactors, specified hours of meditation--all these came to be added on to or made part of the burden of the Divine Office.

It is difficult not to see in these additions of adventitious devotions, so numerous and so burdensome, a grave wrong done to the canonical office itself. . . . The councils of the fifteenth century vie with one another in deploring the coldness with which the clergy perform their duty of reciting the canonical office, even in choir. They do not, as it seems, sufficiently recognize the fact that this coldness, this scandalous negligence, proceeds in part from the deterioration of the office itself, and especially from these burdensome additions for which the devotion of a saint would scarce suffice. "The Divine Office," writes Martin of Senging to the Council of Basle in 1435, "is recited in disorderly fashion, in haste, without devotion, and with a perverse intention, viz. an itching desire to get to the end of it: the clergy even go so far as to prefer to the canonical office itself the superfluous additions which are tacked on to it."¹

"Superfluous additions" are relatively rare in the Dominican Rite, since any change in the Rite had to secure the approval of three successive General Chapters or of the Pope. Nevertheless, accretions occurred. Compline, perhaps because it concludes the whole day's Office, seems to have drawn more than its share of additions.

In doing this, the Office was only participating in what is more familiar to us in the context of the Mass. Just as the Mass was not finished after the deacon's Ite missa est, for the congregation stayed on to receive the priest's blessing-- which could have, more reasonably, been inserted before the Ite missa est instead of tacked on afterwards --so at Compline, the brethren remained for the prior's blessing. Then the Mass had a "last gospel" attached to the blessing. Under Leo XIII (1884), Pius X (1904), and Pius XI (1934), three Hail Marys, the Salve, Regina, a prayer to St. Michael, and an

¹Batiffol, op. cit., p. 173.

invocation of the Sacred Heart were added at low Masses. The Mass may have been less inclined to additions than the Office; after all, it was only at the end of the nineteenth century that the Mass made a home for the Salve, Regina--Compline had had it since the thirteenth century.

Compline's additions are so extensive in the Dominican Rite as nearly to double the time for its performance. After Compline's "concluding" Benedicamus domino comes the prior's blessing, a procession to the Virgin's altar with the antiphon Salve, Regina, versicle, response, and collect; on Saturdays, the Litany of the Blessed Virgin Mary, the trope Inviolata or the antiphon Regina coeli, versicle, response, and collect; on the fourth Sunday of the month, an additional procession to St. Dominic's altar with the long responsory O spem miram; daily there is a return to choir with Dominic's antiphon O lumen ecclesiae, versicle, response, and collect; then the concluding ceremonies, viz., a versicle and Amen, Credo, and Pater noster; in 1933, Pope Pius XI confirmed the prayer Sacrosanctae, versicle, and response with another Pater noster and Ave Maria as a conclusion to the whole day's Office. Surely, one would think after all this, the brethren might finally be dismissed. The truth is that after 1923 they were. Before that, they stayed on to recite the Litany of the Saints with its attendant collects and psalm, and then they stayed after that to administer the discipline.

Clearly, all these additions have the character of private devotion rather than liturgical celebration. None the less, they managed to secure canonic authority from the General Chapters or from the papacy. Compline's own character is that of a community night prayer, a sort of community private devotion. What the Dominicans managed to achieve, with variable antiphons and hymn tunes, bringing Compline into the fold and character of the

major Hours, they undid with the unrelated collection of diverse material attached to its end.

Salve, Regina

The Salve is performed daily at Compline, saving only Wednesday, Thursday, and Friday of Holy Week, when it is omitted. During the Paschal season, Alleluia is added to it. Its Dominican function, rubrics, text, and tune date before Humbert's reform of 1256, though not quite back to the time of St. Dominic. The Dominicans, following a general tendency in the Renaissance, eventually inserted two words into the text not found in the Prototype: "mater" after the opening Salve, Regina and before misericordiae; and, at the end, "Virgo" after O dulcis and before Maria. No new pitches were added, however; larger neumes were broken into components to accommodate the added text. The total musical identity between the first two lines is obscured by the insertion. The notation of the Prototype, along with its more numerous barrings, is indicated above Example 41. With these exceptions, the Prototype and the Suarez Completorium are completely identical.

GEN, possessed of many smaller bars, shows only two full bars: after O clemens and after O pia. All the other full bars of 1949 are member bars in GEN. In the Cormier Processional of 1913, all of the full bars are double bars. What must be a scribal error appears in the General's Prototype: immediately following a clef-change, the General's copy lists the pitch as f at "Et" of Et Jesum (score six), creating a leap of a sixth, rather than the more probable d. The Parisian copy had ^sd.

The custom has been to perform the Salve antiphonally, i. e., the antiphon itself is sung alternately by two equal choirs. The change is made at

each full bar (double bar in the Cormier edition). In the final phrase, O dulcis (score eight), both choirs join to conclude the antiphon from the second incise bar. Curiously, the Suarez edition replaces the already extant double bars--the sign of a change of sonorous body--with full bars. No other change is indicated concerning the manner of performance.

I

mi-se-ri-cór-di- ae

al- ve, Re- gi- na, ma-ter mi-se-ri-córdi- æ:

Vi- ta, dui-cé- do et spes nostra, sal- ve. Ad

te clamá-mus éx-su-les fi-li-i He- væ. Ad te suspi-rá-

mus, geméntes et fien-tes in hac lacrimá-rum val- le. E-ia

ergo, advo-cá- ta nostra, il-los tu- os mi-se-ri-cór-

des ó-cu-los ad nos con-vér- te. Et Je-sum, bene-dí-ctum

Example 41. Salve, Regina. CL, p. 119f, GEN f. 370 including Alleluia.

fructum ventris tu- i, no-bis post hoc exsili- um os- tén-
de. O cle- mens, O pi- a, O dulcis

Ma- ri- a

Virgo Ma-ri- a. T. P. Alle- lú- ia.

Example 41, concluded. Salve, Regina.

The rubrics require two brethren (generally the current versicularians) to retire to the sacristy at about the time of the Nunc dimittis, don albs or surplices, light two candles, and bring them before the high altar. After the blessing, if one cantor has been intoning the Office, he intones the Salve from his place. Otherwise, both cantors intone it from mid-choir. During the intonation, the community kneels. The hebdomadarian's side of the choir picks up the antiphon at Regina, all rise, the candle bearers turn from the high altar and begin the procession to the altar of the Blessed Virgin. The community falls into place behind them, beginning with the lay brothers and younger members of the community, with the prior concluding the procession. The singing continues through score four, in hac lacrimarum valle, when the community kneels in its procession formation, continuing the antiphon from Eia ergo (scores four and five). The hebdomadarian takes up the aspergillum, and walks

down one choir and back up the other, sprinkling each of the community and such lay people as might be present. (If a bishop or legate is present, he does the sprinkling.) When the antiphon has been concluded, the two candle bearers, kneeling on the first step of the Virgin's altar, sing the versicle, the community replies, and the hebdomadarian adds the collect.

Finita Antiphona ceroferarii dicant:

V. Dignáre me laudáre te, Virgo sacráta. ⁊
R. Da mihi virtútem contra hostes tuos. ⁊
T. P. additur Allelúia.

Reversus ad locum suum inter Fratres Hebdomadarius, dicto V. ut
supra a ceroferariis, versus ad altare subjungat:

Orémus. ⁊

Oratio

Concéde nos fámulos tuos, quásumus, Dómine Deus, perpétua
mentis et córporis salúte gaudére: et gloriósa beátæ Mariæ semper
Virginis intercessióne a præsénti liberári tristitia ⁊ et æténa pérfrui
lætítia: Per Christum Dóminum nostrum. ⁊ R. Amen.

Example 42. V., R., and collect after the
Salve. CL p. 120.

This concludes the description of the Salve in actual performance, but it cannot conclude what must be said about it.

It is not always easy to find the origins of devotions; often enough it is difficult to determine the origin and diffusion of even important feasts.² Father Bonniwell has conducted an extended search into the origins

²There is a small book of considerable interest which shows the difficulties attendant on a feast's entering the calendar--and the equal difficulty of trying to trace its progress by research: R. W. Pfaff, New Liturgical Feasts in Later Medieval England (Oxford: Clarendon Press, 1970).

An older work in the same genre is Edmund Bishop, Liturgica Historica (Oxford: Clarendon Press, 1918 [reprinted, Oxford University Press, 1962]).

of the Salve procession at Dominican Compline and its eventual adoption by the whole Latin Church. His account is contained in Appendix B and will only be summarized here.

In 1218, the Cistercian General Chapter prescribed the daily processional singing of the Salve before the high altar after chapter. In 1220 and 1221, the practice was stopped and the monks were enjoined to recite it privately. Late in 1221 or early in 1222, Blessed Jordan of Saxony, the new Dominican prior provincial of Lombardy (shortly to be elected St. Dominic's successor as master general), introduced the practice to the Preachers' priory of Bologna--but he modified it by having the Salve sung after Compline rather than after chapter. He had introduced it to relieve "the savage abuse friar Bernard was receiving" from diabolic attacks.

Next the practice was taken up by the friars at Paris. From there it spread throughout the Order. Likewise it began to be taken up by others. The monks of St. Denis began it in 1233, at least during Lent. The Dominican St. Raymond of Penafort induced Pope Gregory IX to have the Salve sung in all the churches of Rome every Friday evening after Compline. The Franciscans modified the Dominican custom in 1249 by using one of four Marian antiphons on a seasonal basis. St. King Louis IX asked the Cistercians to admit the practice, and they did in 1251, using only the Salve all year long, as they have continued to do. The devotion crossed the channel in the late thirteenth century and is recounted in the customary of the Benedictine Abbey of St. Peter's at Westminster. In similar manner, this Marian devotion spread rapidly all over Europe, though it was not adopted by the papal Office until 1350,

when the Franciscan version of four antiphons was introduced. The Ambrosian Rite admitted the devotion but employed six antiphons.³

³Bonniwell, op. cit., pp. 148-154.

Bonniwell's account is in general conformity with Msgr. Batiffol, op. cit. Batiffol indicates that the papal Office did not take up the four Franciscan antiphons until 1350 and then gives this footnote:

¹Wadding, Annales Minorum, t. III. p. 208. The Regina coeli is an antiphon at Paschal vespers, which, in the twelfth century, already finds a place in the antiphonary of St. Peter's. Tomasi, t. IV. p. 100. The Salve Regina, made popular in the twelfth century by S. Bernard, is the work of a monk of Reichenau, Hermann Contract (d. 1054). W. Brambach, Die verloren geglaubte Historia de S. Afra und des Hermannus Contractus (Karlsruhe, 1892), pp. 13-14. The origin of the Ave Regina is unknown, as is also that of the six hexameter lines of which the Alma Redemptoris is composed (qy. by Hermann Contract?). Mercati, p. 23, quotes from the Rubricae novae the information that the Alma was sung from Advent to Candlemas, the Salve from Candlemas to Holy Week, the Regina caeli from Easter to the eve of Trinity Sunday, and the Ave Regina from Trinity to Advent: 'Quas quidem antiphonas Clemens VI Pont. Max. ordinavit, et in Urbe statuit pontificatus sui anno VIII^o (1350).' This arrangement lasted until the reform of Pius V. Mercati also quotes some words from the Chronica XXIV Generalium O. M. which mention the reception of the four antiphons by John of Parma, at the General Chapter at Metz (1249), as an exceptional departure from the ordinario S. Matris Ecclesiae." Batiffol, p. 172.

Having stated in the footnote that Hermanus Contractus is the author of the Salve, Batiffol then seems to contradict himself in the following "Note on the Salve Regina":

"This antiphon, which became popular in the twelfth century through the influence of S. Bernard, was at that period known as the Antiphona de Podio (Puy-en-Velay). It seems to have been composed by Aymay, Bishop of Puy, who died in 1098. See E. Vacandard, 'Les origines, litteraire, musicale, et liturgique, du Salve Regina,' in the Revue du clerge français, t. LXXI. (1912), pp. 137-151." Ibid., p. 333.

Robert J. Snow in his article "Salve, Regina," New Catholic Encyclopedia, vol. 12, p. 1002 reports (erroneously) that the Salve was sung (sic) after Vespers until 1955. He indicates that the Cistercian Order sang it processionaly (at Lauds) from 1218 and that they moved it to Compline after 1251. He says the Franciscans took it up in 1249. The Carmelites once had it replacing the last Gospel at Mass. According to him, Gregory IX (1227-1241) ordered it to be used after Friday Compline and that from the fourteenth

The Rosary Procession on Saturday

The Litany of the Blessed Virgin Mary

On every Saturday, after the antiphon Salve, Regina with its collect Concede nos famulos tuos has been said, the Litany of the blessed Virgin Mary is begun by two brothers and is sung by the chorus and the two aforesaid brothers alternately according to the common custom of the Church (with nothing added, or omitted, or changed), from one of the following melodies or from some other according to local custom.

After all this has been begun, all the brethren go processionally to the altar of the blessed Virgin Mary of the most holy Rosary, where, kneeling, they continue the litany; the candle bearers kneel on the lowest step of the altar and put down the candle sticks; those who began the Litany, kneel in the middle [of the lowest step].⁴

This rubric begins the Saturday Procession to the altar of the Rosary, a public "private devotion" ordinarily of little interest to a liturgical consideration of Compline. But events in 1949 and a few years either side of that date gives this litany far more interest than one might first suspect.

century it became common at all Complines of the Latin rites. Pius V extended it to the other Hours (sine cantu) after the Council of Trent.

More recent studies of the Salve, principally of polyphonic settings, are indicated at the end of the entry "Salve, Regina" in the Harvard Dictionary of Music, second edition.

⁴"Quolibet Sabbato, dicta post Antiphonam Salve, Regina Oratione Concede nos famulos tuos, a duobus Fratribus incipiantur Litaniae beatae Mariae Virginis, quae canteatur a Choro et duobus praedictis Fratribus alternatim secundum communem Ecclesiae modum (nihil addendo, vel minuendo, vel mutando), sive aliquo ex tonis sequentibus sive alio pro consuetudine locorum.

"Quibus inceptis, omnes Fratres processionaliter convenient ad altare beatae Mariae Virginis sacratissimi Rosarii, ibique flexis genibus prosequantur Litanias, cetero ferariis genuflexis in infimo gradu altaris depositisque candelabris; iis vero qui Litanias inceperunt, in medio pariter genua flectentibus." CL, p. 123.

The Litany of the Blessed Virgin Mary, often called the Litany of Loreto, dates from ca. 1200, with earlier efforts back to 800, and was approved by Sixtus V in 1587.⁵ It entered the Dominican liturgy in 1615.⁶ Its general popularity in areas Catholic is attested by Mozart's setting. This litany is named after the famous shrine at Loreto, and it is tempting to discuss the "flying house" in the basilica there--the house, piously believed to be that of the Virgin Mary from Nazareth, which was carried to Italy by angels (after temporary stop-overs in Yugoslavia) during the thirteenth century.⁷ One might note too, Benedict XV's assignment in 1920 of Our Lady of Loreto as patroness for aviators.⁸

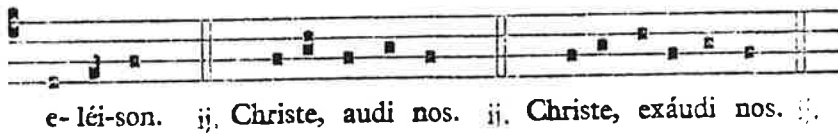
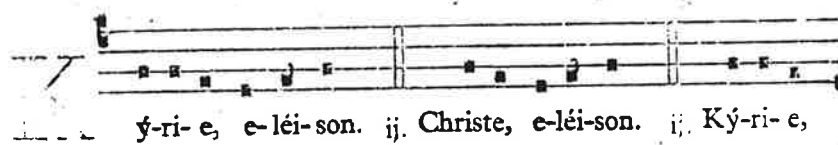
A digression on the source of the shrine at Loreto would be as pointless as speculation on the origin of the Litany, the source for its melodies, or the means by which both arrived in the Dominican Rite. What is certain is that in 1615 it became a part of the Dominican Rite with but a single tune (Example 43):

⁵C. H. Bogley, "Litany of Loreto," New Catholic Encyclopedia, Vol. 8, pp. 790f.

⁶Bonniwell, op. cit., p. 327.

⁷H. M. Gillett, "Loreto," New Catholic Encyclopedia, Vol. 8, pp. 993f.

⁸Ibid.

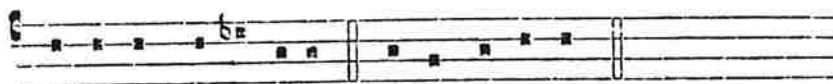


Fi-li, Redemptor mun-di, De-us, R. Mi-se-ré-re no-bis.
 Spí-ri-tus Sancte, De-us, R. Mi-se-ré-re no-bis.
 Sancta Trí-ni-tas, u-nus De-us, R. Mi-se-ré-re no-bis.



Sancta Ma-rí-a, R. O-ra pro no-bis.

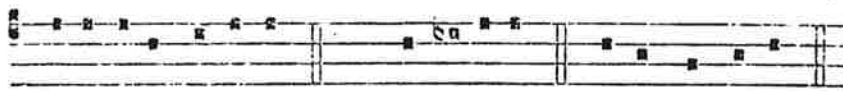
Sancta Dei Génitrix,	ora.	Mater boni consílii,	ora.
Sancta Virgo virginum,	ora.	Mater Creatóris,	ora.
Mater Christi,	ora.	Mater Salvatóris,	ora.
Mater divinæ grátia,	ora.	Virgo prudentíssima,	ora.
Mater puríssima,	ora.	Virgo veneránda,	ora.
Mater castíssima,	ora.	Virgo prædicánda,	ora.
Mater invioláta,	ora.	Virgo potens,	ora.
Mater intemeráta,	ora.	Virgo clemens,	ora.
Mater amábilis,	ora.	Virgo fidélis,	ora.
Mater admirábilis,	ora.		



Spé-cu-lum ju-stí-ti-æ, R. O-ra pro no-bis.

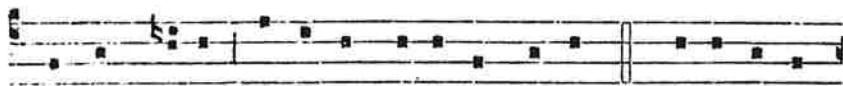
Sedes sapiéntiæ,	ora.	Domus áurea,	ora.
Causa nostræ lætitiæ,	ora.	Fœderis arca,	ora.
Vas spirituale,	ora.	Jánua cæli,	ora.
Vas honorábile,	ora.	Stella matutína,	ora.
Vas insigne devotiónis,	ora.	Salus infirmórum,	ora.
Rosa mýstica,	ora.	Refúgium peccatórum,	ora.
Turris Davidica,	ora.	Consolátrix afflictórum,	ora.
Turris ebúrnea,	ora.	Auxílium Christianórum,	ora.

Example 43. Authentic Dominican Litany of the
 B. V. M., CL pp. 129f.

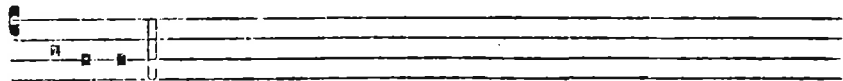


Re-gi-na Ange-ló-rum, ve-lis: Ange-ló-rum R. O-ra pro no-bis.

Regina Patriarcharum,	ora.	Regina Sanctorum omnium,	ora.
Regina Prophetarum,	ora.	Regina sine labe originali	
Regina Apostolorum,	ora.	concepta,	ora.
Regina Martyrum,	ora.	Regina sacratissimi Rosarii,	ora.
Regina Confessorum,	ora.	Regina pacis,	ora.
Regina Virginum,	ora.		



Agnus De-i, qui tol-lis peccá-ta mundi, R. Parce no-bis,
 Agnus De-i, qui tol-lis peccá-ta mundi, R. Ex-áu-di nos,
 Agnus De-i, qui tol-lis peccá-ta mundi, R. Mi-se-ré-re



Dó-mi-ne.
 Dó-mi-ne.
 no-bis.

Example 43. Authentic Dominican Litany of the
 B. V. M., concluded.

In 1950, upon the proclamation of the dogma of the Assumption, the invocation "Regina in coelum assumpta, ora pro nobis" was added just before the penultimate invocation, "Regina sacratissimi Rosarii."

The tune is insignificant--a rather standard, late, sixth-mode melody, heavily inflected by major-mode concepts. Of special interest is what happened with that tune in 1949 when the incumbent master general, Father Suarez, issued the last Compline book. Three new melodies were introduced, all of them taken from Roman sources. One does well to ask why. Two possibilities come to mind: (1) more melodic variety was desired for the litany, even though it was sung but once a week; or (2) perhaps this was an effort to

protect the Dominican Rite in its essentials by ceding points on its periphery to Roman absolutists.

The notion of supplemental melodies seems to be furthered by the treatment the Processional received back in 1930 when an appendix of ten pages containing, principally, borrowed selections from the Roman Rite was added to its original bulk of 465 pages. The 1913 Processional had no such appendix. However, Suarez' Compline book does not place the three Roman litany melodies in an appendix--quite the contrary! It gives them in the body of the book, immediately after the rubric quoted above on p. 126. It gives them the position of first, second, and third place. The authentic Dominican melody is quietly shifted to fourth position. A footnote in tiny print on p. 123. credits the three to Desclée & Co.: "Cantus 1, 2, 3, excerpti sunt e libro Solesmnensi VARIAE PRAECES cum permissu editorum Desclée & Soc." If it were variety that was desired, why were not the other three melodies in Variae Praeces also used? And, in any event, why was the Dominican tune not given privilege of place?

Let it be suggested that the second possibility may be the real reason: Father Suarez was trying to protect the Rite itself at the expense of a relatively insignificant addition to Compline. Reference has already been made in Chapter I and elsewhere to the body-blow received as a result of Pius X's Divino afflatu. It may as well be stated openly: the Dominican Order, in 1949, had not had a Pope strongly favorable to it since the pontificate of Leo XIII (d. 1903). An example may help to justify this view.

After World War II, the three French Dominican provinces had become heavily involved in the priest-worker movement. To some extent, so had the French Jesuits. In 1953, Pius XII abolished the program summarily. Father

Suarez, with considerable speed, deposed all three French provincials and returned Dominican priest-workers to their priories. The Jesuit general showed no such prompt response; he was deposed by the Pope.⁹ Within months of the priest-worker affair, Father Suarez was dead--the victim of an automobile accident. The Dominican electors, fully aware of the threatened position of the Order, chose Michael Browne as the new master general. He was intensely conservative, intimate with the Pope, and was Master of the Sacred Palace, the Pope's personal theologian. This election was an effort to show the Order's stability and to fend off possible curial inroads into the Order's independence.

But these inroads could not be withstood. Within a few years, surprised Dominicans had a "restored Holy Week" service that replaced the only Holy Week service they had known since 1256. When Latin was abandoned after Vatican Council II, the Dominican Rite fell. Father Suarez had possibly delayed its destruction with his addition of the Roman litanies; he had not--perhaps no one could have--prevented it.

The three new tunes may be seen in the Roman Antiphony, pp. 117*-122* in precisely the order that Suarez introduced them. This is not the order

⁹It might seem that the Jesuits were in more trouble than the Dominicans. The following story was passed about within the Order in 1953. Whether true or not, it shows something of the concern in the Order that it might even be circulated.

According to the story, Pope Pius XII suggested to Fr. Suarez that the Dominican constitutions be changed so that the superiors be appointed from above, as the Jesuits do it, rather than elected from below as had always been the Dominican method. It was said that Fr. Suarez replied that he would resign the generalship and issue a final encyclical letter urging the Dominicans to request dispensation from their vows on the ground that a basic contractual relationship had been breeched. This action was sufficient to dissuade the Pope from further efforts toward an appointed officialdom in the Order of Preachers.

observed in Variae Preces: there, number I is on pp. 30ff., II is on pp. 36f., and III is on pp. 34f.

The Prose Inviolata

When the Litany has been concluded, "then there is sung the following prose by the same two [brothers] alternately with the convent."¹⁰ The prose referred to is the relatively famous "Inviolata." That trope is derived from the long responsory, Gaude Maria. The Dominicans use the parent responsory three separate times: at first Vespers for the Purification, where it occurs with the trope (see below at example 44); secondly, as the ninth responsory of Matins for the Purification, where it is performed without the trope; and again, for first Vespers of St. Gabriel the Archangel, March 24, where it is untroped. Surely, this surviving liturgical trope gives the lie to the all too frequent statements by even the most respected musicologists that the Council of Trent abolished every trope.¹¹

¹⁰"Deinde cantetur ab iisdem duobus cum Conventu alternatim sequens Prosa." CL, p. 131.

¹¹The Council itself issued only two decrees treating music and the liturgy, neither of which is the basis for the papal reform which followed. Also, it referred once to the ordering of Mass, but that is to be understood in reference to the innovations of the reformers. On all three occasions, it referred to reforms that the local bishops were to carry out locally--quite the contrary of what finally happened. The appropriate sections are: Session XXII, "On the Sacrifice of the Mass," September, 1562; and Session XXIV, "On Reformation," Chapter XII, fall of 1563. The final session of the Council, precipitously swift, driving toward adjournment at the behest of St. Charles Borromeo lest the Council should still be sitting at the election of the successor for the dying Pius IV, is worth reproducing in full, for it is that decree under which the papacy proceeded to make universal changes in the liturgy, and under which authority the papacy reduced the number of sequences and generally abolished the tropes. The final decree is dated December 4, 1563, the very day on which the Council adjourned, sine die.

"Sessio XXV. De Indice Librorum, Catechismo, Breviario, et Missali. Sacrosancta Synodus, in secunda sessione, sub sanctissimo Domino nostro

The parent responsory has a long tradition. All six of Hesbert's Roman manuscripts assign it to the Purification, most of them as the final responsory at Matins. This is so with G, B, E, M, and V. C has it as the third of seven responsories for the third nocturn. E and V, while using Gaude Maria as the terminal responsory, place it as number six of six for the third nocturn. None of the sources use it at first Vespers. It occurs again at the feast of the Assumption, where it exists as an incipit in a list of seventeen responsories in C and as the ninth responsory of Assumption Matins in M.

Pio IV, celebrata, delectis quibusdam patribus commisit, ut de variis censuris, ac libris, vel suspectis, vel perniciosis, quid facto opus esset, considerarent, atque ad ipsam sanctam Synodum referrent: audiens nunc, huic operi ab eis extremam manum impositam esse, nec tamen, ob librorum varietatem, et multitudinem, distincte et commode possit a sancta Synodo diiudicari; praecipit ut eius iudicio, atque auctoritate terminetur, et evulgetur. Idemque de (1) catechismo a patribus, quibus illud mandatum fuerat, et (2) de missali et breviario fieri mandat [emphasis added]." Canones et Decreta Sacrosancti Oecumenici Concilii Tridentini (Rome: Typographia Polyglotta, 1904), p. 140.


"Session XXV. On the Index of Books; On the Catechism, Breviary, and Missal. The sacred and holy Synod, in the second Session celebrated under our most holy lord, Pius IV, commissioned certain chosen Fathers to consider what ought to be done touching various censures, and books either suspected or pernicious, and to report thereon to the said holy Synod; hearing now that the finishing hand has been put to that labour by those Fathers; which, however, by reason of the variety and multitude of books cannot be distinctly and conveniently judged of by the holy Synod; It enjoins that whatsoever has been by them done shall be laid before the most holy Roman Pontiff, that it may be by his judgement and authority terminated and made public. And it commands that the same be done in regard of the Catechism, by the Fathers to whom that work was consigned, and as regards the missal and breviary [emphasis added]." Canons and Decrees of the Sacred and Oecumenical Council of Trent, trans. J. Waterworth (London: C. Dolman, 1843), p. 161. Fr. Waterworth has done far more than translate the decrees; his commentary is the source for the explanation of this final carte blanche of the Council.

The papacy issued an Index of Forbidden Books in 1564, the catechism in 1566, a revised breviary in 1568, and the revised missal in 1570. On the seven words, "Idemque ... de missali, et breviario fieri mandat," depend all the liturgical changes for the next nearly-400 years, the liturgical straight-jacket that tightened around the Latin rites, and the explosion which has occurred in our own day. Perhaps it would have been better that the Conciliar Fathers' notions in Sessions XXII and XXIV had been followed.

M repeats it at the feast of the Virgin's Nativity as the fourth of four responsories at the third nocturn. For the feast of All Saints, E uses it in the modest second position of the first nocturn.

All of Hesbert's monastic sources also place it at the Purification. Only H fails to give it privilege of last place; H has it as the second of four for the third nocturn. L, placing all the responsories together in one location, gives it as number six of six for the third nocturn. Four of the sources use it over again for the Annunciation: H, R, and L use it as the third of four responsories for the third nocturn while F gives it last place. On the feast of the Assumption, four sources out of five (D is missing the required section) repeat Gaude Maria, all in the third nocturn: H as number two of four, R and S as number four of four, and F as number four of five. Two sources use it for the Virgin's Nativity, both at the third nocturn: L as number three of four and S as number four of four. No monastic source uses it at the feast of All Saints.

The present Roman Rite employs the responsory as number eight (their terminal responsory) at the feast of the Annunciation. The Benedictine Office uses it as the ninth responsory (of twelve) for the same feast. It may be found notated in the Processionale Monasticum, p. 146, for the feast of the Annunciation. The Dominican version of Gaude Maria along with its Vespers trope is identical in the Prototype and the last antiphonary. It follows as example 44.



 G aude Ma- ri- a Vir- go, cunctas hæ- re- ses

 so- la in- te- remí- sti, quæ Gabri- é- lis Archánge- li

 dictis cre- di- dí- sti: * Dum Vir- go De- um et hóminem

 ge- nu- í- sti. ✠ Et post par- tum Vir- go invi- o- lá-

 ta perman- sí- sti. T. P. ✠ Al- le- lú- ia.

 y. Gabri- é- lem Archánge- lum sci- mus di- ví- ni- tus te esse

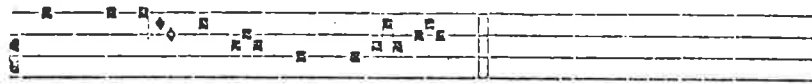
 af- fá- tum: ú- te- rum tu- um de Spí- ri- tu Sancto

 cré- dimus impræ- gná- tum: e- rubé- scat Judæ- us infé-

 lix, qui di- cit Christum ex Jo- seph sémi- ne esse

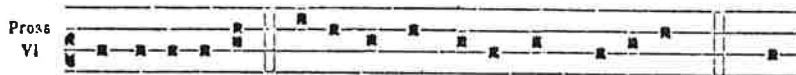
 na- tum. * Dum Vir- go. Gló- ri- a Pa- tri, et Fí- li- o

Example 44. *Gaude Maria* with trope *Inviolata*.
 GEN f. 325v, Ant. O.P. pp. 692 ff.



et Spi-ri- tu- i Sancto.

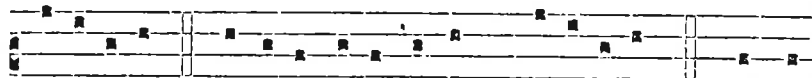
Post Glória Patri Responsorii, omissa resumptione, Cantores immediate incipiant Prosam Invioláta, et cantetur ab utroque Choro alternatim.



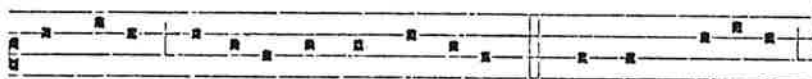
Invi- o-lá-ta, intácta, et casta es Ma-rí- a. 2. Quæ



es effécta fúlgi-da cæ-li por-ta. 3. O Ma-ter alma Christi



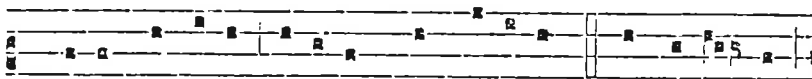
ca-ríssima. 4. Súsci-pe pi- a laudum præcó-ni- a. 5. Nostra



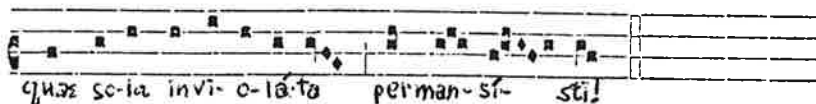
ut pu-ra pecto-ra sint et córpo-ra, 6. Te nunc flá-gi- tant



de-vó-ta corda et o-ra. 7. Tu- a per pre-cá-ta dulcí-sona,



8. No-bis concé-das vé-ni- am per sæcu-la, 9. O be-ní- gna,



Example 44, Gaude Maria with trope Inviolata, concluded.

This particular responsory includes several peculiarities. It is in tritus transposed to C, causing the Lydian fourth to become a perfect fourth; moreover, the use of a flat then throws the first phrase into a transposed

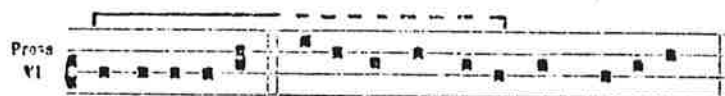
Phrygian on a. The editors have marked it mode VI, but it employs both the plagal fourth and the upper fourth of the authentic mode. While the verse and doxology are clearly a formula, just as clearly the formula bears no relation to the standard formula of either the fifth mode (in which these verses are actually placed) or the sixth (which is the assignment of the editors).

But the principal peculiarity is this responsory's trope.¹² The final resumption of the respond should read simply "Inviolata permansisti," following the general trend to shorten resumptions in responsories with several verses. Instead of this, a sequence-like form is introduced (aa bb cc dd e) along with new music employing only the central fifth of the mode. The incipit of this insertion is textually identical and musically similar to the first portion of the resumption, and its final word is textually and musically identical with the remainder of the resumption. All the intervening words and pitches are new, except the first six choral pitches ("intacta, et casta") and the seven pitches over the terminal "inviolata" (Examples 45-47).



Example 45. Final resumption of the respond, beginning "Inviolata."

¹²The Inviolata is the subject of two articles by Clemens Blume: "Inviolata, der älteste Marien-Tropus im Breviar; Geschichte des Textes und der Melodie," Die Kirchenmusik, March, 1908, pp. 41-48; and "Inviolata Maria und Inviolata integra, die Doppelform des altberühmten Marien-Tropus," Die Kirchenmusik, April, 1908, pp. 65-73.



Invi- o-lá-ta, intácta, et casta es Ma-rí- a.

Example 46. Incipit of the trope.



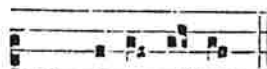
quæ so-la invi- o lá ta perman- sí- sti!

Example 47. Final cadence of the trope.

Even though the trope stands as the terminal resumption of the responsory, and as such should have a choral performance, the rubrics require it to be performed alternatim with the soloists--the same sort of performance called for during the Rosary procession.

The trope Inviolata may be found in the Solesmes-edited Variae Preces, p. 38, where it is called "prosa usu recepta," and in the Liber Usualis, p. 1861 (edited by the Benedictines of the same monastery), where it is called a "Sequence." Clearly, it is no sequence as found in the Mass.

If the trope should happen to be performed during the Easter season, an alleluia is added, performed by the chorus.



T. P. Alle- lú- ia.

Example 48. Inviolata's alleluia, CL p. 131.

Regina caeli

"One may, during Paschal time, where it is local custom, sing the following antiphon in place of the prose Inviolata; the brethren stand."¹³

VI
R e-gi-na cæ-li, læ-tá- re, al-le- lú- ia:

2. Qui- a quem me-ru- í-sti por- tá- re,

al-le- lú-ia, 3. Re- surré- xit, sic- ut di-xit, al-le-
Temp. Ascens. Jam ascén- dit,

lú-ia: 4. O-ra pro no-bis De- um, al-le-

lú- ia.

Example 49. Regina caeli, CL p. 132, GEN f.
103 and f. 370.

Despite the tenuous hold of the Regina caeli on liturgical appropriateness in this devotional location, it has another home which fixes it at the very heart of liturgical celebrations: Easter Vespers. Note that in the

¹³"Poterit etiam Tempore Paschali, ubi usus obtinuerit, loco Prosae Inviolata, cantari sequens Antiphona, stantibus Fratribus." CL, p. 132.

Dominican Rite, the Regina caeli is within Vespers, before the Benedicamus and that it is not an appendage.

Vespers during Easter week present a curious borrowing from the Easter Mass. They began with the triple Kyrie eleison . . . Christe eleison . . . Kyrie eleison . . . Three psalms were then said: Dixit Dominus, Confitebor, and Beatus vir. There was only one antiphon. Now occurred another appropriation from the Mass, the gradual Haec dies with its verses, Confitemini and Pascha nostrum. Except on Sunday, Monday, and Tuesday, the gradual was followed by the Magnificat with its antiphon and the prayer Deus qui hodierna.

On Sunday, Monday, and Tuesday, the gradual was succeeded by the prose Victimae Paschali, also taken from the missal. While the prayer Deus qui hodierna was being sung, the thurifer went to the sacristy, exchanged his censer for the cross, and returned to take up his position before the steps of the presbytery. The cantors then began the responsory Christus resurgens. A procession to the church of the laity took place during the responsory, and the friars took up their positions as during the Salve Regina procession in Compline. Two friars sang the Dicunt nunc, and the versicularians the Dicite in nationibus. The prior added the prayer, after which the friars returned to their places, singing the Regina coeli.¹⁴

Thomas Malvenda, editor of the reform under master general Xavierre, modified these Vespers in 1603. The Kyrie was replaced by the more usual Deus in adjutorium; Haec dies was reduced to the respond only; and Victimae paschali was dropped. The procession with Christus resurgens and Regina caeli remained.¹⁵

¹⁴Bonniwell, op. cit., pp. 144f.

¹⁵Ibid., p. 323.

Whenever this antiphon is performed in the ten-day period of the Ascension, "Resurrexit" is changed to "Jam ascendit" according to Dominican practice back to 1256. This same change is employed in an alternate tune first introduced in the 1949 Compline book and taken, note for note, from the Roman Rite, AR p. [131]. A similar, but different, tune is used in the Benedictine Office, AM p. 718. Both are major-canticle antiphons in the Saturday Office of the Blessed Virgin Mary during Paschal time. The same considerations applying to the borrowed Roman litany melodies above (pp. 129f.) apply here.

Since no intonation is indicated in the Regina caeli at Compline, alternate performance by the two cantors and community must be presumed, changing at the double bars. This view is confirmed in the next rubric, quoted immediately below, which follows the notation of the antiphon.

Conclusion of the Rosary Procession

After the prose Inviolata or after the antiphon Regina caeli,¹⁶ the two [brothers] who sang the litany and the prose or antiphon alternately with the Convent should sing:

V. Ora pro nobis, sancta Dei Genitrix. ☩
R. Ut digni efficiamur promissionibus Christi. ☩
T. P. add: Alleluia.

Then the hebdomadarian, standing, turned toward the altar, says:

Oremus. ☩

Prayer

¹⁶"Post Prosam Inviolata vel post Antiphonam Regina caeli dicatur a duobus qui Litanias vel Antiphonam alternatim cum Conventu cantaverunt:

"V. Ora . . .
"R. Ut digni . . .
"T. P. additur Alleluia.

"Dicatur ab Hebdomadario stante verso vultu ad altare:

"Oremus. ☩

Oratio

"Gratia tuam . . . [et reliqua]." CL, p. 133.

Gratiam tuam, quaesumus, Domine, mentibus nostris infunde: ut qui, Angelo nuntiante, Christi Filii tui Incarnationem cognovimus, per passionem ejus et crucem ad resurrectionis gloriam perducamur: Per eundem Christum Dominum nostrum. R. Amen.

When the prayer after the prose Inviolata or after the antiphon Regina caeli has been said, there is begun the antiphon of our blessed Father Dominic or of some other saint; the brethren return to the choir and Compline is completed in the usual way.¹⁷

St. Dominic's Procession

The Saturday Rosary procession is not the only insertion after the Salve. On the fourth Sunday of the month, St. Dominic's procession is inserted after the Salve. Except for this instance, the weekly, Sunday processions (first Sunday, Rosary [not the Litany described above]; second Sunday, Holy Name; third Sunday, Blessed Sacrement) are carried out in the afternoon. Here the rubric says:

On every fourth Sunday of the month, when the prayer Concede nos has been said after Salve, Regina at Compline, there is sung the R. O spem miram while the brethren procede to the altar of Our Holy Father Dominic, where, once arrived, they kneel. The candle bearers, laying aside their candles, kneel on the lowest step of the altar; the two brothers who are to sing the V. of the responsory and (if it is the custom) Gloria Patri kneel in the middle [of the lowest step].¹⁸

¹⁷"Dicta Oratione post Prosam Inviolata vel post Antiphonam Regina caeli incipiatur Antiphona de beato Patre nostro Dominico aut de alio Sancto, et redeuntibus in chorum Fratribus more solito absolvatur Completorium." Ibid.

¹⁸Qualibet quarta Dominica mensis, dicta post Antiphonam Salve, Regina Oratione Concede nos famulos tuos in Completorio, cantetur R. O spem miram, Fratribus ad altare S. P. N. Dominici procedentibus, quo cum pervenerient genua flectant. Ceroferarii, depositis candelabris, in infimo praedicti altaris gradu; duo vero Fratres qui V. Responsorii et (si usus fuerit) Gloria Patri cantare debent, in medio pariter flectant genua. Ibid., p. 134.

O spem mi- ram, quam de- di-sti
 mortis ho- ra te flé-nti- bus, dum post mortem
 promi-sí- sti te pro-fu- tú- rum frá- tri-bus!
 * Imple, Pa-ter, quod di- xí-sti, nos tu- is ju- vans
 pré- ci-bus. T. P. ✕ Al-le-
 lú- ia. Qui tot signis cla-ru- í-sti in ægró-rum corpó-ri- bus,
 no-bis opem fe-rens Chri-sti, ægris me-dé-re mó-ri- bus.
 * Imple, Pa-ter. Gló-ri- a Pa-tri, et Fí- li- o, et Spi-rí-
 tu- i San-cto. * Imple, Pa-ter. Vel T. P. ✕ Alle-
 lú- ia.

Example 50. O spem miram, CL pp. 134f, GEN f. 342v (without Alleluia).

The rubrics continue:

And immediately is begun the antiphon O lumen in those convents where it is accustomed to be sung daily, and Compline is completed in the usual way.

But where an antiphon of another saint is sung, once the resumption Imple, Pater (or Alleluia, in the Easter time) has been said, there is added [most likely by the candle bearers]:

V. Ora pro nobis, beate Pater Dominice. ☩
 R. Ut digni efficiamur promissionibus Christi. ☩
 T. P. add Alleluia.

And the hebdomadarian [standing], turned toward the altar of the Holy Father Dominic says:

Oremus. ☩

Prayer

Deus, qui Ecclesiam tuam beati Dominici, Confessoris tui, Patris nostri, illuminare dignatus es meritis et doctrinis: concede ut ejus intercessionem temporalibus non destituatur auxiliis, ☩ et spiritualibus semper proficiat incrementis: Per Christum Dominum nostrum. ☩ R. Amen.¹⁹

The final rubric for this procession implies that the performance of these peripheral liturgical items has not received the stability which the strictly liturgical portion has. "Where this procession is carried out on

¹⁹"Et statim inchoatur Antiphona O lumen in conventibus ubi quotidie cantari consuevit, et more solito absoluitur Completorium." Ibid., p. 135.

"¶ Ubi vero cantatur Antiphona de alio Sancto dicta resurrectione Imple, Pater (vel Alleluia, Tempore Paschali), subjungitur:

"V. Ora . . .
 "R. Ut digni . . .
 "T. P. additur Alleluia.

"Et hebdomadarius versus ad altare S. P. Dominici dicat:

"Oremus. ☩

Oratio

"Deus, qui Ecclesiam . . . [et reliqua]. .

"Deinde inchoatur Antiphona consueta, et more solito absoluitur Completorium." Ibid., pp. 135f.

another day or according to another rite, let everything be done according to the local use."²⁰

The conformity of the present text to the Prototype provides the standard uniformity. Differences are typical and minimal. GEN does not have a full bar after "flentibus" but a partial bar. The other markings (saving the generally dropped small bars typical of Dominican books after 1923) are the same. The pitches and forms of the neums are identical. Text and text-underlay are the same.

This is a straight-forward first-mode responsory, almost certainly unique to the feast of St. Dominic in the Preachers' Rite. The verse and Gloria Patri are new, not the standard first-mode verse tone. Concerning St. Dominic's Office, see below under O lumen. But first, note that this responsory is both metrical and rhymed:

O spem miram, quam dedisti
mortis hora te flentibus,
dum post mortem promisisti
te profuturum fratribus!
* Imple, Pater, quod dixisti,
nos tuis juvans precibus.
Y. Qui tot signis claruisti
in aegrorum corporibus,
nobis opem ferens Christi,
aegris medere moribus.

More will be made of meter and rhyme in the treatment of O lumen, which follows.

²⁰"¶ Sicubi haec processio alia die aliove ritu peragi solet, fiat secundum quod usus obtinuerit." Ibid., p. 136.

O lumen Ecclesiae

Six days of the week, saving the fourth Sunday of the month, the Salve is followed at once by this rubric:

When the prayer Concede nos is finished, the following antiphon [Example 51] is begun [by one or two cantors in the same way the Salve was intoned] where it is not the custom to sing another, and the brethren return to choir while singing it.²¹

VI

lu-men Ecclé-si-æ, Do-ctor ve-ri-tá-tis, Ro-sa pa-ti-én-ti-æ, E-bur ca-sti-tá-tis, A-quam sa-pi-énti-æ propi-násti gra-tis: Prædi-cá-tor grá-ti-æ, nos jun-ge be-á-tis. T. P. Al-le-lú-ia.

Example 51. O lumen, CL p. 121 and GEN f. 342v f. (without Alleluia).

²¹"Finita Oratione Concede nos, incipiatur sequens Antiphona, ubi alia cantari non consueverit, et Fratres eam proseguendo in chorum revertantur." Ibid., p. 120.

The rubrics continue:

When the antiphon is finished, the candle bearers say:

Y. Ora pro nobis, beate Pater Dominice. ☩
R. Ut digni efficiamur promissionibus Christi. ☩
T. P. add Alleluia.

And the Hebdomadarian adds:

Oremus. ☩

Prayer

Concede, quaesumus, omnipotens Deus: ut, qui peccatorum nostrorum
pondere premimur, ☩ beati Dominici Confessoris tui, Patris nostri,
patrocinio sublevemur: Per Christum Dominum nostrum. ☩ R. Amen.²²

Here again is a peripheral liturgical use of a firmly liturgical antiphon. Since 1256--probably before--O lumen has been the Magnificat antiphon at second Vespers of St. Dominic.²³ It seems unlikely that any other rite would celebrate St. Dominic with the same degree of solemnity as the Preachers and a search has revealed no other source having this antiphon or the responsory O spem miram.

This antiphon is assumed to be a peculiarly Dominican addition to the plainsong repertory. Its composition must have occurred between 1234 (St. Dominic's canonization) and 1256 (the Chapter at Buda). Considering its Dominican origin, as distinct from the earlier melodies taken in from the

²²"Finita Antiphona ceroferarii dicant:

"Y. Ora . . .
"R. ut digni . . .
"T. P. additur Alleluia.

"Et subjungat Hebdomadarius:

"Oremus. ☩

Oratio

"Concede . . . [et reliqua]." Ibid., p. 121.

²³Ant. S. O. P., op. cit., rubric p. 885, notated p. 134; GEN, ff. 342v f.

common Gregorian deposit, closer scrutiny should be advantageous. It will be considered under three headings: the form of the text with its implications; a deduction from the text; and the range and modal assignment of the antiphon.

Textual form of O lumen

The text of O lumen could most profitably be quoted in the following way:

O lumen Ecclesiae,
Doctor veritatis
Rosa patientiae,
Ebur castitatis,
Aquam sapientiae
Propinasti gratis:
Praedicator gratiae,
Nos junge beatis.

Clearly, it is both metrical and rhymed. The general's Prototype has no interior full bars. Those of the 1949 version have been added--some existed earlier--but the 1913 Processional (which follows the oldest practice in the Order before certain "clarifications" or "emendations" took place) does not give a full bar until "patientiae." It is suggested that full bars (which indicate a mandatory stop and breath) ought to be taken at the end of each of the four composite lines. Such is already the case in the last half of the antiphon. Formally the piece would become more coherent; all interior cadences would fall on the dominant of the fifth mode. The other possibility is to make full pauses after every half-line producing the following cadential points: f, c; c, c; f, c; and f, f. Formally this is weak. But there is an extraneous argument in its favor.

Within the Midwestern province in the United States, St. Albert the Great, it was the custom to perform this antiphon "antiphonally" after Compline but not at St. Dominic's vespers. The manner of performance was

intonation by the cantor(s) on "O," entrance of the hebdomadarian's choir on "lumen Ecclesiae," the other choir on "Doctor veritatis," and so on alternating the two choirs every half-verse until both choirs joined in the terminal "nos junde beatis" (with "Alleluia" in season). Such a performance allows the antiphon to be sung straight through without any vocal stops apparent to listeners. St. Albert's province received this custom from its parent, the Eastern province, St. Joseph.

Before this metrical, rhymed text is left behind, it must be pointed out that all of the choral portions of St. Dominic's Office are metrical and rhymed. The same is true for the Offices of St. Catherine of Sienna and St. Vincent Ferrer, both saints of the Order of Preachers. This has been so since the Offices were introduced and it continued to be true through 1949. Again, those that say the Council of Trent abolished all rhymed offices are simply shown to be wrong. As was demonstrated above (footnote 11), the Council resigned its authority over the liturgy to the Holy See. Rome ultimately issued a breviary (1568) which happened to contain no rhymed offices. The Holy See made no statement forbidding them in other rites or in future editions of the Roman Rite. By their omission from the breviary of 1568 they did not ipso facto become proscribed.

A deduction from the text

By way of an obiter dictum, attention should be called to the first whole line of the antiphon: "O light of the Church, Doctor of truth." In an Order that has produced three doctors of the Church, St. Albert the Great, St. Thomas Aquinas, and St. Catherine of Sienna (and numerous other candidates with splendid credentials), it should come as no surprise to see the Order offering recognition to its founder, the originator of the system which

produced such doctors and such compelling candidates, colleagues of St. Ambrose, St. Augustine, St. Jerome, and St. Gregory the Great. Thus, several liturgical anomalies within the Rite as it refers to St. Dominic (notably his Mass--largely that of a doctor) can be understood only by acknowledging that the Order, if not the whole Church, venerates him as a doctor.

The numerous inroads made by Rome into the Dominican Rite testify to Rome's knowledge of that Rite and to Rome's care in supervising it. That the Holy See has never seen fit in nearly 700 years to strike the words, so explicit, "lumen Ecclesiae, Doctor veritatis," amounts to implicit consent. The venerable dictum, "Lex orandi est lex credendi" can be taken as an argument, at least presumptively, for St. Dominic's place among the doctors of the Church.

Range and modal assignment

Theorists and Dominican editors would agree that this antiphon is modus tritus in the four-fold modal division. But, within the eight-mode spectrum, they must separate. The Dominican editors say mode six; the theorists, following Roman custom, on the basis of range and the dominant, must say mode five. Both would agree that the antiphon dips into the lower, plagal fourth twice in the first whole phrase and again in the "Alleluia." But it surpasses upper sixth-mode range in the second and third whole phrases. Twice it reaches the top-most pitch of the sixth mode in the first whole phrase, and then strains it by one pitch in the fourth whole phrase and in the "Alleluia." Present-day theoretical assignment would place it in the fifth mode, allowing that term to include all compositions encompassing the range of the combined authentic and plagal modes. Dominican custom of the thirteenth century and later was to assign those extended compositions to the plagal member of the pair.

The choice of mode is of only academic interest in a free-standing chant such as a gradual or alleluia. But in any composition requiring a standard verse tone, as in a responsory, balance is impaired by using a low-ranging verse (plagal) with an upper-ranging (authentic) respond. Matters are even more strained with an antiphon, such as O lumen, which requires a psalm or canticle tone. Of course, no difficulty is met when it is sung in isolation, like a gradual, as it is in this procession. But, at the Magnificat, where a canticle tone is involved, an antiphon must be pitched to accommodate the recitation formula, principally that the dominant should rest on a. To accomplish this in the sixth mode, the antiphon must be set as f-g-a-f-g-g-f (approximately a third too high for monastic vocal security), rather than the more comfortable d-e-f#-d-e-e-d, which forces a reciting pitch of f#--far too low to produce any kind of effective climax to Vespers. The pitches of the fifth mode based on d would be quite all right, if only the fifth-mode canticle tone could be employed; once again, the reciting pitch would be up to a. Dominicans, by their editorial policy in assigning modality, are forced into a dilemma: either O lumen must be sung at an artificially high pitch to achieve a as the pitch of recitation, or else the antiphon may be sung in comfort, but the Magnificat will lack the climax it should bring to Vespers. Perhaps the editors realized this and wanted the antiphon to be artificially and prominently raised in pitch. Or, more likely, they simply followed the custom of the graduals, where the choice of plagal rather than authentic made no difference.

Closing Prayers

After the aforesaid prayer, or some other of another saint according to the custom of the convent, there is said, that is, spoken, in a loud but low-pitched voice by the prior or, when he is absent, by the subprior or, when both are absent, by the hebdomadarian: Fidelium animae per misericordiam Dei requiescant in pace. The reply is Amen.

Then the brethren in their place say Pater noster and Credo in Deum [silently] with the accustomed inclinations [profound bow] or prostrations; and thus Compline is concluded.

The candle bearers, once the Fidelium has been said, bow and return to the sacristy at once saying Pater noster and Credo in Deum on the way.²⁴

Compline is over at this point. But there remain the concluding prayers for the whole of the Divine Office. The next rubric explains this.

When the Office has been completed, it is praiseworthy to say the following prayer, for which the Supreme Pontiff Pope Pius XI, on December 1, 1933, granted an indulgence of three years. Moreover, the Supreme Pontiff Leo X [1513-1521] forgave defects and guilt in reciting the Office caused by human frailty to those clerics in holy orders and priests who devoutly recite this prayer after the Office. It is always to be said kneeling, even in private recitation, except for those who because of a certain infirmity or a rather grave impediment cannot kneel. [It is spoken, recited by the whole community.]

Prayer

Sacrosanctae et individuae Trinitati, crucifixi Domini nostri Jesu Christi humanitati, beatissimae et gloriosissimae semperque Virginis

²⁴Post Orationem praedictam, vel aliam de alio Sancto pro more Conventus, dicatur sine nota, sonore et humili voce a Priore vel, eo absente, a Suppriori vel, utroque absente, ab Hebdomadario: Fidelium animae per misericordiam Dei requiescant in pace. Et respondeatur: Amen.

Deinde Fratres in suis locis Pater noster et Credo in Deum dicant cum consuetis inclinationibus seu prostrationibus; sicque terminetur Completorium.

Ceroferarii, dicto Fidelium, inclinantes, statim revertantur in sacristiam, dicentes Pater noster et Credo in Deum in eundo. CL p. 122.

Mariae fecundae integritati, et omnium Sanctorum universitati sit sempiterna laus, honor, virtus et gloria ab omni creatura, nobisque remissio omnium peccatorum, per infinita saecula saeculorum. Amen.

Y. Beata viscera Mariae Virginis, quae portaverunt aeterni Patris Filium. R. Et beata ubera, quae lactaverunt Christum Dominum.

Then Pater noster and Ave Maria are recited silently.²⁵

These prayers are in no way specifically Dominican. They are recited at the end of Compline and the conclusion of the Office in the Roman Rite (from which they most probably spread) and the Benedictine and Cistercian Offices. Following the Romanizing reform of 1923, these prayers actually did complete the Dominican Office. Before that date, however, Dominicans continued with the Litany of the Saints and the Discipline, practices dating back to Humbert.

The Litany of the Saints

This Litany occurs three times in the Prototype: (1) in the Collectarium, GEN ff. 97v f., where the rubric calls for its performance "sine cantu" (it is indeed found with text only). This location provides the source

²⁵"POST DIVINUM OFFICIUM

"Cum expletum fuerit Officium, laudabiliter dicitur sequens Oratio; pro qua Summus Pontifex Pius Papa XI sub die I Decembris 1933 Indulgentiam trium annorum concessit. Praeterea Clericis in sacris constitutis et Sacerdotibus eam devote post Officium recitantibus Summus Pontifex Leo X defectus et culpas in eo persolvendo ex humana fragilitate contractas indulsit. Dicitur autem flexis semper genibus in privata etiam recitatione, praeter quam ab iis, qui ob certam infirmitatem vel gravioris impedimenti causam nequeant genuflectere.

Oratio.

"Sacrosanctae . . .[et reliqua].

"Et dicitur secreto Pater noster et Ave Maria." Ibid., p. 137.

for the post-Compline performance. It is also found (2) in the Graduale at Holy Saturday, ff. 401-402, where it is completely notated, even to repeating the words and notation for every "ora pro nobis," and (3) in the Pulpitarium, ff. 466-467, where it is just as completely notated. All three versions give only one invocation for St. Dominic--"Sancte Dominice," rather than the later version, "Sancte Pater Dominice." But in the margin of the Pulpitarium by Dominic's invocation are inserted (in what appears to be a later hand), two lines: "vox exaltetur/bis dicitur." Ever since that insertion, he has been named twice and the voice is "raised"--but whether one is to understand "exaltetur" to mean "louder" (probably) or "higher in pitch" (the custom of both St. Albert's and St. Joseph's provinces) cannot be determined. Naturally, the Litanies in the Prototype contain fewer invocations than later versions: saints that were yet to be canonized had not then died and others had yet to be born.

The rubrics in the Ceremonial give a clear picture of when and how the Litany was performed. Example 52, the Litany as it stood in Cormier's Breviary (the last one before the Romanization of the Rite in 1923) follows these rubrics. Invocations preceded by a dot are additions made between 1256 and 1909.

327. After Compline, if the following day should be the Office of the feria, both within Easter Time and outside it, no matter how solemn the feast [celebrated at Compline] may be, there is always read in Choir, late the preceding day, the Litany of the Saints with the psalm Deus in adjutorium, preces, versicles and prayers, as designated in the Breviary after the Common of the Saints. However, those who were not in Choir are not held to its [private performance].

328. On the Vigils of the Lord's Nativity and Epiphany, Maundy Thursday, and Good Friday, the Litany is completely omitted. However, on Holy Saturday, the three Rogation days, and the Vigil of Pentecost, the Litany is said before the Mass of the feria; but on the three Rogation days (if [the Office] should be of the feria) and on the Vigil of Pentecost, are said late the preceding day after Compline the psalm Deus in adjutorium, preces, and the prayers of the Litany.

329. The Litany, however, is said as in the Breviary with the chorus repeating the [whole of each] verse up to Sancta Maria exclusively, but merely replying to the other verses. The invocation of our Holy Father Dominic is pronounced twice. And [on occasions when] there is some need or necessity for reciting the Litany, there are added the Prayer and versicles for that necessity, as is stated in the Processional.

Concerning the manner of reciting or singing the Litany, see #675.²⁶

675. For when the Litany ought to be recited in Choir, see #327 et seq. Having said Pater noster and Credo after Compline, the brethren kneel, or, if there have been prostrations in Compline, they prostrate themselves through the last prayer; then there is said--spoken, not sung--the psalm Deus in adjutorium with Gloria Patri, by that chorus in which the hebdomadarian began the first verse with the other [chorus] replying and so on alternately.

676. When the psalm is finished, the hebdomadarian, standing in the middle of Choir, should say--not sing--the Kyrie eleison [of the Litany] and the chorus replies as it is notated in the Collectarium without repeating the invocations except those preceding Sancta Maria. When Blessed Dominic is named, the voice is raised and he is named twice; there is made a head bow.

²⁶327. "Post Completorium, quantumvis ea die solemne Festum fuerit, si nihilominus die sequenti fiat Officium de Feria, tam extra tempus Paschale quam intra, semper legantur sero praecedenti in Choro Litaniae Sanctorum cum Psalmo Deus in adjutorium, Precibus, Versiculis et Orationibus, ut designantur in Breviario post Commune Sanctorum. Qui autem non fuerint in Choro ad eas minime tenentur" (XXXVIII.)

328. "In Vigiliis Nativitatis et Epiphaniae Domini, Feria V. in Coena Domini, et Feria sexta in Parasceve, Litaniae, etc. omnino dimittuntur. Sabato autem Sancto, tribus diebus Rogationum, et Vigilia Pentecostes, Litaniae dicuntur ante Missam Feriae: sed in tribus diebus Rogationum (si fiat de Feria) et in Vigilia Pentecostes, dicuntur in sero praecedenti post Completorium Psalmus Deus in adjutorium, Preces et Orationes Litaniarum." (Ibid. 1.)

329. Litaniae autem dicuntur ut in Breviario, Choro Versus repetente usque ad Sancta Maria exclusive, ad caeteros vero respondentē. Bis pronuntiat^r invocatio S. Patris nostri Dominici. "Et si aliqua ex causa aut necessitate Litaniae recitantur, addenda est Oratio et Versiculus pro illa necessitate", ut habetur in Processionario.

De modo illas recitandi vel cantandi vid. n.º 675. Caereemoniale S. O. P., op. cit., p. 84.

677. When the psalm Deus in adjutorium with preces and the prayers is said without the Litany, the method is as above. When, however, the Litany is said before Mass, two brothers, vested in surplices, stand in the middle of Choir and begin the Litany with the brethren standing, turned toward the altar, and replying in the same way as stated above.

678. As often as the Litany of the Saints is said in Choir, the brethren are bareheaded from the beginning of the psalm up to Sancta Maria, and from Agnus Dei until the end, not omitting the head bow (if they are not prostrated) during the invocation of the Name of the Blessed Mary, the Holy Father Dominic, and the mention of the shedding of the most precious Blood of Our Lord Jesus Christ.²⁷

²⁷675. Quando Litaniae debent in Choro recitari, vid. n.º 327. et seq. "Dicto Pater noster et Credo post Completorium, a Fratribus genuflexis, vel, si in Completorio factae fuerunt prostrationes, prostratis usque ad ultimam Orationem inclusive, dicatur sine cantu Psalmus Deus in adjutorium cum Gloria Patri, Choro in quo est Hebdomadarius primum Versum incipiente, et altero alternatim respondente." (Collect.)

676. "Finito Psalmo, Hebdomadarius, stans in medio Chori, dicat sine cantu: Kyrie eleison, respondente Choro" prout notatur in Collectario, invocationes non repetendo, nisi usque ad Sancta Maria exclusive. "Quando B. Dominicus fuerit nominandus, exaltetur vox, et bis nominetur" (Ord.) capite inclinato.

677. Quando dicitur Psalmos Deus in adjutorium absque Litaniis cum Precibus et Orationibus, eodem modo fiat ac supra: Quando autem dicuntur Litaniae ante Missam, duo Fratres, superpelliceis induti, stantes in medio Choro, incipiant Litanias, stantibus Fratribus versisque vultibus ad Altare et simul respondentibus, eodem modo ac supra. (Ord. et Caerem.)

678. Quandocumque Litaniae SS. dicuntur in Choro, Fratres disoperiant caput a principio Psalmi usque ad Sancta Maria, et ab Agnus Dei usque ad finem (Ex usu), non omissis inclinationibus capitis (si non fuerint prostrati) dum pronuntiantur Nomina B. Marie, S. Patris Dominici, et dum fit mentio effusi pretiosissimi Sanguinis D. N. J. C. Ibid., pp. 192f.

Ego vero egénus, et pauper
sum : * Deus adjuva me.

Adjutor meus, et liberator
meus es tu : * Dómine ne mo-
rérís.

Glória Patri. etc.

KYRIE eléison. R. Kyrie
eléison.

Christe eléison. R. Christe eléi-
son.

Kyrie eléison. R. Kyrie eléi-
son.

Christe audi nos. R. Chrtiste
exáudi nos.

Pater de cælis Deus, miserere
nobis.

Repetatur a Choro :

Pater de cælis Deus, miserere
nobis.

Fili Redemptor mundi Deus,
miserere nobis. R. Fili Red-
emptor. etc.

Spiritus sancte Deus, miserere
nobis. R. Spiritus sancte. etc.

Sancta Trinitas unus Deus,
miserere nobis.

R. Sancta Trinitas. etc.
Sancta Maria, R. Ora pro no-
bis.

Sancta Dei Génitrix, ora.

Sancta Virgo virginum, ora.

Sancte Michael, ora.

Sancte Gábríel, ora.

Sancte Ráphael, ora.

Omnes sancti Angeli, et Arch-
ángeli, oráte pro nobis.

Omnes sancti beatórum Spiri-
tuum ordines, oráte.

Sancte Joánnes Baptista, ora.

Sancte Joseph, ora.

Omnes sancti Patriárchæ
et Prophétæ, oráte.

Sancte Petre, ora.

Sancte Paule, ora.

Sancte Andréa, ora.

Sancte Jacóbe, ora.

Sancte Joánnes, ora.

LITANIE SANCTORUM.

Post Completorium, quan-
tumvis ea die solemne festum
fuerit, si nihilominus die se-
quenti fiat Officium de Feria,
legantur in Choro Litanie
Sanctorum cum Psalmo Deus
in adiutorium., Precibus, VV.
et Orationibus, exceptis diebus
in Rubrica generali §. xxxviij.
notatis.

Psalmus 69.

dicendus ante Litanias.

DEUS in adiutorium meum
intende : * Dómine ad ad-
juvandum me festina.

Confundantur et revereantur,
* qui quærunť animam
meam :

Avertantur retrórsim, et eru-
bescant, * qui volunt mihi
mala.

Avertantur statim erubescen-
tes, * qui dicunt mihi : Euge,
euge.

Exsúltent, et læténtur in te
omnes qui quærunť te, * et di-
cant semper : Magnificétur Dó-
minus : qui diligunt salutáre
tuum.

Example 52. The Litany of the Saints, Breviar-
ium S. O. P. (Cormier), either volume, pp. 156-9 and
GEN ff. 97v f.

Sancte Thoma, ora pro nobis.	Sancte Thoma, ora pro nobis.
Sancte Jacóbe,	ora. Sancte Vincéti,
Sancte Philippe,	ora. Sancte Hyacinthe,
Sancte Bartholomæe,	ora. Sancte Raymunde,
Sancte Matthæe.	ora. Sancte Ludovice,
Sancte Simon,	ora. Sancte Antóni,
Sancte Thaddæe,	ora. Sancte Benedicte,
Sancte Mathia,	ora. Sancte Bernárde,
Sancte Bárnaba,	ora. Sancte Francisce,
Sancte Marce,	ora. Omnes sancti Confesso-
Sancte Luca,	ora. res,
Omnes sancti Discipuli Dó-	Sancta Anna,
mini,	oráte. Sancta María Magdaléna,
Omnes sancti Innocén-	Sancta Martha,
tes,	oráte. Sancta Felicitas,
Sancte Stéphané,	ora. Sancta Perpétua,
Sancte Clemens,	ora. Sancta Agatha,
Sancte Cornéli,	ora. Sancta Lucia,
Sancte Cypriáne,	ora. Sancta Agnes,
Sancte Lauréti,	ora. Sancta Cæcilia,
Sancte Vincéti,	ora. Sancta Catharina,
Sancte Dionysi cum Sóciis	Sancta Margarita,
tuis,	ora. Sancta Ursula cum Sodáli-
Sancte Mauríti cum Sóciis	bus tuis,
tuis,	ora. Sancta Catharina,
Sancte Januári cum Sóciis	Sancta Rosa,
tuis,	ora. Sancta Agnes,
Sancti Fabiáne et Seba-	Sancta Catharina,
stiáne,	oráte. Omnes sanctæ Virgines
Sancti Cosma et Damiá-	et Vidue,
ne,	oráte. Omnes Sancti,
Sancte Thoma,	ora. Propitius esto. R. Parce nobis
Sancte Petre,	ora. Dómine.
Sancte Joáñnes cum Sóciis	Propitius esto. R. Exáudi nos
tuis,	ora. Dómine.
Omnes sancti Mártires,	oráte. A damnatióne perpétua. R. Li-
Sancte Silvéster,	ora. bera nos Dómine.
Sancte Gregóri,	ora. A subitánea et improvisa
Sancte Pie,	ora. morte,
Sancte Ambrósi,	ora. Ab imminéntibus peccatórum
Sancte Augustíne,	ora. nostrórum periculis, libera
Sancte Hierónyme,	ora. nos Dómine.
Sancte Hilári,	ora. Ab infestationibus dæmonum,
Sancte Martine,	ora. libera.
Sancte Nicoláe,	ora. Ab omni immunditia mentis
Sancte Antoníne,	ora. et córporis,
Sancte Pater Dóminice,	ora. Ab ira, et odio, et omni mala
Sancte Pater Dóminice,	ora. voluntate,
	libera.

Example 52 continued. The Litany of the Saints.

Ab immundis cogitationibus, libera nos Domine.	redemptum conservare di- gnéris, te rogámus, audi nos.
A cæcitate cordis, libera.	Ut ómnibus benefactoribus no- stris sempiterna bona retrí- buas, te rogámus, audi nos.
A fulgure et tempestáte, libera.	Ut ánimas nostras et parén- tum nostrórum ab ætérna damnatióne erípias, te rogá- mus, audi nos.
• A peste, fame et bello, libera.	Ut fructus terræ dare, et con- servare dignéris, te rogá- mus, audi nos.
• A flagello terræmótus, libera.	Ut óculos misericórdiæ tuæ super nos reducere dignéris, te rogámus, audi nos.
Ab omni malo, libera.	Ut obsequium servitutis nostræ rationábile facias, te rogá- mus, audi nos.
Per mystérium sanctæ Incar- natiónis tuæ, libera.	Ut mentes nostras ad cælestia desideria erigas, te rogámus.
Per Passiónem et Crucem tuam, libera.	Ut misérias pauperum et ca- ptivórum intuéri et relevare dignéris, te rogámus.
Per gloriósam Resurrectiõem tuam, libera.	Ut loca nostra et omnes ha- bitantes in eis visitare et consolari dignéris, te rogá- mus, audi nos.
Per admirabilem Ascensiõem tuam, libera.	• Ut civitatem istam et omnem pópulum ejus protégere et conservare dignéris, te ro- gámus, audi nos.
Per grátiam sancti Spiritus Parácliti, libera.	• Ut omnes fideles navigántes et itinerántes ad portum salú- tis perducere dignéris, te ro- gámus, audi nos.
In die Judicii, libera.	Ut regularibus disciplinis nos instruere dignéris, te rogá- mus, audi nos.
Peccatores, R. Te rogámus, audi nos.	Ut ómnibus fidelibus defunctis réquiem ætérnam dones, te rogámus, audi nos.
Ut pacem nobis dones, te ro- gámus.	Ut nos exaudire dignéris, te rogámus, audi nos.
Ut misericórdia et pietas tua nos custódiat, te rogámus, audi nos.	Fili Dei, te rogámus.
Ut Ecclesiám tuam sanctam regere et conservare digné- ris, te rogámus, audi nos.	Agnus Dei, qui tollis peccáta mundi. R. Parce nobis Dó- mine.
Ut Dominum Apostólicum, et omnes gradus Ecclesiæ in sancta religiõe conservare dignéris, te rogámus, audi nos.	Agnus Dei, qui tollis peccáta
Ut Episcopos et Prælatos no- stros et cunctas congrega- tiões illis commissas in tuo sancto servitio conservare dignéris, te rogámus.	
Ut inimicos sanctæ Ecclesiæ humiliare dignéris, te rogá- mus, audi nos.	
Ut Régibus et Principibus nostris pacem et veram concordiam atque victó- riam donare dignéris, te ro- gámus, audi nos.	
Ut cunctum pópulum christiá- num pretioso Sanguine tuo	

Example 52 continued. The Litany of the Saints.

mundi. R. Exaudi nos Dómine.

Agnus Dei, qui tollis peccata mundi. R. Misere nobis.

Kyrie eléison. Christe eléison. Kyrie eléison.

Pater noster. secreto. Et ne nos inducas in tentationem. R. Sed libera nos a malo.

V. Post partum Virgo inviolata permansisti.

R. Dei Génitrix intercede pro nobis.

V. Ora pro nobis beate Pater Dominice.

R. Ut digni efficiamur promissionibus Christi.

V. Sapientiam Sanctorum narrent populi.

R. Et laudem eorum nuntiet ecclesia.

V. Memor esto congregacionis tue.

R. Quam possedisti ab initio.

V. Salvos fac servos tuos et ancillas tuas.

R. Deus meus, sperantes in te.

V. Esto nobis Dómine turris fortitudinis.

R. A facie inimici.

V. Fiat pax in virtute tua.

R. Et abundantia in turribus tuis.

Dóminus vobiscum. R. Etcum spiritu tuo.

Orémus.

PROTEGE Dómine famulos tuos subsidiis pacis, et beatæ Mariæ semper Virginis patrocinii confidentes a cunctis hostibus redde securos.

CONCEDE, quæsumus omnipotens Deus : ut qui peccatorum nostrorum pondere preminur, beati Dominici Confessoris tui, Patris nostri, patrocinio sublevemur.

CONCEDE, quæsumus omnipotens Deus : ut ad meliorem vitam Sanctorum Ordinis nostri exempla nos provocent ; quatenus quorum memoriam agimus etiam actus imitemur.

INEFFABLEM misericordiam tuam Dómine nobis clementer ostende : ut simul nos et a peccatis omnibus exuas, et a penis quas pro his meremur eripias.

PRETENDE Dómine famulis et famulabus tuis dexteram cælestis auxilii : ut te toto corde perquirant, et quæ digne postulant assequantur.

ECCLESIAE tuæ, quæsumus Dómine, preces placatus admitte : ut destructis adversitatibus et erroribus universis, secura tibi serviat libertate.

DEUS, a quo sancta desideria, recta consilia, et justa sunt opera : da servis tuis illam, quam mundus dare non potest, pacem : ut et corda nostra mandatis tuis dedita, et hostium sublata formidine, tempora sint tua protectione tranquilla. Per Christum Dóminum nostrum. R. Amen.

Example 52 concluded. The Litany of the Saints.

Receiving the Discipline

As one of the following rubrics (#331) makes clear, the discipline is to be administered after the Litany of the Saints or, in its absence, immediately after Compline unless, "for a grave impediment, it may be postponed till after Matins." This custom, dating from the time of the Prototype, also fell in 1923. From the nature of the act, it is a personal devotion, not an

act of public, liturgical worship. Indeed, #331 implies that it should be avoided in the presence of "saeculares." It is included here only for the sake of completeness. After this ceremony, Compline truly ended and the Brethren retired to their beds.

As with the Litany, this paper will quote the appropriate sections from the Ceremonial and give as example (53) the form from the Cormier Breviary.

330. On those days when Compline is of the Feria with prostrations, even in the Easter Time, and on those days when there would be prostrations if it were not for the Easter Time--saving the day before the Vigil of Pentecost and the three days before Easter--when the Litany of the Saints has been completed or the psalm Deus in adjutorium with its prayers if they are to be said, then immediately after Compline, the discipline is to be received while reciting the psalm Miserere with the versicles and prayer.

331. But, if after Compline where it is the custom [to administer it in Choir], the discipline cannot be given because of the presence of laymen, it should be given in the Sacristy or the Chapter room; or if there is a grave impediment, it may be delayed until after Matins.

332. All Brethren, both lay brothers and clerics who are not legitimately occupied should be present both for the discipline and the Litany. Clerics who are absent from the discipline are obliged to recite the psalm Miserere, versicles, and prayers which are said in Choir, since these pertain to the integrity of the Office.²⁸

²⁸330. "Diebus quibus Completorium fuit de Feria cum prostrationibus, etiam Tempore Paschali, diebus illis in quibus fierent prostrationes si non esset Tempus Paschale, excepto die ante Vigiliam Pentecostes et tribus diebus ante Pascha, terminatis Litaniis Sanctorum, vel Psalmo Deus in adjutorium cum suis Orationibus, si alias haec sint dicenda; si vero haec dicenda non sint, tunc immediate post Completorium recipiendae sunt Disciplinae", recitando Ps. Miserere cum Versiculis et Oratione. (Collect.)

331. "Quod si post Completorium ubi talis est consuetudo, Disciplina dari non possit propter saeculares, detur in Sacristia vel in Capitulo: aut si tunc fuerit grave impedimentum relinquatur post Matutinas." (Brev. ibid.)

332. "Debent autem omnes Fratres tam Conversi quam Clerici qui non sunt legitime occupati tam Disciplinis quam etiam Litaniis interesse. (Ord.) Fratres vero clerici qui Disciplinis non intersunt tenentur recitare Psalmum Miserere, Versiculos et Orationes" quae in Choro dicuntur, cum haec sint de integritate Officii. (Brev. ibid.) (Vid. n.º 679.) Ibid., pp. 84f.

679. Concerning the days and the place in which the discipline is given, see #330 et seq. Once the Litany is finished, if it is to be recited, and the brethren are prepared for the discipline, the whole choir, prostrated, says Confiteor. The hebdomadarian replies, standing in the middle of the upper part of Choir and, having the discipline in his hand, he says, Misereatur vestri, etc. Then he begins the psalm Miserere mei Deus and the convent continues it in such way that the hebdomadarian should say one verse and the convent another alternately. When Gloria Patri has been said, everyone adds Kyrie eleison, etc. and Pater noster silently; when that is done, the hebdomadarian says ¶. Et ne nos, etc., ¶. Salvos fac servos, etc., Dominus vobiscum and the prayer Deus cui proprium est, with the choir replying to it all.

680. While the psalm, verses, and prayer are said, with the brethren prepared for the discipline and prostrate upon the forms, the hebdomadarian goes around the whole choir, giving them the discipline, beginning on the right with the superior part of the choir and descending. Then he carries it out on the left side, beginning with the lower part; nor ought he to pause until the psalm, verses, and prayer have been completed.

681. Any brother, if the giver of the discipline will not return to him, may replace his clothing; but, nonetheless, he should remain prostrate until the prayer is finished. When it is, the hebdomadarian, bearing the discipline, goes to the prelate, or to him who rules the Choir in the prelate's place, from whom he should accept the discipline, and afterwards he returns to his place.

682. If the convent should be large, so the hebdomadarian is unable alone to accomplish the discipline, the hebdomadarian of the preceding week should help him, going through the left chorus, beginning with the lower part, so that both [choruses] are served in a single circuit. The sacristan should conveniently provide in a certain place a number of rods for the discipline so that their lack will not cause the convent a delay.²⁹

²⁹679. De diebus et loco in quibus fieri debent Disciplinae vid. n.º 330 et seq. "Finitis Litanis, si fuerint recitandae, et Fratribus ad Disciplinas praeparatis, dicatur a toto Choro prostrato Confiteor. Respondeat Hebdomadarius, stans in medio superioris partis Chori, et habens disciplinam in manu, dicat: Misereatur vestri, etc. Deinde incipiat Psalmum, Miserere mei Deus, et Conventus illum prosequatur usque ad finem, ita ut Hebdomadarius dicat unum Versum, et Conventus alium alternatim. Dicto Gloria Patri, subiungatur ab omnibus: Kyrie eleison, etc., Pater noster secreto; quo finito, dicat Hebdomadarius: ¶. Et ne nos, etc., ¶. Salvos fac servos, etc., Dominus vobiscum et Orationem Deus cui proprium est, Choro ad omnia respondente."

680. "Dum autem Psalmus, Versus et Oratio dicuntur, Fratribus praeparatis ad Disciplinas et prostratis super formas, circumeat Hebdomadarius totum Chorum, dando ipsis disciplinas, (1) incipiendo a dextris in superiori

AD DISCIPLINAS.

Quando Disciplinæ recipiendæ fuerint, terminatis Orationibus post Litanias, vel, si hæ dicendæ non sint, terminatis Orationibus post Psalmum: Deus in adiutorium., dicatur a Conventu:

CONFITEOR Deo omnipotenti, et beatæ Mariæ semper Virgini, et beato Dominico Patri nostro, et omnibus Sanctis, et tibi Pater: quia peccavi nimis cogitatione, locutione, opere et omissione, mea culpa: precor te orare pro me.

Subjungat Hebdomadarius:

MISEREATUR vestri omnipotens Deus, et dimittat vobis omnia peccata vestra: liberet vos ab omni malo, salvet, et confirmet in omni opere bono, et perducatur vos ad vitam æternam. R. Amen.

Deinde Hebdomadarius incipiat Psalmum 50. Miserere mei Deus., pag. 81., qui dicatur alternatim, ita quod Hebdomadarius solus dicat unum Versum, et Conventus alium. Post Psalmum, dicto Glória

Patri., subjungatur communiter ab omnibus: Kyrie eleison. Christe eleison. Kyrie eleison. Pater noster. secreto.

Quo finito, dicat Hebdomadarius:

Et ne nos inducas in tentationem. R. Sed libera nos a malo.

V. Salvos fac servos tuos. R. Deus meus sperantes in te. Dominus vobiscum. R. Et cum spiritu tuo.

Orémus. Oratio.

DEUS, cui proprium est misereri semper et parcere, suscipe deprecationem nostram: ut quos delictorum catena constringit miseratio tue pietatis clementer absolvas. Per Christum.

¶ Quod si post Completorium Disciplinæ in Choro dari non possint, propter sæculares, dentur in Sacristia vel in Capitulo, aut si tunc fuerit grave impedimentum, relinquuntur post Matutinas.

¶ Fratres vero qui Disciplinis non intersunt tenentur recitare Psalmum Miserere. cum Oratione.

Example 53. At the Discipline, Breviarium
S. O. P. (Cormier), either volume, p. 160 and GEN
f. 98.

parte Chori, et descendendo. Deinde prosequatur in sinistro, incipiendo ab inferioribus; nec debet pausare quousque compleverit Psalmum, Versum et Orationem.

681. "Quilibet autem Frater, si ille qui dat Disciplinas non est reversurus ad eum, potest reponere vestes suas; sed nihilominus maneat prostratus, quousque finita sit Oratio: qua finita Hebdomadarius vadat deferens Disciplinas ad Praelatum, sive ad illum qui Praelati vices in Choro tunc gerit, a quo Disciplinam accipiat, et postea in suum locum revertatur."

682. "Si vero Conventus adeo sit magnus, ut Hebdomadarius solus non possit Disciplinas interim absolvere, Hebdomadarius præcedentis septimane ei adjungatur, qui in Choro sinistro dabit Disciplinas circumeundo, et incipiendo a parte inferiori, ita ut uterque semel tantum circumeat Chorum."
"Provideat autem Sacrista quod in certo loco semper virgæ pro Disciplinis ita in promptu habeantur, quod pro defectu earum non contingat Conventum moram contrahere expectando." (Collect. et Ord. text.) Ibid., pp. 193f.

Concluding Observations

It must be clear that all these additions to an already finished Compline share the quality of private devotion. Some are directed to particular saints. All are calculated to enhance personal piety. Their purpose is simply not that of the austere public liturgy, the Mass and the Divine Office, which is other-directed and universal in appeal. These particular devotions extend so long as to double the time for the performance of Compline and may even vitiate the effect that Compline was intended to have, thoughts of sleeping and waking, dying and being born again.

Dominican Compline is a supreme example of how devotion to a saint or a doctrine can be accomplished within the liturgical framework by using proper hymn tunes or proper antiphons for the psalmody and canticle. These point out the solemnity of the day without ever detracting from the fundamental character of the Office. Unfortunately, Dominican Compline also demonstrates how the proliferation of devotions can unbalance the delicate equilibrium of the canonical Office. As Father Battifol was quoted in the beginning of this chapter so he should be heard again at its conclusion: "It is difficult not to see in these additions of adventitious devotions, so numerous and so burdensome, a grave wrong done to the canonical office itself."³⁰ That the other Hours and the Mass might be free from such additions in the Dominican Rite, Compline was sacrificed.

³⁰Battifol, op. cit., p. 173.

CHAPTER V

COMPLINE'S PSALMODIC AND CANTICLE ANTIPHONS

The Compline Antiphons in General

The antiphonal repertory of Dominican Compline is in no way comparable to that of the major Hours; still, compared to other rites' Complines, it is substantial. By 1949, thirty-three antiphons for the psalmody or the canticle were in use. Of these, twenty-four were in the Prototype and three "new" ones were modeled on two antiphons from the Prototype. Six more were imposed by Rome in the reform of 1923. No other effort can be observed, as in the case of the hymn tunes, to increase the original repertory.

TABLE 6

MODAL DISTRIBUTION OF DOMINICAN COMPLINE'S ANTIPHONS

Maneria	<u>Protus</u>		<u>Deuterus</u>		<u>Tritus</u>		<u>Tetrardus</u>	
Mode	I	II	III	IV	V	VI	VII	VIII
Number of Antiphons(27)	1	-	2	2	7	-	4	11
	1		4		7		15	
Percentage	3.7		14.8		25.9		55.6	
Apel ¹ percent- age of whole ant. repertory	32		16		7		45	

¹Apel, op. cit., p. 138.

Statistical counts have their place but they must always be interpreted with caution. In this count, it should be noted that twenty-seven antiphons were used in determining modal distribution. These twenty-seven possess a long Dominican tradition. The six antiphons omitted came into the Dominican repertory as a result of the Romanizing reform of 1923; they represent no Dominican tradition. (As will be seen below, their "tradition" is less clearly defined.)

Further, neither this chart of distribution nor Apel's takes frequency of performance into account. One of the mode VIII antiphons had but a single performance, while another one in the same mode had about 280 within the year. The high percentage for mode V results from a single melody carrying seven different texts. Of the four antiphons in the deuterus maneria, only one is a normal antiphon: two others are, or at one time were, long responsories and the remaining one may well have been a responsory.

Considering these significant distinctions and qualifications, it would be fair to say there was one mode I antiphon, one mode III antiphon, one mode V, four mode VII and eleven mode VIII. The preponderance in favor of the tetrardus maneria only increases if one includes the factor of frequency of performance.

Even if one reads statistical counts with due caution, there remains the dangerous question of what they mean. Our present interest in modal distribution in no way implies that those in the middle ages shared this interest.

Thus, the only safe conclusion is simply to state that these antiphons show a definite preference for mode VIII and a secondary preference for mode VII.

The Compline Antiphons in Particular

Sundays per Annum: Miserere mihi, Domine

In the reform of 1256, this standard psalmodic antiphon (Example 54) was performed at Compline on all days throughout the year unless a proper antiphon was specified. After 1923, its use was restricted to Sundays and to those feasts of totum duplex common and above that called for Sunday psalms, but did not have their own proper antiphons.

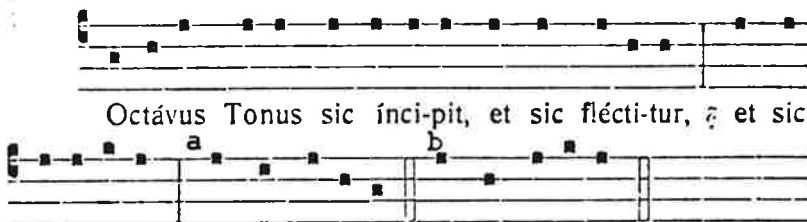
VIIIa Anti-
phona.



Mi-se-ré-re mi-hi, Dómi-ne, et exáudi o-ra-ti-ó-nem

me-am.

Example 54. Miserere mihi, CL p. 6, GEN f. 266.



Octávus Tonus sic inci-pit, et sic flécti-tur, ⁂ et sic

me-di-á-tur, * et sic fi-ní-tur, vel sic fi-ní-tur.

Example 55. Psalm tone VIII, Processionale S. O. P., p. 391, GEN f. 116.

Unlike most of the antiphons which follow, Miserere only rarely appears in the manuscripts. One would not, of course, expect to find it in Hesbert's monastic volume, since St. Benedict required in his Rule for

Monasteries that the psalmody of Compline was to be performed in directum, i. e. without antiphon.² It does come as a considerable surprise, however, to find the antiphon missing from Hesbert's volume devoted to the Roman Rite. One is left only to guess that it was so familiar in rites which had no proper Compline antiphons at all that it was not thought necessary to notate it.

Sarum did have proper antiphons, and Miserere is notated twice in Frere's edition of that antiphonary: pl. 6 and again on pl. 101. Both of these places give Sarum's version of the Compline ordinary. These two citations exist because Frere was unable to find a satisfactory whole antiphonary and was forced to put together two separate versions.³ It is simply a stroke of good fortune that Complines from both are included.

Miserere is the standard Sunday and important-feast antiphon in the Roman Rite and may be found in AR, p. 58. All three rites--Sarum, Dominican, and Roman--agree on the text and pitches. Psalm tone VIII according to the Roman formula may be found in AR pp. 26* f.

Through the Week: Six Antiphons for the Psalmody

The six antiphons for the week, imposed by Rome, are notated above on pp. 68f. They are peculiar, not simply in their late and enforced addition to the repertory, but in their lack of any established tradition.

Salvum me fac, Domine (VIIIa), Monday, cannot be traced in any of the manuscripts consulted. It may be found in AR p. 105.

²"Let Compline be limited to the saying of three Psalms, which are to be said straight through without antiphon." St. Benedict's Rule, op. cit., Chapter 17, p. 37.

³Frere, op. cit., Vol. 1, p. ii.

Tu, Domine, servabis nos (VIIIa), Tuesday, appears twice in the sources. M uses it as the third antiphon of Matins for Sundays after Epiphany. E also uses it as the third antiphon of Matins, but the day is not specified, though it seems to be a Sunday. It may be found in AR at p. 125.

Immittet Angelus Domini (IIIb), Wednesday, does not exist in any of the manuscripts consulted. AR gives it on p. 144.

Adjutor meus et liberator (VIIIa), Thursday likewise cannot be traced. AR gives it on p. 164.

Voce mea ad Dominum (VIIb), Friday, with the complete text used at Compline fails to appear in the manuscripts. However, the same music with the text "Voce mea ad Dominum clamavi: et exaudivit me de monte sancto suo," can be found in C as the third antiphon of Matins for the Holy Innocents. C, E, M, and V use it as the third antiphon for Matins in the common of One Martyr. In the monastic Offices, H uses it as the third and R, the sixth antiphon for the first nocturn of One Martyr. The present Roman Rite uses it as number three at Matins for One Martyr. Sarum enters it on pl. 635. None of these uses, of course, relates to Compline. AR gives it in its Compline guise on p. 186.

Intret oratio mea (V), Saturday, comes with the longest pedigree of these six anomalous antiphons. Both S and L use it as the second antiphon at Lauds for Thursday after the First Sunday after the Octave of Epiphany--not a particularly distinguished location. It is still used in the monastic Office as number two at Lauds for Thursdays per annum. WA gives it on p. 68 and LA on p. 98. AR notates it on p. 209.

The Ordinary Canticle Antiphon: Salva nos, Domine

IIIb Anti-
phona.

Salva nos, Dómi-ne, vi-gi-lántes, custó-di nos dormi-éntes: ut vi-gi-lémus cum Chri-sto, et requi-escámus in pa-ce.

Example 56. Salva nos, Domine, CL p. 19, GEN f. 266.

Tér-ti-us tonus sic inci-pit, et sic flécti-tur a, et sic medi-á-tur, * et sic fi-ní-tur, vel sic fi-ní-tur.

Example 57. Psalm tone III, Processionale S. O. P. pp. 365f, GEN f. 114v.

The mystery of the missing Miserere is only heightened by an equally obscure Salva nos (Example 56). Again, Hesbert's volumes are silent--the monastic one because the monks did not use a canticle, and the Roman one for no known reason. Sarum is more a hinderence than a help. Salva nos occurs in AS pl. 101; but back on pls. 6 and 7, in the other Compline ordinary, a

different antiphon (Example 58) is used as what appears to be the usual one for the Nunc dimittis.



Example 58. Veni domine, antiphon for Nunc dimittis, AS pl. 7.

Bishop Frere assures us both manuscripts are well representative of the Sarum Rite, yet, in the matter of the standard canticle antiphon at Compline, they seem to be in contradiction. Frere assigns this antiphon, Veni domine, to Advent, despite its being in the midst of a Compline Ordinary. The Premonstratensian Rite uses it as a proper antiphon for the Nunc dimittis during Advent.

The Sarum version of Salva nos varies slightly from the Roman (AR p. 64) and Dominican versions, which are identical. At "Domine," Sarum uses the single pitch c, not the neum c-d, and at "requiescamus," it uses the neum a-g-f, instead of simply g-f.

While the Nunc dimittis is everywhere regarded as a major canticle, it does not utilize the canticle formularies in any of the rites available to this study. Rather, it employs the standard psalm-tone formulas. Only

speculation remains to account for this. It might be due to the excessively short first-half verse "Quod parasti *," but one can counter this at once with the very short first-half verse for the Vespers canticle, "Magnificat *," which never obviates the use of the canticle formulas. The absence of canticle formulas might derive from the fact that the altar is not incensed during Compline's canticle; here, surely, length would be a major part of the reason: four verses with Gloria Patri do not allow time enough to accomplish the task. Or, perhaps, there might be the feeling that Lauds and Vespers ought to retain their pre-eminence by exclusive possession of the canticle tones. For whatever reason, the Nunc dimittis is always performed according to the psalm tones.

Christmas: the First Three Antiphons

Completi sunt dies Mariae (VIIIa) (Example 59) is the psalmodic antiphon for First Compline. Christmas is the only feast to enjoy two specifically distinct Compline propers (however, see Holy Week and Easter below). The first proper set still looks forward to the birth itself, which will be celebrated at the midnight Mass. The second rejoices in the birth of the son already accomplished.

VIIIa Anti-
phona.

Complé-ti sunt di-es Ma-rí-æ, ut pá-re-ret Fí-li-um

su-um primo-gé-ni-tum.

Example 59. Completi sunt, CL p. 36, GEN rubric f. 260, antiphon f. 259.

Among Hesbert's Roman manuscripts, C and V place it at Wednesday after IV Sunday of Advent, as the first antiphon for the Vespers canticle, out of a choice of two. G and B use it at Saturday of the same week for the Benedictus, B as the second of three alternates. E, M, and V use it at First Vespers of Christmas as the fifth antiphon. Sarum, pl. 45, also uses it there. The present Roman Rite uses it as number three at First Vespers of Christmas, AR p. 260.

Matins in the monastic Office is substantially longer than in the Roman-derived Offices. This length creates the need for additional antiphons causing the monastic antiphonaries to draw on the repertory of Lauds and Vespers. Completi sunt is a case in point. L uses it at Christmas Matins under the title "Vigila II, Ant. ad Sextam." Possibly Completi sunt is to be reused at Sext. F uses it as number three of Second Vespers for Christmas while D and R use it as number four for the same service, a somewhat more prominent position (it will be recalled that the monastic Office has only four psalms at Vespers). H postpones it to the Octave of Christmas, the Circumcision, where it is listed as an alternative antiphon for the Benedictus. WA gives it on p. 27 as number three at First Vespers of Christmas, and LA gives it on p. 31. Sarum does not have this antiphon, or any other, for First Compline.

Ecce completa sunt (VIIIB) is the canticle antiphon at First Compline (Example 60):

VIIIb Anti-
phona.

Ecce complé-ta sunt ómni-a quæ dicta sunt per
Ange-lum de Vírgine Ma-rí- a.

Example 60. Ecce completa sunt, CL p. 37, GEN
f. 260.

It has had a checkered career in the liturgy. Among the Romans, C and V give it as the second alternate for the Magnificat on Wednesday of the fourth week of Advent, B as the third of three alternates for the Benedictus on Saturday of the same week, E at First Christmas Vespers as the second of three canticle antiphons, and G at Christmas Lauds as the second of two canticle antiphons.

The monastic sources spread this antiphon's use from Advent to March. S uses it as the canticle antiphon at Lauds for Friday of the third week of Advent. Again L uses it with a peculiar rubric at Christmas Matins: "Vigila II, Ant. ad Nonam." We may assume the reuse of Ecce completa sunt at Nones. F and WA, p. 27, use it as the prominent fourth psalmodic antiphon at First Christmas Vespers. Two other manuscripts delay its performance until after Christmas: R as a commemoration of the Virgin for Second Vespers of the Circumcision, and H as a commemoration of the Virgin for Second Vespers of the Epiphany. Finally, S reuses it as the canticle antiphon for Lauds of the Annunciation. LA gives it at p. 31.

Sarum enters it at Christmas Lauds, pl. 54, where it occurs as a third commemoration, for the Virgin, after the canticle. Presumably it was actually

sung on that occasion, but we need not think this its only function; quite possibly it served as a commemoration at Lauds throughout the Christmas and Epiphany periods. In any case, it was not called for at Compline. The Sarum Christmas rubrics are complete at pl. 46 and no proper psalmodic or canticle antiphons for Compline are mentioned.

AR gives it on p. 255, Friday of the fourth week of Advent, as the Benedictus antiphon. AM contains rather peculiar rubrics which call for the antiphon's use at the Benedictus, specifying, on p. 220, that it be performed according to the solar calendar on December 23 exactly; then AM (p. 231) duplicates the Roman rubric calling for its performance on Friday of the fourth week.

In Dominican Compline, this antiphon claims the distinction, along with Completi sunt, of having but a single performance. It is used at First Compline of Christmas and then retires from the repertory.

Natus est nobis hodie (VIIIa) the psalmodic antiphon from Christmas Second Compline up to First Compline of the Epiphany follows (Example 61):

VIIIa Anti-
 phona.

Na-tus est no-bis hó-di-e Salvá-tor, qui est Chri-stus

Dómi-nus, in ci-vi-tá-te Da-vid.

The image shows two staves of musical notation. The first staff is labeled 'VIIIa Anti-phona.' and contains the melody for 'Na-tus est no-bis hó-di-e Salvá-tor, qui est Chri-stus'. The second staff contains the melody for 'Dómi-nus, in ci-vi-tá-te Da-vid.'.

Example 61. Natus est nobis, CL p. 38, GEN f. 26lv.

It is well represented in the manuscripts. Four Roman ones list it among optional canticle antiphons; three of these are for Christmas Lauds: C as number eight of eleven antiphons, M as number two of only three, and V as number twelve of fourteen. G lists it as number eight of nine at the First Sunday after Christmas, but does not specify the function of the antiphons. B and E both have long lists of optional antiphons, but these do not include Natus est nobis.

All six monastic sources in Hesbert's second volume contain extensive lists of alternate antiphons for Christmas, but only R lists this one among them--number seven of ten. Three of the manuscripts use it at Christmas Matins. H has it as the third of three for the third nocturn, and D as the sole antiphon for the third nocturn. D repeats this use at the Circumcision. L lists eight (!) antiphons for the second nocturn, the first six followed by psalm incipits (as one would expect), but the final two without. Natus est is number seven. The function of these last two antiphons is problematical. R reuses the antiphon for Matins on Sunday within the Octave of Christmas as the sole antiphon for the first nocturn. F and S are silent. WA gives it on p. 48, the third of three antiphons for the second nocturn of Circumcision Matins. LA enters it at p. 31.

Sarum gives it on pl. 56 as the psalmodic antiphon for Second Compline of Christmas. This is but the first of many striking similarities between the Rites of Sarum and the Preachers.

Despite this long background, Natus est is not to be found in either AR or AM.

Christmas: the Alleluia-antiphon's First Appearance

Seven antiphons in Dominican Compline share an identical tune, but change their texts to fit the feast. Five of these are to be found in the reform of 1256: those for Christmas (Example 62), Epiphany, Easter, Ascension, and Pentecost. It is as though a leitmotiv were drawing the principal feasts together. Two other important feasts adapted the melody after 1256: Corpus Christi and the Sacred Heart.⁴

V

Anti-
phon.

Al-le-lú-ia. Verbum ca-ro factum est, al-le-lú-ia,

et ha-bi-tá-vit in no-bis, al-le-lú-ia, al-le-lú-ia.

Example 62. Alleluia. Verbum, CL p. 39, GEN f. 261v.

Quintus Tonus sic ín-ci-pit, et sic flécti-tur ⁂ et sic

me-di-á-tur, * et sic fi-ní-tur.

Example 63. Psalm tone V, Processional
S. O. P. p. 380, GEN f. 115v.

⁴For Corpus Christi's entrance into the liturgy, see below pp. 234 ff and for the Sacred Heart see pp. 236ff.

Sarum uses the same melody, the same texts, and the same assignment for the initial five Alleluia-antiphons. Sarum's model melody deviates by one pitch (Example 64):



Example 64. Sarum's final alleluia, AS pl. 56.

Frere's antiphonaries, like the Dominican Prototype, predate the feasts of Corpus Christi and the Sacred Heart.

These seven antiphons should be dealt with together. The Christmas setting (Example 62) begins at Second Compline and lasts to First Compline of the Epiphany. Here follows the Epiphany version (Example 65), which is used at both Complines and through the octave.

v Anti-phona.

Alle-lú- ia. Omnes de Saba vé-ni- ent, alle-lú-ia,

aurum et thus de-fe-réntes, alle-lú- ia, al-le- lú-ia.

Example 65. Alleluia. Omnes, CL p. 44, GEN f. 263v.

However, the Easter version (Example 66) seems to be the original.

v Anti-
phona.

Alle-lú- ia. Re-surré-xit Dómi-nus, alle-lú-ia, sic-ut

di-xit vobis, alle-lú- ia, al-le- lú-ia.

Example 66. Alleluia. Resurrexit, CL p. 62,
GEN f. 292.

None of the manuscript sources cited in this study, save Sarum, contain any setting of this melodic type except the one for Easter--and even it is rare. B lists this antiphon on Easter Day under the title "AD COMPLETORIUM," but it is only the first of four antiphons (the others are Surrexit Dominus de sepul- [chro], Surrexit Christus et illuxit, and Venite et videte locum ubi). The function of so many antiphons for Compline is problematical. B mentions it again on Saturday of Easter week in a rubric where it names the Compline hymn as Ad cenam Agni, gives the versicle and response, and then indicates this antiphon. This is the only Roman citation.

Curiously, it is cited in one of the monastic manuscripts. S gives an extraordinarily complete account of Compline's contents at the end of its Easter entry. The description is not monastic Compline according to St. Benedict's Rule; rather, it is strikingly similar to the Dominican practice. S uses Alleluia. Resurrexit as the Nunc dimittis antiphon.

WA also lists the same antiphon at the close of its Easter entry on p. 138. It is in company with two other Easter-texted antiphons set to the

same melody. Worcester's version of the tune contains substantial variation from the Sarum and Dominican one.

The Easter setting of the Alleluia-antiphon in the Dominican Rite begins at Second Compline of Easter and is sung daily until First Compline of the Ascension, when that alternate version (Example 67) takes over until First Compline of Pentecost (Example 68). Its last performance occurs on Friday within the Octave of Pentecost, because Trinity Sunday takes both Vespers and Compline on Saturday.


v Anti-phona. 

Alle-lú- ia. Ascéndens Christus in altum, alle-lú-ia,

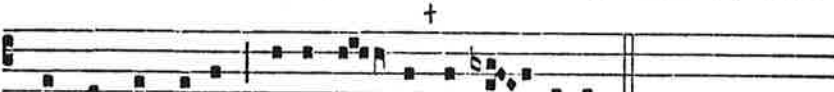


captí-vam du-xit capti-vi-tá-tem, al-le-lú- ia, al-le- lú-ia.

Example 67. Alleluia. Ascendens, CL p. 68, GEN f. 296v.

v Anti-phona. 

Alle-lú- ia. Spí-ri-tus Pa-rá-cli-tus, al-le-lú-ia, docé-



bit vos ómni-a, al-le-lú- ia, al-le- lú-ia.

Example 68. Alleluia. Spiritus, CL p. 68, GEN f. 298.

What appears to be the Pentecost version of this antiphon is mentioned in B at the Vigil of Pentecost, but it is under the title "AD VESPERAS," at the last entry after what must be the Magnificat antiphon. Presumably, then, it is for First Compline. (B also contained four entries for the Easter version, see above p. 179.) B makes no further mention of the Pentecost antiphon at or after Second Vespers.

The later adaptations for Corpus Christi (Example 69) and Sacred Heart (Example 70) follow:

V Anti-
phona.

Al-le-lú-ia. Pa-nis quem e-go dé-de-ro, al-le-lú-ia,
ca-ro me-a est pro mundi vi-ta, al-le-lú-ia, al-le-lú-ia.

Example 69. Alleluia. Panis, CL p. 72.

V Anti-
phona.

Alle-lú-ia. Hauri-é-tis in gáudi-o, al-le-lú-ia, de
fónti-bus Salva-tó-ris, alle-lú-ia, al-le-lú-ia.

Example 70. Alleluia. Haurietis, CL p. 73.

The Corpus Christi version is sung from First Compline through the following Wednesday. Sacred Heart begins with First Compline on Thursday and is performed throughout the octave.

Epiphany

Lux de luce apparuisti (VIIIb) (Example 71) is the psalm antiphon for both Complies and is sung throughout the octave.

VIIIb

Anti-
phona.

The musical notation is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of square neumes. The text 'Lux de lu-ce appa-ru-i-sti, Christe, cu-i Ma-gi mú-ne-ra óffe-runt, alle-lú-ia, alle-lú-ia, alle-lú-ia.' is written below the staff. There are two small '+' signs above the staff, one above 'Christe' and one above the first 'alle-lú-ia'.

Lux de lu-ce appa-ru-i-sti, Christe, cu-i Ma-gi mú-
ne-ra óffe-runt, alle-lú-ia, alle-lú-ia, alle-lú-ia.

Example 71. Lux de luce, CL p. 42, GEN f. 263v.

It occurs in nine of Hesbert's manuscripts. In the Roman collection, one of the manuscripts uses it at Compline (a relative rarity), apparently at the canticle (not at the psalms), for it is listed in B at Compline after the hymn, Hostis Herodes, and the versicle, Omnes de Saba. The other Roman listings all place it at the Epiphany as a canticle antiphon. M uses it as the Magnificat antiphon of Second Vespers. G places it as number five of thirteen canticle antiphons at Lauds, C as number fourteen of fifteen in the same place, and E as number five of sixteen, again in the same place. V does not contain it.

In the monastic series, only L uses it for the major Hours, and then not as a canticle antiphon. L restricts it to the Vigil of Epiphany, if that should happen to fall on Sunday, as the first of the Vespers psalm antiphons. L repeats it as the antiphon for Prime; H and R use it there too. D sets it for Sext. H later supplies a rubric that calls for its repetition at Prime on the

Octave of the Epiphany, though probably all of the antiphonaries assume a repetition of the whole Epiphany Office at the Octave.

Rome and the monastic Office use it as the Magnificat antiphon for January 8, the third day within the octave, AR at p. 332 and AM at p. 298.

WA has it at p. 54 as the fifth of six antiphons at the second nocturn of the Epiphany, and LA has it at p. 69.

Sarum, pl. 84, has it functioning in an identical role with the Preachers.

Lent: Three Significant Antiphons

Lent in general provided a rich musical stimulant--it was a time that moved the hearts of composers and compilers. Much of the Lenten mediaeval Office and Mass that failed to survive the Roman reforms following the Council of Trent did survive in the Dominican Rite. In the Preachers' Office, nothing is more tender and touching than Lenten Compline. While this Compline uses the per annum psalmodic antiphon, Miserere mei, it requires the special long responsory, In pace in idipsum, noted above on pp. 85f and the proper Lenten hymn, Christe, qui lux es et dies, noted below on p. 221. Besides these two truly beautiful pieces, there are three proper antiphons which are unlike anything else in the whole repertory of the Office. Functionally they act as antiphons for the Nunc dimittis; formally, they appear to be, or to have been, responsories. Two of them are shared with the Sarum Rite; one of them is unique to the Dominicans. Quadragesima is six weeks long; each antiphon occupies a two-week period.

Evigila super nos (IVa) (Example 72) begins on Saturday after Ash Wednesday and lasts up to the Saturday before the Third Sunday of Quadragesima.

a
IVP

Anti-
phona.



E-vi-gi-la su-per nos, æ-térne Salvá-tor, ne nos
apprehén-dat cá-li-dus tentá-tor: qui-a tu factus es no-bis
sempi-térnus ad-jútor.

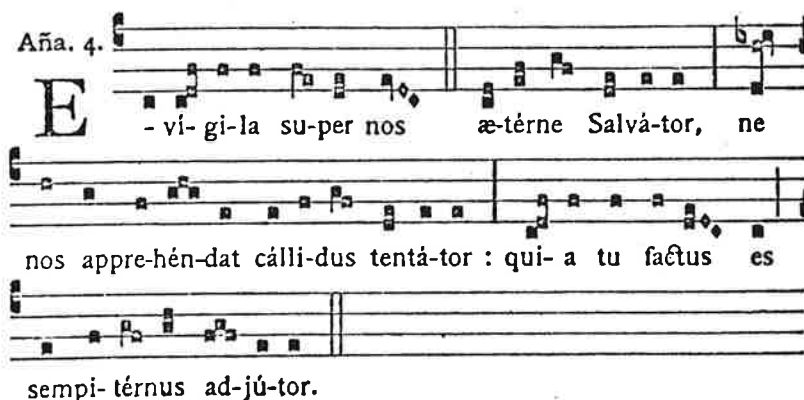
Example 72. Evigila super nos, CL p. 51, GEN f. 275v.



Quartus tonus sic inci-pit, et sic flécti-tur ꝛ et sic
medi- á-tur, * atque sic fi-ní- tur.

Example 73. Psalm tone IV, first form, Pro-
cessionale S. O. P. p. 373, GEN f. 115.

Evigila occurs in none of the manuscripts that have been consulted; but B has it under the spelling "Vigila" for the first Sunday of Lent. In all of the printed books (excepting the Dominican ones), only the Proces-
sionale Monasticum contains it, p. 108 (Example 74). This Benedictine ver-
sion varies as to function, text, and pitch. The Congregation of Solesmes
uses it for procession during the Sundays per annum, from the Third Sunday
after Pentecost to the Sunday before the kalends of October. Their version
omits the word "nobis" and goes into melodic variation in the last half.



Example 74. Evigila, Solesmes version, PM
p. 108.

These variants, suggesting the use of a source other than Dominican, along with the extensive silence of the manuscripts consulted for this study, make one wonder keenly where Solesmes found their version.

Despite the Benedictine indication of "Añã." and the Dominican designation of "Antiphona," it is likely that Evigila only functions as an antiphon, but that in origin it is a surviving portion of a responsory. The evidence for this depends on the other two Lenten "antiphons." The second, Media vita (Example 75), is a respond which retains a verse and responsorial performance. The third, O Rex gloriose (Example 80), is a responsory in the Sarum Rite but has been shorn of its verses in the Dominican version. If the verses could be stripped from O Rex, they could as easily have been taken from Evigila. Internal evidence is not conclusive. Evigila is slightly longer and more neumatic than ordinary antiphons and it has a three-fold phrase division--often a mark of a responsory.

Sarum, despite having the next two proper antiphons, indicates no proper canticle antiphon for the first two weeks of Quadragesima at Compline.

Media vita (IVa), (Example 75) the canticle antiphon from Saturday before III Sunday of Quadragesima to the Saturday before Passion Sunday, is the

most fascinating piece in the whole Compline repertory. First we will look at its sources, then at comments from music historians, third at its influence in later compositions, and finally its survival in the Anglican Church.

IVa Anti-phon.

Mé-di-a vi-ta in morte su-mus: quem quærimus ad-ju-
 tó-rem ni-si te, Dómi-ne, qui pro peccá-tis no-stris
 juste i-rá-sce-ris? * Sancte De-us, sancte
 for-tis, sancte et mi-sé-ri-cors Salvá-tor, amá-ræ
 mor-ti ne tra-das nos.

Sequens V. cantetur ab uno cui injunctum fuerit, Choro sedente.

V. Ne pro-jí-ci-as nos in témpo-re se-nectú-tis; cum de-fé-
 ce-rit vir-tus no-stra, ne de-re-lín-quas nos, Dó-mi-ne.
 * Sancte.

Example 75. Media vita, CL pp. 51f, GEN f. 279.

All three sources print two verses with a doxology; the tune for these verses is closely akin to the tune of the single Dominican verse. However, neither of the two verses follows the Dominican text.

Sarum gives the piece on pls. 170f where its function duplicates that of the Preachers. But Sarum provides three verses. The first is musically similar and textually identical with the Dominican one. The second and third verses (Example 76) bear no similarity at all to the printed verses mentioned above.



Sancte Deus. N. No- li clau-de-re aures tu- as
 [2]

ad pre-ces no-stras. Sancte fortis. N. Qui co-
 [3]

gnoscis oc- cul-ta cor-dis par-ce pec-ca-tis no-

stris. Sancte mis[ericors.]

Example 76. Media vita, vv. 2 and 3, Sarum Rite, AS pl. 171.

It should be pointed out at once that none of the three melodies for the verses follows the standard fourth-mode responsorial tone. It can also be noted that the responsory In pace in idipsum does not use the standard eighth tone, nor will the verses for the next responsory-antiphon use the standard third tone. The Roman version of Media vita seems to move toward standardization by modeling its second verse and doxology on the first-verse melody, but this fact hardly detracts from the innate interest of the material. The Sarum verses in this and the next antiphon are all through-composed--a technique that relates them to the gradual and the offertory, not to the standard responsory compositional methods. That such remarkable responsories should then be applied to Compline's canticle seems highly significant: Compline thereby moves outside the normative practice associated with the little Hours.

The manner of the resumption or repetition is peculiar, too. The rubric in Sarum indicates that Sancte Deus follows the first verse, Sancte fortis, the second, and Sancte et misericors, the third. It is mute on whether the balance of the respond is to be sung each time, simply utilizing three different entrances (standard procedure); or whether each single invocation is to be sung so that the last of the respond is sung only once, piecemeal. Frank Ll. Harrison has an opinion:

After the complete antiphon was sung by the choir the verses were sung as solos, each being followed by one of the three phrases of the second half of the antiphon in order, thus: V. Ne proicias nos . . . Choir Sancte Deus; V. Noli claudere . . . Choir Sancte fortis; V. Qui cognoscis . . . Choir Sancte et misericors salvator amarae morti ne tradas nos. The verses of O rex gloriose [the next antiphon], . . . were likewise sung on Saturdays, Sundays, and

feasts. In this case, however, the partial repetitions were carried to the end of the antiphon each time.⁵

How Harrison knows that the "partial repetitions" should only be partial, he does not say; the oral tradition of the Sarum Rite, which would have provided the answer, died with the Reformation.

Some confusion exists in the musical community as to the origin of this remarkable composition. The Benedictines of Solesmes who edited Variae Preces observe cryptically: "Responsorium olim apud S. Gallum compositum."⁶

Peter Wagner states explicitly:

Many of his [Notker Balbulus'] poems and songs owe their origin to some accidental circumstance. It was while watching the building of a bridge over a deep abyss that he thought of the danger of death to which mankind is perpetually exposed and composed his wonderful Media vita in morte sumus.

Harrison reports somewhat blandly:

A further development of this form is seen in the antiphons to the Nunc dimittis for the last four weeks of Lent, Media vita, which a tradition originating in the seventeenth century has credited to Notker Balbulus of St. Gall. . . .⁸

Gustave Reese asserts positively: "At St. Gall, Notker Balbulus made important contributions which, however, were probably all literary. To him is wrongly attributed the justly famous Media vita. . . ." But Reese seems

⁵Frank Ll. Harrison, Music in Medieval Britain, (London: Routledge and Kegan Paul, 1958), p. 60.

⁶VP, p. 106.

⁷Peter Wagner, Introduction to the Gregorian Melodies, trans. Agnes Orme and E. G. P. Wyatt (London: Plainsong and Mediaeval Music Society, n. d.), pp. 232f.

⁸Harrison, op. cit., pp. 59f.

less certain from whence it did come: ". . . possibly [it] came into the body of Roman Chant from the Gallican repertoire."⁹

From wherever it came, it has continued to leave traces even to our own day. Reese says, "this melody achieved the rank of an ecclesiastical folk song."¹⁰ Wagner said even more:

It quickly spread, and became an ecclesiastical folk-song; even miraculous powers were ascribed to it, and it was believed to be a protection from death, sickness, and all kinds of evils. It was soon translated into German and sung every where; and in our own day Notker's pious song is known as Mitten in dem Leben sind wir vom Tot umfängen.¹¹

The Germans were not alone in their admiration. It was translated into English:

In the midst of life we are in death; of whom may we seek for succour, but of thee, O Lord, who for our sins art justly displeased?

Yet, O lord God most holy, O Lord most mighty, O holy and most merciful Saviour, deliver us not into the bitter pains of eternal death.¹²

⁹Gustave Reese, Music in the Middle Ages (New York: W. W. Norton, 1940), p. 129. Also see his Music in the Renaissance (New York: W. W. Norton, 1954), p. 347, fn. 47: "The motet is itself based on the plainsong Media vita which is not by Notker, as stated in Schmidt-G, 174. . . .)"

¹⁰Reese, Middle Ages, op. cit., p. 129.

¹¹Wagner, op. cit., p. 233. He gives a fine example of the responsory's effectiveness in a footnote: "When in the year 1263 the Archbishop of Treves appointed a certain William to be Abbot of the monastery of S. Matthias against the will of the monks, they prostrated themselves on the ground and said the Media vita and other prayers, and thus hoped to get protection from the Abbot who was being forced upon them."

This activity must have been efficacious, for he continues: "The Council of Cologne in 1316 forbade the Media vita to be sung against anyone without the bishop's permission," p. 233.

¹²The Book of Common Prayer (New York: The Church Pension Fund, 1945), p. 332.

At the time of the first Prayer Book of Edward, 1549, these words were included in the burial service to be recited at the graveside. They were promptly set to music and appear in the Wanley Part Books.¹³ LeHuray cites another setting of the same text by George Jeffries (fl. 1648-69).¹⁴ But the most famous composer is Henry Purcell, to whom two settings are attributed.¹⁵

80 Unhappily, the translator (perhaps Archbishop Cranmer himself) chose to neglect the verses, and also failed to take advantage of the thrice-Holy invocation in the final portion of the respond. The trisagion and tersanctus occur rarely enough in the West, so that to lose one of their appearances is a pity. They occur, of course, at the Sanctus of the Mass and again in the Te Deum. Finally, the trisagion is prominently displayed in the Good Friday Mass of the Presanctified, where it is performed three times, first in Greek and then in Latin translation: "Sanctus Deus, Sanctus fortis, Sanctus et

¹³Peter LeHuray, Music and the Reformation in England 1549-1660 (London: Jenkins, 1967), p. 173.

¹⁴Ibid., p. 351.

¹⁵The Works of Henry Purcell, 32 vols. (London: Novello, 1878-1962). The first version is printed in vol. XIII, pp. 1-5. The general index on p. xix of Vol. XXXII indicates that the second version may be found in vol. XXIX. It cannot. That volume is arranged alphabetically and completes a set of anthems begun in the previous volume. The first anthem begins with L. Accordingly, In the midst of life should be in Vol. XXVIII. But its last entry also begins with L and the second setting of Purcell is nowhere to be found.

An Index of the Works of Henry Purcell, compiled by Alan Smith (London: Novello, n. d. [ca. 1970?]) states on p. 11 and again on p. 36 that the anthem is to be found in Vol. XXVIII on p. 215. Unfortunately that volume terminates on p. 196.

immortalis, miserere nobis."¹⁶ The trisagion of Good Friday most closely resembles the text of Media vita: "Sancte Deus, sancte fortis, sancte et misericors Salvator. . . ."¹⁷

Media vita in its original Latin text also appealed to the creative imagination of polyphonic composers. Nicholas Gombert set the text as a

¹⁶Triduo ante Pascha et Dominica Resurrectionis [juxta Ritus Sacri Ordinis Praedicatorum] (Rome: [Curia Generalitia], 1949), p. 195.

There is a slight, but significant, textual variant between the Preachers' and the Roman version. Rome omits "et" in the third invocation. The parallel to Media vita is stronger with the et retained.

¹⁷In the current reform of the American Prayer Book, a new translation has been made of Media vita which far more closely approaches the Sarum version. The Sancte-sections are more clearly delineated, and one verse is introduced (synthesised from vss. two and three).

[R.] "In the midst of life, we are in death. To whom can we turn for help, but to you, only, Lord, who by our sins are justly angered.	[Sarum, respond]
[*] Holy God, Holy and mighty, Holy and merciful Savior: Deliver us not into the bitter pain of eternal death.	

[Y.] "You, Lord, know the secrets of our hearts. Close not your ears to our prayers; but spare us, worthy and eternal Judge.	[Sarum, vs. 3] [Sarum, vs. 2] [Sarum, vs. 3]
--	--

[*] "Holy Lord, Holy and mighty, Holy and merciful Savior: Let not the pains of death at our last hour turn us away from you."	["Lord," sic] [?]
---	----------------------

Services for Trial Use (New York: The Church Hymnal Corporation, 1971), p. 408.

The rubric accompanying this responsory reveals no familiarity with the original nature of the text; it refers to the whole piece in the plural: "The following Anthems are sung or said," (p. 408).

motet à 6 and then wrote a Parody Mass à 5 on the motet.¹⁸ A keyboard work (Example 77) with the first section of Media vita as a cantus firmus in the bass appeared in Woltz' Tabulaturbuch of 1617.¹⁹

¹⁸Nicolai Gombert Omnia Opera, Joseph Schmidt-Görg, ed. (8 vols.; Rome: American Institute of Musicology, 1951-), Vol. 2, p. I. The series has not yet reached the motets à 6, but the Mass is printed in Vol. 2, pp. 1-30. It first appeared at Venice in 1542. Vol. 2, p. I makes an interesting contrast between Media vita and Compline's Salve, Regina:

"The mass "Media vita" was constructed upon Gombert's six-part motet of the same name, which had appeared in 1539 in Book I of the Motetti del frutto a sei voci, printed by Antonio Gardane in Venice. This motet, incidentally, is a profound and moving setting of the famous plain chant ascribed to Notker Balbulus. Moreover, the serious character of the motet largely determines the tendency of the mass. In the latter the themes of the original are frequently turned to account in minute groupings after the fashion of mosaics; and here the composer's great command of the art of variation is very clearly displayed. A touch of strange symbolism is noticeable at the beginning of the "Crucifixus". For the theme takes up the bass of bars 8 and 9 of the motet, which here is sung to the word "vita" - perhaps a quotation from the well known Marian antiphon "Salve regina" where it is heard both to "Salve" and to "vita". In this way the composer subtly contrasted the life-giving death of the Redeemer with the "Media vita in morte sumus"."

¹⁹A. G. Ritter, Zur Geschichte des Orgelspiels (2 vols. in 1; Hildesheim: Georg Olms Verlag, 1969 [Originally publ. 2 vols.; Leipsig: Max Hesse's Verlag, 1884]), Vol. 2, p. 108.

N^o 71. Media vita in morte sumus. G b^{moll}.

Woltz, Tabulaturbuch, 1617.

Me - di - a vi - ta in mor - te

su - mus, que - ni - us

- nus ad - ju - to - rem

ni - si te

Do - mi - ne.

Example 77. Media vita, Woltz, Tabulaturbuch, 1617.

The wide-ranging inspiration of Media vita--into folk-tunes, Protestant uses, and part-settings--testifies to the significance that generations have allowed to this remarkable responsory. That such a striking piece should finally find a permanent liturgical home in Sarum and Dominican Compline substantiates the importance extended to Compline by the thirteenth and subsequent centuries. Compline was being placed on a par with the major Hours.

The music of the antiphon reveals conscious effort toward repetition of melodic cells as a means of musical unity--a trait atypical of the older

Gregorian repertory. Notker died in 912, sufficiently late to have been a party to such a stylistic change, if indeed he created this antiphon. Two sets of recurrent^e melodic motives may be defined, one of which is identical in all three versions available for this study. The first is a striking leap of a fifth, occurring first on the word "in" and soon thereafter on "quem." It then recurs at the opening of the first verse. All three versions reveal some sort of repetition at the obvious place of the three "Sanctes." Both the Roman (Example 78) and the Sarum (Example 79) versions modify the repetition at the third Sancte, while the Dominican one makes it identical (see above in Chapter IV how the Dominicans use much the same treatment at the end of the Salve, Regina on the three "O"s).



Example 78. Media vita, final portion of the respond, Roman version. VP p. 106.

Sancte De- us. Sancte for- tis.

Sancte et mi- se- ri-cors salva- tor a- ma-

re mor- ti ne tra- das nos.

Example 79. Media vita, final portion of the respond, Sarum version, AS pl. 171.

The three versions do not agree on the pitches for the "Sanctes" which is remarkable. The material is so striking, so memorable, that one wonders how variants of it could creep in and take over.

Media vita is the Nunc dimittis antiphon for the second two weeks of the Lenten period. Almost any antiphon coming after it would be anticlimactic. Fortunately one was chosen for the third two-week period that is almost as interesting as Media vita itself: O Rex gloriose inter sanctos (Example 80) is used at the canticle from the Saturday before Passion Sunday up through Wednesday of Holy Week.

IIIb

Antiphona.

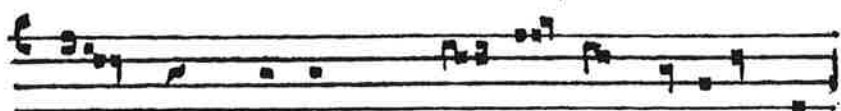
O Rex glo-ri-ó-se inter sanctos tu- os, qui semper
 es laudá-bi-lis et tamen in-ef-fá-bi-lis: tu in nobis es, Dó-
 mi-ne, et nomen sanctum tu- um invo-cá-tum est su-per
 nos: ne de-re-lín-quas nos, De-us noster: ut in di-e judí-
 ci- i nos collocá-re digné-ris inter sanctos et e- lé-ctos
 tu- os, Rex bene-dícte.

Example 80. O Rex gloriose, CL p. 53, GEN
 f. 282v.

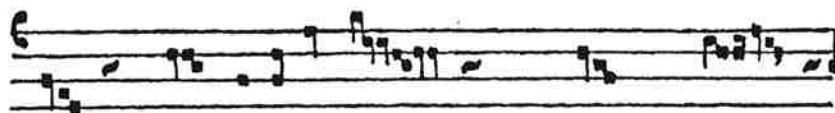
Of all the non-Dominican manuscripts and printed sources available for this study, only Sarum has this antiphon. It functions in that Rite identically to the Preachers Rite. Besides slight melodic variants one substantial difference occurs: the English have retained three verses (Example 81).



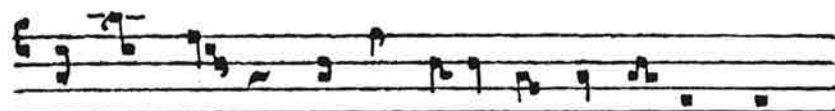
R. Rex be-ne-di-cte tu-os per prospe-ra di-ri-ge
[1]



ser- vos. Inter. *U.* Ut re-gnant miseras pi-
[2]



a per je-juni-a cul- pas. Rex. *A.* At- que
[3]



co-lant pu-re sollempni-a mi-sti-ca pa-sche.

Example 81. Sarum verses for O Rex gloriose,
AS pl. 190.

Perhaps this is the place to insert an obiter dictum. Despite the many similarities between Sarum and the Dominicans, it is highly unlikely that either one borrowed directly from the other. One must posit a third rite from which each of them drew. These three Lenten Compline antiphons argue that the English did not take from the Dominicans nor the Dominicans from Salisbury. Evigila, the antiphon for the first two weeks of Quadragesma for Dominican Compline's canticle, is absent from the Sarum antiphonary. The Dominicans could not possibly have borrowed it from them. Media vita,

the antiphon for the second two-week period, has two more verses in the English Rite than they could possibly have borrowed from the Dominicans, just as O Rex gloriose, the last two-week antiphon, produces three verses that are unavailable from the Dominicans. Both antiphonaries are from the mid-thirteenth century. It is unlikely that they could have achieved a sufficiently wide distribution, in the space of perhaps ten years, to have had the compelling similarity that the two rites show. One must posit a third rite.

The source of the Dominican Office remains an unsolved problem. But the source of the Preachers' Mass music has been determined--it is the Cistercian Gradual.²⁰ Only a few moments are required, however, to see that the Cistercian Antiphonary is certainly not the source of the Dominican Office. It is possible that the essential clue to the origin of the Preachers' Office may rest in finding the origin of the Sarum antiphonary. Perhaps a single source will solve the origin of both.

Compline on Wednesday of Holy Week

Compline is performed in the usual Lenten manner without prostrations. The community is sprinkled with holy water during the psalms or at the canticle because, after the blessing, there is no procession with Salve, Regina but Fidelium animae is said immediately. The Pater and Credo, said silently, conclude the Office.²¹

²⁰Dominique Delalande, Le Graduel des Prêcheurs (Paris: Editions du Cerf, 1949), passim. The whole thrust of Fr. Delalande's dissertation is to show that Dominican Mass music is taken from Citeaux.

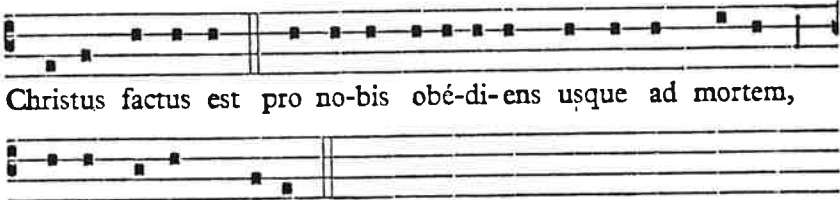
²¹"Completorium cum Psalmis de feria IV more solito dicatur absque prostrationibus et absque Precibus. Dum cantantur Psalmi vel Canticum Nunc dimittis, aqua benedicta aspergatur.

"Benedictio post Completorium detur. Non cantatur Antiphona Salve, Regina, sed statim post benedictionem subdatur Fidelium animae... Quo dicto Fratres profunde inclinati dicant Pater noster et Credo in Deum." CL p. 55.

Compline on Maundy Thursday and Good Friday

Sarum and the Dominican Rite share a peculiarity for these two days of Holy Week. Both use an antiphon that is nothing more than the melody of psalm tone VIIIA, (Example 82).

Dicto et glóriam plebis tuæ Israël, statim cantatur Antiphona:

VIIIA 

Christus factus est pro nobis obediens usque ad mortem,
mortem autem crucis.

Example 82. Christus factus est, CL p. 56,
GEN f. 288.

Sarum's version, pl. 221, is transposed to C. Of the manuscripts, only one even contains this text as an antiphon. C lists it for Saturday after Passion Sunday at Vespers--too early in the liturgical calendar for this particular antiphon, and moreover, it is unlikely that C provides a melody that is a simple psalm tone for that occasion.

A version of this text appears in AR, pp. 434f and AM, p. 420; both are melismatic in the extreme for an antiphon. They are a remnant of concluding preces to Tenebrae. Hesbert, among the Roman sources, indicates these preces for B, M, and V at the conclusion of Tenebrae for Maundy Thursday. The Dominicans have retained them in Triduo ante Pascha, pp. 41-43. These, too, employ the text of the antiphon, but not the melody. The Compline antiphon, with the psalm tone melody, is used at all Dominican little Hours and Prime on these two days.

On Maundy Thursday, the opening of Compline begins directly with the incipit of the antiphon, Christus factus est. The Sunday psalms are recited to VIIIa and Gloria Patri is everywhere omitted. The Nunc dimittis follows at once, and then the sole antiphon is sung in its entirety. Immediately, without Dominus vobiscum, the hebdomadarian sings the proper collect Respice (above, p. 88), but without the usual doxology and Amen at the end. The brethren then recite the Pater noster and Credo in Deum silently. All else at the conclusion of Compline is omitted.²²

The rubrics for Good Friday direct a slight addition. When the antiphon has been sung, Pater noster is recited silently, and Psalm 50, Miserere

²²"Non dicitur Jube, domne, benedicere, neque datur benedictio Noctem quietam; non dicitur Lectio Fratres: Sobrii estote, neque Y. Adjutorium nostrum, neque Confiteor, neque Y. Converte nos, neque Y. Deus, in adjutorium; sed postquam Fratres profunde inclinati Pater noster submissa voce dixerint, Prior faciat signum, et omnes erecti versis vultibus ad altare muniant se signo Crucis; statimque inchoata Antiphona Christus ab eo qui dicit Versiculos, cantentur Psalmi de Dominica voce mediocri, ita tamen ut sonus psalmodiae distincte resonet; quod etiam abhinc omnibus Horis usque ad Missam Sabbati Paschae fiat, exceptis Matutinis, quae solemnius sunt dicendae. Non dicitur Gloria Patri post Psalmos, neque post Canticum Nunc dimittis.

"Ultimi Versus Psalmorum et praefati Cantici juxta primam differentiam toni octavi terminentur sicut alii Versus eorumdem.

"Finito Psalmo Ecce nunc, immediate sequitur Canticum: . . .

"Dicto et gloriam plebis tuae Israel, statim cantatur Antiphona: . . .

"Sine intervallo absque Dominus vobiscum et absque Oremus dicat hebdomadarius Orationem: . . .

"Non respondetur Amen, nec dicitur Dominus vobiscum, neque Benedicamus Domino. Benedictio non datur; omittitur Antiphona Salve, Regina, nec fit aquae benedictae aspersio, sed finita Oratione Respice, ut supra, omisso Fidelium, Fratres inclinati profunde dicant Pater noster et Credo in Deum; factoque signo a Priore, surgant omnes." CL pp. 55f.

mei, Deus is recited on a single, low pitch; then the hebdomadarian sings the collect Respice as above, and the service is concluded as on Thursday.²³

Compline on Holy Saturday

The Sarum and Dominican Rites agree for Compline of Holy Saturday: a four-fold alleluia serves as the single antiphon (Example 83).

VIIIa Anti-
 phona.



Alle-lú-ia, alle-lú-ia, alle-lú-ia, alle-lú-ia.

Example 83. Four-fold Alleluia, CL p. 59, GEN f. 291, SA pl. 248.

Compline opens in the usual way and proceeds normally through the Sunday psalms. The Nunc dimittis follows at once, and only then is the sole antiphon sung in its entirety. The hebdomadarian sings Dominus vobiscum, the choir replies Et cum spiritu tuo, and the hebdomadarian sings the proper

²³"Omnia fiant ut heri, exceptis quae sequuntur:

"Dum dicitur in principio Pater noster, Fratres sint prostrati super formas. Dicta post Canticum Nunc dimittis Antiphona Christus factus est, iterum prosternant se, et dicant secreto Pater noster. Deinde subdatur ab utroque Choro alternatim sine cantu: Miserere

"Post Psalmum dicat Hebdomadarius Orationem sequentem, nihil omnino praemittens aut subjungens: . . .

"Deinde dicatur submissa voce Pater noster et Credo in Deum, et sic Completorium finiatur." CL pp. 57f.

collect, Spiritus nobis (above, p. 89). Compline is then concluded in the usual fashion.²⁴ Roman and monastic Compline differ radically (see AR, p. 442 and AM, pp. 451f).

The monastic antiphonary does not contain this four-fold alleluia. AR gives a version of it on p. 447, where the first, third, and fourth alleluias are identical with the Preachers, but the second differs considerably. AS places it at pl. 248, where it is identical with the Dominicans.

Compline on Easter Sunday, Monday, and Tuesday

Compline begins in the accustomed manner. After the alleluia incipit, Sunday psalms are sung and the four-fold alleluia above is sung. At once the "antiphon" Haec dies is sung (Example 84).

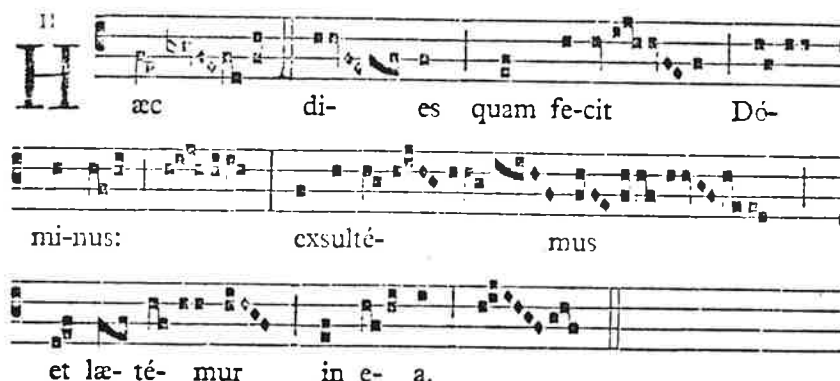
²⁴"Completorium inchoetur more solito; et amplius non dicatur Laus tibi, Domine post primum Sicut erat, sed ejus loco deinceps dicatur Alleluia. . . .

"Dicantur Psalmi de Dominica, terminando quemlibet cum Gloria Patri.

"Post Psalmum vero Ecce nunc sequitur immediate Canticum Nunc dimittis cum Gloria Patri, hoc modo: [no "initium" is provided] . . .

"[Antiphon] Et statim dicit Hebdomadarius: [V., R., Collect] . . .

"Detur benedictio more solito; deinde cantetur Antiphona Salve, Regina et fiat processio cum aquae benedictae aspersione." CL pp. 58ff.



Example 84. Haec dies, CL p. 61, GEN f. 291v.

This is the respond portion of the Easter gradual, and it is sung, without a verse, at all the Hours except Matins and Lauds. On these three days, it is intoned by both versicularians; for the next three days, it is intoned by one. The Roman Rite uses the Haec dies in a similar manner and even includes it at Lauds (see AR, p. 445). The monastic Office does not use it. WA and LA do not have it. Sarum does not have it. In Hesbert's Roman series, only B uses it, and that only at Second Vespers for Easter. In the monastic series, H uses it at Second Vespers and calls it "Resp. Grad." S uses it in the same place and calls it simply "Resp."; S provides the verse Confitemini Domino to go with it.

Three slight discrepancies occur between the Prototype and the present Compline book. GEN (f. 291v), calls Haec dies a responsory, while the 1949-book calls it an antiphon. Over "nus" of Dominus, the initial four notes are divided into two neumes in CL and into a note plus a three-note neume in GEN. On "mus" of exultemus, CL gives a four-note neume, while GEN gives a note and a three-note neume. No pitch changes are found.

After Haec dies has been sung, Compline proceeds directly to Nunc dimittis with the antiphon Alleluia. Resurrexit (above, p. 179). The collect is again Spiritus nobis, and Compline ends in the usual way.²⁵

Compline on Wednesday, Thursday, and Friday of Easter Week

Everything is performed as on the previous three days, except that the ordinary collect, Visita, quaesumus, is used instead of the proper Easter one.²⁶

Compline from Easter Saturday Onward

On this day, Compline becomes regularized.²⁷ The Capitulum, short responsory, and a proper hymn return to the performance. Haec dies is dropped. The psalmodic antiphon becomes a three-fold alleluia, identical with the four-fold one, omitting the pitches and the text of the second alleluia. The alleluia is noted on p. 63 of CL and p. 207 of AR. Sarum does not have it. Neither does the Prototype! On f. 294 of GEN a rubric requires the continued use of the four-fold alleluia.

²⁵"Non dicitur Capitulum Tu in nobis es, neque R. In manus tuas, neque Hymnus, neque V. Custodi nos; sed cantata post Psalmos Antiphona [Alleluia] supradicta, sine intervallo sequitur Antiphona [Haec dies]: . . .

"Ad Nunc dimittis Antiphona V [Alleluia. Resurrexit] . . .

"Deinde Oratio Spiritus nobis, ut supra, pag. 59.

"Detur benedictio more solito; deinde cantetur Antiphona Salve, Regina et fiat processio cum aquae benedictae aspersione." CL pp. 61f.

²⁶"Idem modus dicendi Completorium servetur qui in die sancto Paschae, nisi quod loco Orationis Spiritus nobis dicatur solita Oratio Visita, quaesumus." CL p. 62.

²⁷CL pp. 63-69, rubrics passim.

Feasts of the Blessed Virgin Mary: Her Common

The sole psalmodic antiphon, Virgo Maria, non est tibi (VIIIa) follows (Example 85):

VIIIa Anti-
phona.

Virgo Ma-rí-a, non est ti-bi sími-lis na-ta in mundo

inter mu-lí-e-res, flo-rens ut ro-sa, fragrans sic-ut lí-li-um:

o-ra pro no-bis, sancta De-i Gé-nitrix. T. P. Al-le-lú-ia.

Example 85. Virgo Maria, CL p. 74, GEN ff. 344v and 345 (without alleluia).

Séptimus Tonus sic inci-pit, et sic flécti-tur et sic

me-di-á-tur, * et sic fi-ní-tur, vel sic fi-ní-tur.

Example 86. Psalm tone VII, Processionale S. O. P. p. 386, GEN f. 115v.

When this antiphon is used, the psalms are always those for Sunday. Contrary to its Dominican popularity, Virgo Maria occurs less often in the other rites. E gives it as number four of eight canticle antiphons at Lauds for the Assumption, and V gives it as number two of nine in the same place. M utilizes a textual change, "tui" for "tibi"; this possibly indicates a wholly different

antiphon. M places it as number two of ten antiphons, also at Lauds of the Assumption. The remaining Roman sources are silent. The Prototype agrees with those Roman sources which place it at the Assumption.

Every monastic source is silent. Sarum does not have it. Of all the present-day non-Dominican liturgical books, only PM gives it (p. 186), but with slight variants.

Neither the Dominican nor the PM version takes complete advantage of the parallelism--not to say outright repetition--of the second phrase to the first. The CL version gives a full bar after "mulieres," while the Prototype gives only a member bar. This is one of the very few instances where the modern book gives a "stronger" bar than the Prototype. The Prototype's use of an incise after "similis" is more consistent than its omission in CL, which nonetheless retains a member bar after "lilium" in the same position of the second phrase.

While only one antiphon is given for the psalmody, a choice is offered for the canticle. The first is Corde et animo Christo (VIIIa) (Example 87).

VIIIa Anti-
phona.

Cor-de et á-ni-mo Chri-sto caná-mus gló-ri-am in
hac sacra so-lemni-tá-te præ-cél-sæ Ge-nitrí-cis De-i Ma-
rí-æ. T. P. Ma-rí-æ, al-le-lú-ia.

Example 87. Corde et animo, CL p. 79, GEN f. 350 (without Paschal ending).

As much unanimity exists about this antiphon as there was silence about the preceding. All the manuscripts and printed books agree that it is the fourth psalmodic antiphon at Lauds for the feast of the Nativity of the Blessed Virgin Mary. Only G fails to conform, but that portion of the manuscript is missing. The antiphon can be found in these places: WA is at p. 368, LA at p. 461, SA at pl. 527, AR at p. 835, and AM at p. 1033.

In the Antiphonarium S. O. P., the Nativity has a rubric saying that everything is taken from the Common of the Virgin. The Common, however, is identical with the Prototype's and other rites' feast of the Nativity. The difference is one of nomenclature and placement, rather than of substance.

An obiter dictum is called for here. Standard practice in the Dominican Rite utilizes the antiphons of Lauds for the little Hours in this order: number one is for Prime, number two is for Terce, number three is for Sext, number four is not extended, and number five is for Nones. Since Corde et animo stands in the omitted fourth place, it is free to serve as an antiphon at Compline's canticle (a rubric in GEN f. 349 so directs).

Corde is the "normal" antiphon for the canticle; it is used at all Marian feasts except those listed below for the second antiphon, Sub tuum praesidium (VIIa). Certain melodic similarities may be noted between Sub tuum praesidium (Example 88) and Virgo Maria (Example 85), particularly the phrase "sancta Dei Genitrix." Whether this is intentional parallelism or simply the effect of a common mode cannot easily be determined.

VIIa

Anti-
phona.

Sub tu-um prae-sí-di-um confú-gi-mus, sancta De-i

Gé-nitrix: nostras depre-ca-ti-ó-nes ne de-spi-ci-as in ne-ces-

si-tá-ti-bus, sed a pe-rí-cu-lis cunctis lí-be-ra nos semper

Virgo be- ne-dícta. T. P. Virgo be- ne-dícta, alle-lú-ia.

Example 88. Sub tuum, CL p. 79f, GEN ff. 344v,
(without Paschal ending).

The manuscripts which contain this antiphon agree that it belongs to the feast of the Assumption, precisely where it is found in the Prototype. Two Roman manuscripts include it: C has it as number twenty of twenty-nine canticle antiphons at Lauds, while M has it as number five of ten. Three monastic manuscripts give it a similar place in Second Vespers: H as number five of eight, R as number five of nine, and F as number six of fourteen. Only S holds out for a different place: S puts it as the third antiphon of six for the second nocturn at the Nativity of the Blessed Virgin. The other manuscripts are silent, and present-day liturgical books do not use the antiphon, though it is often included as a supplement. It may be found in AR at p. [134] in the Little Office of the Blessed Virgin Mary, and again at p. 123*, where it is extra. PM has it on p. 287, AM on p. 1258 as an extra, and VP gives it twice, p. 37 and p. 19*.

Many of the silent manuscripts include an antiphon that begins Sub tu-um protectionem. This is not, however, a simple verbal substitution. It is a different antiphon.

In the Dominican Rite, Sub tuum praesidium is used on the feasts of the Compassion, Mediatrix of All Grace, the Assumption, the Most Holy Name of Mary, and the Seven Dolors (with a variant text). Of these, only the Assumption exists in the Prototype. Whenever Sub tuum is sung, the community kneels.

The Purification of the Blessed Virgin Mary

The psalmodic antiphon, Sancta Dei Genitrix, Virgo semper (Ib), follows (Example 89):

Ib Anti-
phona.

Sancta De-i Géni-trix, Virgo semper Ma-rí-a, in-
tercéde pro no-bis ad Dómi-num De-um nostrum.

Example 89. Sancta Dei Genitrix, CL p. 81, GEN f. 324v.

Primus tonus sic inci-pit et sic flécti-tur, et sic me-
di-á-tur, * et sic fi-ní-tur, vel sic fi-ní-tur, vel sic fi-ní-tur.

Example 90. Psalm tone I, Processionale S. O. P. p. 354, GEN f. 114.

Only one of Hesbert's Roman sources contains it: B gives it at Second Vespers of the Nativity of the Blessed Virgin as number five of six entries, presumably for the fifth psalm. The monastic sources are more extensive: S uses it as the sixth antiphon for the second nocturn at the Purification; F, as the fifth antiphon of Lauds for the Annunciation; L at Second Vespers of Pentecost where nothing else is listed--it must surely be meant as a commemoration; and H places it as number eight of eight ad libitum antiphons after Second Vespers of the Assumption. WA has it at p. 353 and LA at p. 449. Our contemporary books do not contain it.

Sarum notates it on pl. 304 among a list of antiphons that must be commemorations. Sarum does not prescribe it for Compline of the Purification nor, apparently, does Sarum have a proper Compline on this occasion.

Nunc dimittis, Domine (VIIa), the antiphon for the canticle, (Example 91) is the only example in Compline of a psalm or canticle having its initial words the same as the text of the antiphon incipit.

VIIa Anti-
phona.

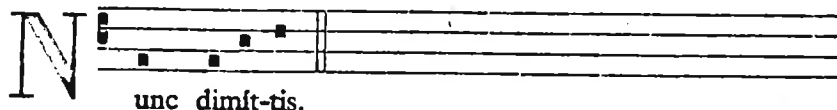
Nunc dimittis, Dó-mi-ne, servum tu-um in pa-ce,
† †
qui-a vi-dé-runt ócu-li me-i sa-lu-tá-re tu-um.

Example 91. Nunc dimittis, CL p. 83, GEN
f. 324v.

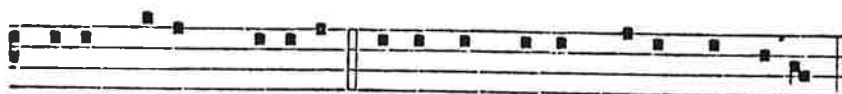
Special rules are in force when this happens. The incipit of the psalm tone is omitted, and the cantor begins the psalm or canticle on the reciting pitch

(or cadence formula) with the text as it continues after the antiphon's incipit.²⁸ The following example (92) indicates this.

Ad Nunc dimittis Antiphona VIIa



Incepta Antiphona, Cantor hebdomadae Canticum sic prosequatur:



Servum tu-um, Dómine, * se-cúndum verbum tu-um in pace.

Example 92. Beginning of the Nunc dimittis, CL p. 83.

Unlike the preceding antiphon, Santa Dei Genitrix, there is no dispute as to this antiphon's feast day--it is obviously the Purification. The Roman sources are three: C places it as number three of seven antiphons for the Benedictus; E, as number five of six for the same place; B gives it as the fourth psalmodic antiphon at Lauds.

²⁸The most famous case of antiphon- and psalm-conjunction occurs at the first psalm of Roman Sunday Vespers. AR p. 44 notates the instance and gives a rubric in a footnote: "Et non repetitur in Psalmo: quod semper fit, quando Antiphona incipit a primo versu Psalmi, et Psalmus tunc incipitur ab eo verbo in quo desinit Antiphona, sive integra dicatur, sive tantum inchoata; si tamen eadem sint verba, et continuetur Antiphona cum Psalmo."

The same thing occurs in the same place at monastic Sunday Vespers. See AM, p. 123. There is no rubric.

In Antiphonarium S. O. P., op. cit., p. 64, the same conditions hold. The rubric states: "Et non repetitur in Psalmo: quod semper fit, quando Antiphona incipit a primo versu Psalmi, et Psalmus tunc incipitur ab eo verbo in quo desinit Antiphona, si tamen eadem sint verba, et continuetur Antiphona cum Psalmo."

All six monastic sources contain it. F puts it at the second nocturn as number three of six. H, R, and D use it as number four at Lauds. S puts it at Lauds as number five. L gives it to Prime. Then R repeats it as number four of Second Vespers. H supplies a rubric at Second Vespers saying to use the Lauds antiphons; obviously one of the five must be omitted, but H does not state which one (oral tradition would have supplied the answer). WA gives it on p. 272 and LA on p. 350.

AS places it on pl. 404 as number four at Lauds. Again, no proper Compline is specified.

The present-day non-Dominican printed books all omit it.

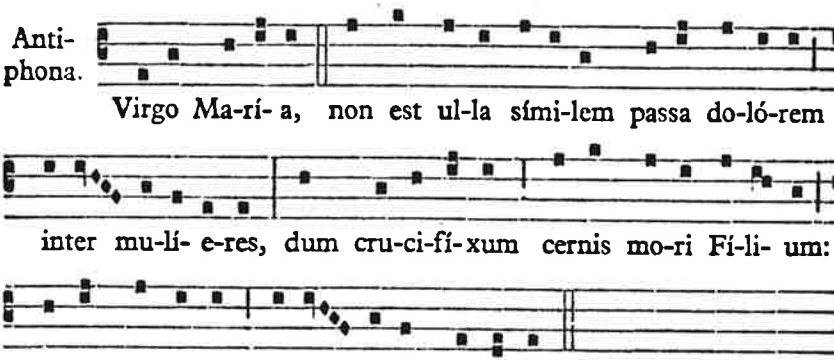
The Compassion and the Seven Dolors

Neither of these feasts is given in the Prototype. Late in the middle ages, a cult grew up in which devotion was centered on the Crucifixion and the instruments of torment to which Christ was subjected. This extended, naturally, to his suffering mother.

The psalmodic antiphon (Example 93) is a textual variant of the standard Virgin antiphon and begins with the same four words: Virgo Maria, non est ulla (see above, p. 207).²⁹

²⁹One should note that, with the adaption of the Alleluia-antiphon for Corpus Christi and the Sacred Heart, this is one of only three antiphons added to the repertory already established in the Prototype. The attitude demonstrated in this restraint contrasts sharply with the Dominicans' frequent addition of hymn tunes to Compline after 1256.

VIIa Anti-
phona.



Virgo Ma-rí-a, non est ul-la sími-lem passa do-ló-rem
inter mu-lí-e-res, dum cru-ci-fí-xum cernis mo-ri Fí-li-um:
o-ra pro no-bis, pi-a De-i Gé-ni-trix.

Example 93. Virgo Maria, non est ulla, CL p. 86.

Both feasts come too late to be represented in Hesbert's sources or in WA, LA, or AS. None of the present-day printed books carry this antiphon.

The canticle antiphon is Sub tuum praesidium (Example 88) and its text remains uninflected.

The Annunciation

The psalmodic antiphon (Example 94), Ecce Virgo concipiet et pariet (VIIIa), springs from a relatively undistinguished background. As if to make up for that, it shows one of the few pitch differences between GEN and the present Dominican books. The pitch change occurs over the word "ejus" on the syllable "e-" where both CL and the Dominican Antiphonary give the pitch as g. GEN gives the pitch as a. It is probably a scribal error in GEN. The Parisian copy of the Prototype has not been available for this study.

VIIIa Anti-
phona.

Ecce Vir-go concí-pi-et et pá-ri-et Fí-li-um,
et vo-cá-bi-tur nomen e-jus Emmánu-el. T. P. Alle-lú-ia,
alle-lú-ia.

Example 94. Ecce Virgo, CL p. 88, GEN f. 328
(Paschal ending is present).

In the Roman sources, only C gives it, and that as the fifth of seven antiphons listed simply for Saturday in the third week of Advent. One monastic source, F, places it as the first of two antiphons for Vespers (probably for the canticle) on Wednesday of the third week of Advent. WA, LA, and AS are silent. No modern printed books carry it. Another antiphon with a similar textual incipit occurs in the sources; however, it is in the fifth mode and not a variant of this eighth-mode composition.

The antiphon for the canticle (Example 95), Ecce ancilla Domini (VIIIfb), is well represented, both in the sources and the printed books.

VIIIfb Anti-
phona.

Ecce ancil-la Dómi-ni: fi-at mi-hi se-cúndum
verbum tu-um. T. P. tu-um, alle-lú-ia.

Example 95. Ecce ancilla, CL p. 90, GEN rubric
f. 328, notated f. 329 (Paschal ending is present).

The Roman sources all place this antiphon in the fourth week of Advent: C, M, and V at Tuesday for the Vespers canticle; G, B, and E on Wednesday at the Lauds canticle. B reuses it as the fifth psalmodic antiphon for Lauds on Saturday of the fourth week of Advent. M and V reuse it for Lauds at Annunciation--M as the fifth psalmodic antiphon, and V for the canticle.

The monastic sources tend to put it in the third week of Advent: S uses it at the Lauds canticle on both Tuesday and Thursday and L uses it for the Magnificat on Thursday. L uses it again for the Magnificat on Wednesday of the fourth week. On the feast of the Annunciation, H uses it as the fifth psalmodic antiphon, and S uses it for the third time as the second psalmodic antiphon. L uses it a third time too, also at the Annunciation, but as the third of three antiphons for the second nocturn. LA gives it on p. 379 but WA omits it.

AS uses it only for the Annunciation, where it is the fourth psalmodic antiphon at Lauds. Apparently it is not used again at either Compline; indeed, there does not appear to be a proper Compline.

In the modern books, both AR (p. 247) and AM (p. 223) use it for the Magnificat antiphon for Wednesday of the fourth week of Lent. Both AR (p. 669) and AM (p. 863) re-use it as the fifth psalmodic antiphon at Lauds for the Annunciation.

The Compline Antiphons in Conclusion

Sources other than the Sarum and Dominican Rites only rarely apply proper antiphons to Compline. Of these two Rites, Dominican Compline has the larger repertory. This chapter has shown that a third rite needs to be assumed from which both could borrow.

The antiphons used at Dominican Compline occur at the major Hours of Lauds and Vespers in the oldest sources. Monastic sources tended to employ them also for Matins. Frequently these sources even use the antiphons to embellish the major canticles. None of these eminent antiphons is more significant than the antiphon-responsories of Lent, which are unique. These Dominican Compline antiphons are, as a group, a distinguished and significant repertory and Compline is distinguished by their presence.³⁰

³⁰An extended study of these antiphons from an analytical or theoretical viewpoint has been made in a dissertation published seriatim: Ernestus M. Rieland, O.P., De Completorio Fratrum Praedicatorum in Ephemerides Liturgicae, Vol. 59 (1945), pp. 96-176 and Vol. 60 (1946), pp. 25-92. Father Rieland also gives an analysis of the first two hymns of Chapter VI but neglects the per annum hymn with its thirty-three tunes.

CHAPTER VI

COMPLINE'S HYMNS

Dominican Compline uses three distinct hymn texts during the year and omits the hymn altogether from Maundy Thursday to Low Sunday. Christe, qui lux es et dies is the proper hymn for Quadragesima, and Jesu, nostra redemptionis is the proper hymn for the Easter season. During all the rest of the year, the hymn Te lucis ante terminum is sung according to one of thirty-three tunes. Of these, seventeen may be found in the Prototype and sixteen were added in later centuries.

St. Benedict's ordering of the Office is the first surviving document to insist upon a hymn at each of the Hours. For Compline, as well as the other Hours, he does not specify what the hymn is to be, simply "the hymn of that hour."¹ Many hymns have been associated with Compline over the centuries, as Analecta Hymnica aptly demonstrates. The three that the Dominicans use were already old in 1256. Historians (C. Blume, Chevalier, et al.) place them as far back as the seventh or as recently as the ninth centuries. As to the chance of finding an "authentic" or "original" melody, Apel seems to feel that this is impossible.

The Office hymns appear in separate [from the Antiphonary] collections, the so-called Hymnaries, first without and later with musical notation, the earliest example of the later type being the tenth-century Hymnary of Moissac. Such early sources are of course, notated in staffless neumes. Aside from a single case to be

¹ St. Benedict, op. cit., Chapter 17, p. 37.

mentioned later [an instance of daseian notation in Musica enchiridis], it is not until the twelfth or thirteenth centuries that we find hymn melodies which can be read.

He compares this situation with that of the early staffless Graduals and Antiphonaries and then goes on:

The situation differs in one important respect. While a comparative study of the Graduals and Antiphonals, whether from the fourteenth century, reveals an essentially fixed repertory of texts and melodies, this is far from being so in the Hymnaries. Not only do they fail to assign the hymns to specific feasts, they also include different selections of hymns and, more often than not, give different melodies for one and the same hymn text.²

Because of the inherent difficulty--not to say impossibility--of finding the original settings of the three Compline hymns, this chapter simply accepts them as given data. It assumes, however, that the tunes added after 1256 for Te lucis were new and came into the liturgy at the time of the canonization of each of the several saints or the establishment of the several new doctrinal feasts. Thus, two groups of hymn tunes exist, a body of seventeen pre-1256 hymn tunes and another body of sixteen post-1256 tunes. The two groups allow instructive comparison. After the individual hymns and tunes are treated particularly, a general section examines the two bodies from the point of view of modality, melodic approach to cadence, half-cadence pitches, and formal elements within the strophe.

²Apel, op. cit., p. 425.

The Hymns in Particular

This section treats the two proper hymns first--that for Quadragesima, Christe, qui lux es et dies, and then that for the Easter Season, Jesu, nostra redemptio. The single text for the balance of the year, the per annum hymn, Te lucis ante terminum, follows and is divided under six headings: (1) the temporale: four common tunes; (2) the temporale: seven proper feasts with six tunes; (3) celebrations of Jesus Christ in the sanctorale: three feasts; (4) the Blessed Virgin Mary: two common tunes and five feasts; (5) feasts of the saints: five common tunes; and (6) feasts of the saints: twenty proper occasions. The hymn tunes existing in GEN will be indicated. With these tunes, GEN is uncharacteristically careless in its treatment of the barring. Generally, the intonation, when GEN indicates it at all, tends to extend only through the first two words. It is only once shown as extending half way to the caesura, as modern Dominican books always show it.

Quadragesima: Christe, qui lux es et dies

This hymn (Example 96) is performed daily at Compline (even on feasts) from First Compline of Quadragesima through Wednesday of Holy Week. Except for the intonation, it lacks barring in GEN.

hriste, qui lux es et di-es, Noctis tenébras dé-te-gis,

Lu-cisque lumen cré-de-ris, Lumen be- á-tum præ-di-cans.

Example 96. Christe, qui lux es et dies, CL
pp. 48-50, GEN f. 372.

The subsequent verses follow (the punctuation in all texts is that of 1949):

2. Precamur, sancte Domine,
Defende nos in hac nocte:
Sit nobis in te requies,
Quietam noctem tribue.

3. Ne gravis somnus irruat,
Nec hostis nos subripiat,
Nec caro illi consentiens
Nos tibi reos statuatur.

4. Oculi somnum capiant,
Cor ad te semper vigilet:
Dextera tua protegat
Famulos qui te diligunt.

5. Defensor noster aspice,
Insidiantes reprime,
Guberna tuos famulos [CL but not
GEN indicates that the com-
munity is to kneel at the next
line]
Quos sanguine mercatus es.

6. Memento nostri, Domine,
In gravi isto corpore:
Qui es defensor animae,
Adesto nobis, Domine.

7. Praesta, Pater omnipotens,
Per Jesum Christum Dominum,
Qui tecum in perpetuum
Regnat cum Sancto Spiritu. Amen.

While hymns rarely appear in the manuscript antiphonaries, exceptions occur; but not in this instance. All of the sources cited in the preceding chapter are silent, as are the liturgical books presently used by other rites. VP gives this hymn on p. 29 with a typically cryptic comment, "Hymnus olim ad

Completorium usurpatus." From wherever it was "usurpatus," it was not from the Dominicans: the VP-tune is full of variants.³

Easter Season: Jesu, nostra redemptio

This hymn (Example 97) is performed from Saturday of Easter Week through Friday of Pentecost week. Except for the intonation and a member-bar after redemptio, it is unbarred in GEN.



Example 97. Jesu, nostra redemptio, CL pp. 64f, GEN f. 372v.

The subsequent verses follow:

2. Quae te vicit clementia,
Ut ferres nostra crimina,
Crudelem mortem patiens,
Ut nos a morte tolleres?

3. Inferni claustra penetrans,
Tuos captivos redimens,
Victor triumpho nobili
Ad dextram Patris residens:

³ Analecta Hymnica Medii Aevi, Guido Dreves and Clemens Blume, eds. (55 vols.; Leipzig: O. R. Riesland, 1886-1922), Vol. 51, pp. 21-23. Also see Vol. 27, p. 111 for the same hymn in the Mozarabic Rite.

Repertorium Hymnologicum, Ulysse Chevalier, ed. (6 vols.; Louvain: Lefevre, 1892-1920), Vol. 1, #2934.

4. Ipsa te cogat pietas
Ut mala nostra superes
Parcendo, et voti compotes
Nos tuo vultu saties.

Tempore Resurrectionis.
[CL p. 65, GEN f. 372v]

5. Quaesumus, Auctor omnium,
In hoc Paschali gaudio,
Ab omni mortis impetu
Tuum defende populum.

6. Gloria tibi, Domine,
Qui surrexisti a mortuis,
Cum Patre et Sancto Spiritu,
In sempiterna saecula. Amen.

Tempore Ascensionis. [CL pp.
65f, GEN f. 373]

5. Tu esto nostrum gaudium,
Qui es futurus praemium:
Sit nostra in te gloria
Per cuncta semper saecula.

6. Gloria tibi, Domine,
Qui scandis supra sidera,
Cum Patre et Sancto Spiritu,
In sempiterna saecula. Amen.

In festo et per hebdomadam Pente-
costes. [CL p. 66, GEN f. 373]

5. Dudum sacrata pectora
Tua replesti gratia:
Dimitte nunc peccamina,
Et da quieta tempora.

6. Sit laus Patri cum Filio,
Sancto simul Paraclito:
Nobisque mittat Filius
Charisma Sancti Spiritus. Amen.

This hymn has left a larger record than did the preceding but even so it is slight. In Hesbert's Roman sources, B uses it at Compline for the Ascension. In the monastic sources, S places it at Matins for the Ascension. L calls for the hymn Optatus at Matins, but is silent about Compline. All the other sources are silent.

AM, p. 506, uses it for Vespers of the Ascension; there, however, it proceeds only through the fifth verse, Tu esto nostrum gaudium. The only other printed source to carry the hymn in this form of the text is the Roman Gradual (p. 156*; tune, p. 155*), where it is listed as a possibility to be sung during the Corpus Christi procession. In the Roman Gradual's setting, it is first supplied with the "corrected" poetic text (p. 155*) of the late Renaissance--a Jesuit innovation:

Salutis humanae Sator,
Jesu, voluptas cordium,
Orbis redempti Conditor,
Et casta lux amantium.

Then follows the mediaeval text with the rubric, "Secundum usum antiquum." The Roman melody is identical with that used by the Benedictines, both varying slightly from the Dominican version. Under the guise of Salutis humanae Sator, that text appears as the Roman hymn at Vespers for the Ascension, AR pp. 488f. Here, too, as with the monks, it is limited to the first five verses.⁴

The Rest of the Year: Te lucis ante terminum

The body of melodies for this hymn is extensive. AR provides fourteen tunes and AM gives seventeen. The Dominicans have thirty-three. The poetic origin for such a burst of musical creativity is

Te lucis ante terminum,
Rerum Creator, poscimus
Ut solita clementia
Sis praesul ad custodiam.

⁴ Analecta, op. cit., Vol. 51, pp. 95f. Repertorium, op. cit., Vol. 1 #9582.

2. Procul recedant somnia
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne polluantur corpora.

3. Praesta, Pater omnipotens,
Per Jesum Christum Dominum,
Qui tecum in perpetuum
Regnat cum Sancto Spiritu. Amen.⁵

The wide use of this hymn seems to have intimidated those bent on correcting the Latin style of the middle ages, for Te lucis has suffered far less than other hymns. In the Roman Rite, the third line has been changed to "Ut pro tua clementia." The second verse remains intact. The third, however, has been completely reworked:

Deo Patri sit gloria,
Et Filio, qui a mortuis
Surrexit, ac Paraclito,
In sempiterna saecula. Amen.

In all of Hesbert's sources, only S mentions this hymn. There, it is included in rubrics at the end of Holy Week telling how to perform Compline. AS has the hymn notated on pl. 6, but not at the other Compline entry at pl. 101. The places in AR and AM will be mentioned as the various settings come up through the balance of this chapter.

The Prototype reserves all hymns to a section of their own that concludes the antiphonary (GEN, ff. 371v-378). The Prototype provides sixteen tunes for this hymn. By 1949, the Rite had increased this number to seventeen tunes from the Prototype (by borrowing the Easter Compline hymn melody for the new feast of the Holy Name) and had added sixteen other tunes to make a total of thirty-three. This repertory exceeds by far that of any other rite available for examination. Indeed, it nearly doubles that of the

⁵Analecta, op. cit., Vol. 51, p. 42. Repertorium, op. cit., Vol. 1 #20138, Vol. 4, #33899, and Vol. 5 #41189.

Benedictines, who are in second place. With so many melodies to choose from, the rubrics specifying the choice become rather complex. The Dominicans provide four tunes for Saturdays, Sundays, and ferias throughout the year as a common temporal deposit; then they add five others, as another festal common, to be used at feasts according to their rank. Two special common tunes are given to the Blessed Virgin. All the remaining melodies are proper (though a few are "shared") for the particular feast. These proper melodies are borrowed from Vespers, if it has a hymn in the appropriate meter; if not, then from Lauds.⁶ The melodies for the temporal common follow:

(1) The Temporale: Four Common Tunes

For Saturdays and Sundays of Advent, the melody of the Vespers hymn is borrowed (Example 98):

IV

NO

e lu-cis ante térmi-num, Re-rum Cre-á-tor, pósci-

NO

mus Ut só-li-ta cleménti-a Sis præsul ad custó-di-am.

Example 98. Advent Saturdays and Sundays, CL
p. 9, GEN tune and rubric f. 376v and for Vespers, f. 371.

⁶716. Ad Completorium, Hymni Christe qui lux es et Jesu nostra redemptio suum genuinum cantum semper retinent, quocumque Festo aut Octava occurrente. Hymnus vero Te lucis sub tono qui adhibitus est in Vesperis antecedentibus cantatur, exceptis Ferialibus diebus per annum pro quibus habetur tonus diversus.

"719. Hymni communes de Sanctis cantantur sub tono in Communi respective notato, pro qualitate et ritu Festorum, tam in Vesperis quam in Matutinis et Laudibus. Ad Horas vero et Completorium, idem tonus assumitur de Communi qui cantatur in Laudibus ejusdem Festi." Ceremoniale O. P., op. cit., p. 205.

AR (p. 212) gives a proper Advent tune as does AM (p. 183), but neither agrees with the other and both disagree with the Dominicans. Neither tune is that of Vespers though AR (p. 210) and AM (p. 182) both agree on the melody for the Vespers hymn Conditor [Roman Rite, Creator] alme siderum which is the same as this Dominican one.



Example 99. Saturdays after Epiphany and after Pentecost, CL p. 10, GEN f. 371v.

The second common tune de tempore is for Saturdays after Epiphany and after Pentecost (Example 99). AR (p. 59) provides a tune "In Dominicis et minoribus Festis per Annum." While AR makes no mention of Saturday, Saturday's Compline would use the Sunday tune referred to, since it is First Compline of Sunday. Rome also makes no other special provision for Saturday. The tune itself is basically the same as that used by the Dominicans for ferias (Example 101). AM (p. 171) provides a tune "In Sabbatis et Dominicis per Annum." It differs from both the Roman and the Dominican one. The Preachers' tune (Example 99) is borrowed from Vespers' O lux beata Trinitas.

VIII
T e lu-cis ante térmi-num, Re-rum Cre-á-tor, pósci-
mus Ut só-li-ta cle-ménti-a Sis præ-sul ad custó-di-am.

Example 100. Sundays after Epiphany and after Pentecost, CL p. 10, GEN ff. 371v and 372.

The third common tune is for Sundays after Epiphany and after Pentecost (Example 100). Neither Roman nor monastic books contain this melody. The Dominicans take the tune from their Vespers hymn, Lucis Creator optime.

VIII
T e lu-cis ante térmi-num, Re-rum Cre-á-tor, póscimus
Ut só-li-ta clemén-ti-a Sis præ-sul ad custó-di-am.

Example 101. Ferias of Advent and per annum, CL p. 12, GEN rubric f. 377 and tune f. 372.

The fourth common tune is for ferias of Advent and per annum (Example 101). AR (p. 58) and AM (p. 170) share a mutual tune for "Feriis et Officiis Simplicibus per Annum," but it is not this one. Nonetheless, they do have it: AR (p. 59) uses it for Sundays and AM (p. 170) uses it "In Festis Minoribus per Annum." The Dominicans have taken the tune from another setting of their Vespers hymn, Lucis Creator optime.

(2) The Temporale: Seven Proper Feasts with Six Tunes

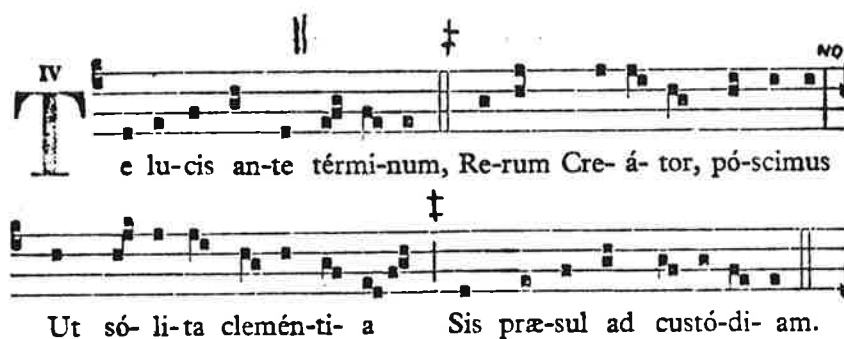
Christmas.--A rubric in GEN, f. 371, requires that the tune for the Vespers hymn, Veni, Redemptor gentium, be used at all hymns in Ambrosian meter at whatever Hour throughout the Christmas season. It also prescribes, again throughout the Christmas season, that whatever doxology ordinarily concludes these hymns should be replaced by the following:

Gloria tibi, Domine,
Qui natus es de Virgine,
Cum Patre et Sancto Spiritu,
In sempiterna saecula. Amen.

Both Rome and the monastic Antiphonary require a proper doxology. The Benedictines use the standard mediaeval form above, and the Roman Rite uses its "corrected" Renaissance version:

Jesu, tibi sit gloria,
Qui natus es de Virgine,
Cum Patre et almo Spiritu,
In sempiterna saecula. Amen.

Both Rome and the monks provide proper tunes for Christmas Compline. Neither agrees with the other, and both disagree with the Preachers. Neither tune is taken from the respective Vespers' hymns, Christe Redemptor omnium (AM p. 238) in the original version and Jesu Redemptor omnium (AR p. 260) in the correction. The Dominican tune (Example 102) comes from the Dominican Vespers hymn, Veni, Redemptor gentium. The same melody makes a significant appearance in both the other rites at the Epiphany, when it is the tune for the Vespers hymn, Hostis Herodes impie (AM p. 288 and Antiphonarium S. O. P. p. 367) in the original, and Crudelis Herodes, Deum (AR p. 308) in the correction. The Dominicans are not consistent in their modal assignment. At Compline the tune is listed as mode IV, while at both Vespers it is assigned (more reasonably) to mode III. The other two rites designate it mode III.



Example 102. Christmas, CL pp. 38f, GEN
tune and rubric f. 371.

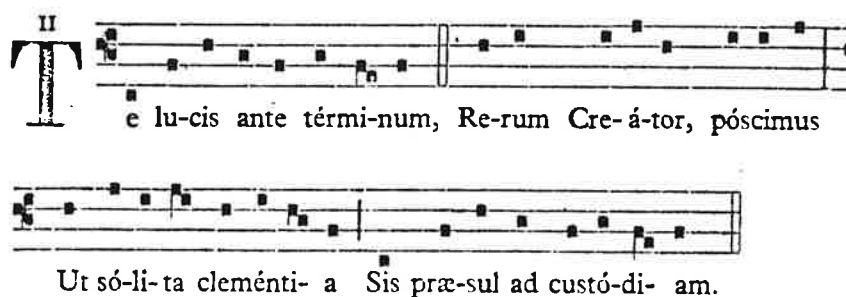
Up to 1949, this tune was used at every Compline in the Dominican Rite from December 24 through the Octave of the Epiphany, January 13. But in 1949, Father Emmanuel Suarez, O. P., the master general, issued the Completorii Libellus with two proper tunes for the feast of the Holy Name and another proper tune for the feast of the Holy Family; both feasts occur within the Christmas season.

The Holy Name of Jesus.--This feast, celebrated on the Sunday between Circumcision and Epiphany (falling a Sunday, then January 2), entered the Dominican Rite twenty-five years before it was universally adopted in 1721 by Pope Innocent XIII.⁷ As late as 1933 the Dominican Antiphonary had a rubric for this feast which specified "the antiphons and tune of the hymns in both Complines are from the Nativity Season."⁸ CL, however, provides two melodies that are proper; both come from the Processional, where they are alternate tunes for St. Bernard's Jesu dulcis memoria, which was sung on the second Sunday of the month at an afternoon procession in honor of the Holy Name. The

⁷ Apel, op. cit., p. 59 and Bonniwell, op. cit., pp. 345f.

⁸ "In utroque Completorio Antiphonae et tonus Hymni de Nativitatis Tempore." Ant. S. O. P., op. cit., p. 360.

Processional (pp. 305-320) provides up to twenty-one verses or proper conclusions. The first tune is identical with that for the Easter Compline hymn, Jesu, nostra redemptio (Example 97).and demonstrably pre-dates 1256. The second tune (Example 103), however, appears to be later in composition; it is not in the Prototype. The first tune is used at Vespers, while the second is used at Lauds:



Example 103. Second tune, Holy Name, CL
p. 41.

In the 1949 CL this second tune makes one more appearance as the first of two melodies for St. Theresa of Avila on October 15. It is listed as number one, and St. Theresa's previous tune is moved to number two. Holy Name and St. Theresa are the only two feasts to have a choice of hymn tune, and both were accomplished only in 1949.

The Epiphany.--This feast shares with Christmas the common tune that is used for all hymns in Ambrosian meter (Example 102). However, it does have a proper doxology which is used from First Compline through the Octave:

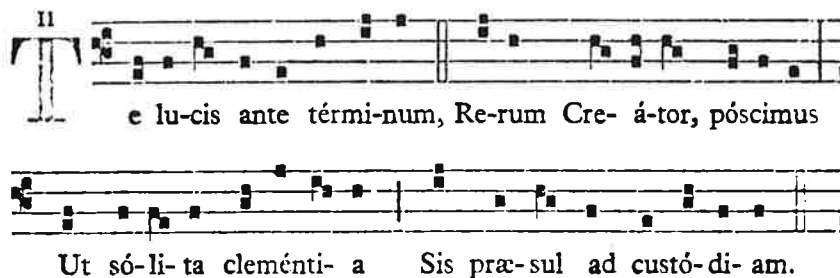
Gloria tibi, Domine,
Qui apparuisti hodie,
Cum Patre et Sancto Spiritu,
In sempiterna saecula. Amen.

The monastic Office also uses this conclusion. The Roman Rite's correction follows:

Jesu, tibi sit gloria
Qui apparuisti gentibus,
Cum Patre et almo Spiritu,
In sempiterna saecula. Amen.

A single tune is proper for both the monks and Rome, but it is not that of the Dominicans.

The Holy Family of Jesus, Mary, and Joseph.--This feast, celebrated on the Sunday within the Octave of the Epiphany, was "universally adopted by Pope Benedict XV (1914-22)."⁹ In the 1933 Dominican Antiphonary a rubric for this feast states, "Compline (even the hymn tune) is of the Octave [of Epiphany] with a proper conclusion for the hymn."¹⁰ But in the 1949 CL, the feast has acquired a proper tune (Example 104) identical with the tune of the Vespers hymn (which is identical with the Roman setting). The monastic Office does not celebrate this feast and has retained the old Office and Mass of Sunday within the Octave.

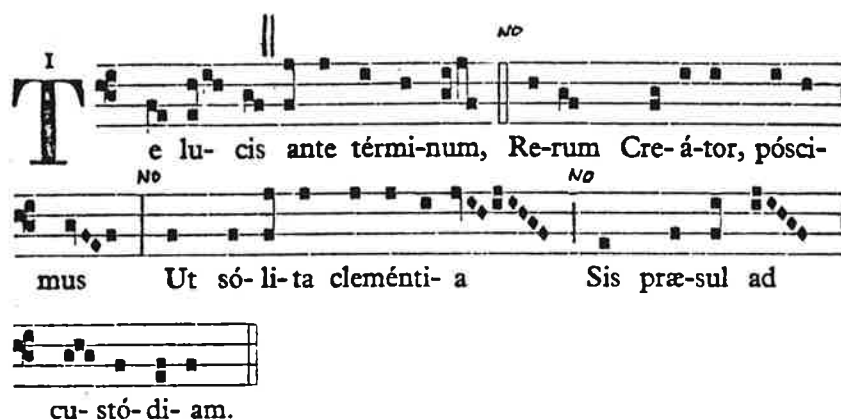


Example 104. Holy Family, CL p. 45.

⁹Apel, op. cit., p. 59.

¹⁰"Completorium (etiam tonus Hymni) Octavae [Epiphaniae] cum conclusionem Hymni propria." Ant. S. O. P., op. cit., p. 379.

The Most Holy Trinity.--The Paschal Season ends with Nones on the Saturday after Pentecost. The per annum rubrics resume with First Vespers of Trinity Sunday. A single tune (Example 105) is used for all the major Hours and Compline. At Dominican Vespers the text is Adesto sancta Trinitas. Neither the tune nor the text is employed either by the Roman or monastic Office. The Dominicans use the melody for both Complines and for Monday and Tuesday following, even if feasts of saints should be celebrated.¹¹ Wednesday Compline goes to Corpus Christi.



Example 105. Trinity Sunday, CL p. 70, GEN f. 373.

Corpus Christi and through its Octave.--This feast is celebrated on the Thursday following Trinity Sunday. Apel says of it: "The Liturgy was written by St. Thomas Aquinas (d. 1274), and the feast was universally introduced in 1264, under Pope Urban IV."¹² But another source gives a more expansive chronology:

¹¹"Hymnus sequenti modo cantetur in utroque Completorio SS. Trinitatis, Feriisque secunda et tertia infra Octavam ejusdem, etiam in festis Sanctorum, nisi aliter notetur." CL p. 70.

¹²Apel, op. cit., p. 59.

The Feast of Corpus Christi, as separate from Maundy Thursday, was introduced into the Low Countries through Cardinal Hugh of S. Cher, papal legate there, and was due to the revelations claimed to have been made to blessed Juliana of Liege and a hermit named Eve in 1230. Like Cardinal Hugh, James Pantaleon of Troyes, who subsequently became Pope under the title of Urban IV, shared the story of the vision. It was this Pope Urban who commissioned S. Thomas Aquinas to compose the office, a masterpiece of poetry and theology, interwoven with apt quotations from the Old and New Testaments. The Feast was approved by Clement V at the Council of Vienne in 1311, and extended to the whole Church.¹³

Corpus Christi entered the Dominican Rite through the action of the general chapters of 1304, 1305, and 1306.

Notwithstanding this legislation, it was necessary for the chapter of 1318 to remind the friars that the observance of the feast was obligatory upon the whole Order; no house was exempt. To the reminder the chapter added the astounding statement: "Let the master-general take steps to provide the office for this feast!" (Acta Cap. Gen., II, 109) If there should be any doubt in our minds as to the meaning of these words, it is dispelled by the chapters of 1322-23-24, which order the adoption of the office of Corpus Christi "written, it is said, by Thomas Aquinas!" (Ibid., 138).¹⁴

Textually, the Office is the same in Roman, monastic, and Dominican antiphonaries. Melodies are at variance. For the Compline hymn tune, there are three distinct melodies. The Dominicans, accustomed to drawing the Vespers melody over into Compline, are thwarted on this occasion due to the differences in meter. Accordingly, they borrow the distinguished melody of Lauds (Example 106).

¹³The Dominican Missal in Latin and English (Oxford: Blackfriars Publications, 1948), p. 565.

¹⁴Bonniwell, op. cit., pp. 240f.

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¹³The Dominican Missal in Latin and English (Oxford: Blackfriars Publications, 1948), p. 565.

¹⁴Bonniwell, op. cit., pp. 240f.



Example 106. Corpus Christi, CL p. 71.

The proper conclusion, "Gloria tibi, Domine," for hymns of this meter introduced at Christmas, is used for all Ambrosian hymns during the whole Octave.

Most Sacred Heart of Jesus and through its Octave.--The feast is celebrated on the Friday following the Octave of Corpus Christi. Apel says it was

approved by Pope Clement XIII in 1765 and universally adopted by Pius IX in 1859. [It had not, however, entered the Dominican Rite by 1909 when Cormier's edition of the Breviary was brought out.] In 1929 Pius XI introduced a new Office and Mass.¹⁵

The Dominicans accepted this Jesuit-sponsored feast only reluctantly, and several efforts were necessary before the liturgy of the Sacred Heart became stabilized. The feast had finally entered the Rite by the time of the 1931 Compline Book, apparently with the rank of totum duplex I classis cum octava solemniissima (it certainly possessed that rank by 1933)--the same rank as Corpus Christi. Consequently, on the octave day of Corpus Christi, Vespers went to the Sacred Heart according to the rules governing concurrentia. Compline always celebrates the same feast as the Vespers it follows. But in this instance, a very proper Dominican antiphon of Corpus Christi would have

¹⁵Apel, op. cit., p. 59.

to be sacrificed and a plain one employed. To avoid this, a most peculiar rubric was introduced into the Antiphonary: "First Compline will be of the octave of Corpus Christi; the hymn tune, however, will be that of the Sacred Heart."¹⁶ This allowed the Corpus Christi version of the Alleluia-antiphons (Examples 65-70) to be sung, rather than the more usual Salva nos. By 1949, when CL was issued, the principles of adaption had been applied; a "new" antiphon, Alleluia. Hauritis (Example 70), had been introduced; the unique rubric was dropped; and Compline followed Vespers, celebrating the Sacred Heart.

The odyssey of the hymn tune for the Sacred Heart is equally circuitous. Rome, the Benedictines, and the Dominicans are pursuing particularly separate courses in the choice of melodies. Rome has a single third-mode tune that serves for Vespers, Compline, and Lauds. The Benedictines have a first-mode tune for Vespers and Lauds, but another tune in the fourth mode for Compline. The Dominicans, in 1931 and 1933, chose the melody of the Holy Name/ Easter Compline hymn tune for all the major Hours and Compline. But, in 1949, the Compline melody, of such a long Dominican tradition, was dropped in favor of a most remarkable choice: the tune from Benedictine Vespers! One other change was made in 1949; a proper conclusion was provided, modeled on that of Christmas:

Gloria tibi, Domine,
Qui Corde fundis gratiam,
Cum Patre et Sancto Spiritu,
In sempiterna saecula. Amen.

The present hymn tune (Example 107) with the proper conclusion is sung throughout the Octave.

¹⁶"I Completorium erit de Octava Corporis Christi, Tonus Hymni tamen de SSmo. Corde, pag. 120, quo tono cantantur omnes Hymni ejusdem metri per totam Octavam." Ant. S. O. P., op. cit., p. 556.



Example 107. Sacred Heart, CL p. 72f.

(3) Celebrations of Jesus Christ in the Sanctorale: Three Feasts

The Most Precious Blood, July 1.--This feast instituted by Pope Pius IX in 1849, was raised to first class by Pope Pius XI in 1934. All three rites share a common text. The hymn melodies, however, reveal the same discrepancies found in those for the Sacred Heart. The Dominican Compline tune (Example 108) is borrowed from Lauds, since the hymn at Vespers falls into another meter. At Lauds, the Romans use a second-mode melody; the Benedictines, a third-mode one; and the Dominicans, one in the eighth mode. Dominicans use the same melody again in their Compline for the feast of the Guardian Angels on October 2. Neither the tune nor the feast of the Most Precious Blood appears in the Prototype. Indeed, no evidence for this feast is found within the Dominican Rite as late as the 1909 Cormier Breviary. It is present by 1931, apparently a product of the 1921 Romanizing reform (as must be the feast of the Sacred Heart).



Example 108. Precious Blood, CL p. 96.

The Transfiguration, August 6.--Occurring as it does within the Octave of St. Dominic, this feast has no proper hymn tune. Both other rites provide Compline with a proper tune, though they do not agree on what it should be. The Preachers do provide Dominic's melody (Example 123) with a proper conclusion, the same as that of the Epiphany:

Gloria¹ tibi, Domine,
Qui apparuisti hodie,
Cum Patre et Sancto Spiritu,
In sempiterna saecula. Amen.

Jesus Christ the King, last Sunday of October.--This feast was introduced by Pope Pius XI (1922-39). Coming so soon after the shock of the 1921 reform, the Order took over the Roman Office in its entirety. They even accepted the proper conclusion according to its Roman correction:

Jesu tibi sit gloria,
Qui sceptrā mundi temperas,
Cum Patre, et almo Spiritu,
In sempiterna saecula.

This inconsistency was rectified in the Suarez Breviary of 1948 and his Compline Book of 1949:

Gloria tibi, Domine
Qui sceptrā mundi temperas,
Cum Patre et Sancto Spiritu,
In sempiterna saecula. Amen.

As with the Roman Rite, the Compline hymn (Example 109) corresponds to that of Lauds, not of Vespers, despite Vespers having a tune in the proper meter. This deviates from usual Dominican practice. The Preachers slightly modified the tune: on the third syllable of the hymn is sung the single note f in the Roman version but the neume d-f in the Dominican one.



Example 109. Christ the King, CL p. 113.

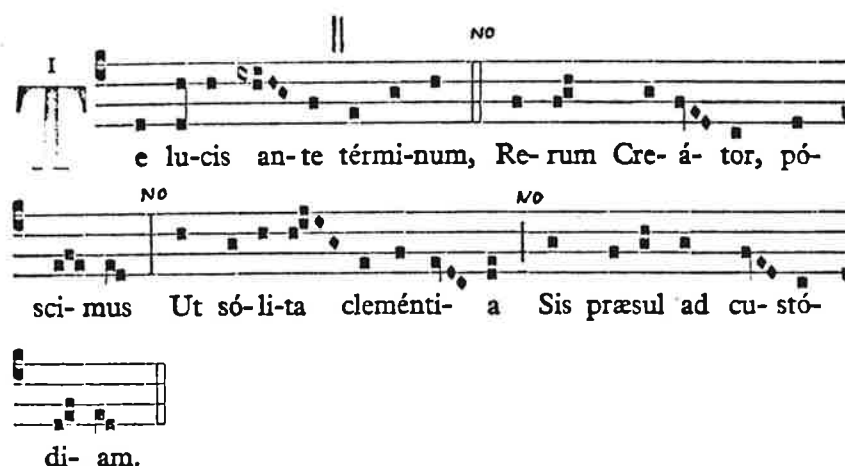
(4) The Blessed Virgin Mary: Two Common Tunes and Five Feasts

Two common Dominican hymn tunes are given for the Virgin: one for feasts of totum duplex first and second class and another for feasts of totum duplex common and within solemn octaves. The first one occurs in the Prototype, but the second one does not. The second, with variants, serves as the single common Marian hymn, used by both the Benedictines (AM p. 172) and Rome (AR p. 61). The Dominicans have added a further complexity by introducing not simply a proper conclusion to the Virgin's hymns (as do Rome and the monks) but also a prefatory strophe to the proper conclusion:

Maria, mater gratiae,
Mater misericordiae,
Tu nos ab hoste protege,
Et hora mortis suscipe.

This prefatory strophe is not to be found in GEN nor in the Roman and Benedictine Offices. The Preachers added it through the general chapters of 1334 to 1336.¹⁷ The proper conclusion, however, is contained in GEN; it comes from Christmas.

The first tune (Example 110) is taken from GEN at the feast of the Purification, February 2, where it serves as the tune for Quem terra pontus ethera at Matins and O gloriosa domina at Lauds. The Vespers hymn, Ave Maris stella, is in a different meter. All three hymns have been taken into the Common of the Blessed Virgin Mary, but they appear to have originated with the feast of the Purification. Note the rare pitch discrepancy with GEN in the first tune at the beginning of the second score. GEN has a neume e-f while CL has e-f-e.



Example 110. Common of the Virgin, totum duplex first and second class and solemn octave days, CL pp. 75f, GEN f. 373v.

Rome and the Benedictines apply the Dominican second tune (Example 111) to the hymns of Matins and Lauds.

¹⁷Bonniwell, op. cit., p. 248.



Example 111. Common of the Virgin, totum duplex common and within solemn octaves, CL pp. 76f.

The Dominican common also provides that if a feast of the Virgin should be celebrated in Quadragesima, the Lenten hymn tune and text should be used, but the doxology omitted and the hymn terminated with the two strophes Maria, mater gratiae and Gloria tibi, Domine sung to the Lenten tune. A similar provision is made for the Easter hymn and tune.¹⁸

Compassion of the Blessed Virgin Mary, Friday after Passion Sunday.--

Under the title of the Seven Sorrows, this feast was extended to the universal calendar by Pope Benedict XIII in 1727. It requires the hymn and tune for Quadragesima, but the rubrics change both Marian additions, the penultimate strophe and the proper conclusion:

7. Pii Mariae servuli,
Christi redempti sanguine,
Tantum dolorem flebili
Recogitate lumine.

¹⁸"Si aliquod festum B. Mariae V. infra Quadragesimam celebretur, cantetur Hymnus Christe, qui lux es, et sequentibus duabus strophis concludatur." CL p. 77.

"Si aliquod festum B. Mariae V. Tempore Paschali celebretur, cantetur Hymnus Jesu, nostra redemptio, et post strophem Quaesumus, Auctor omnium tempore Resurrectionis, vel post strophem Tu esto nostrum gaudium tempore Ascensionis, addantur duae strophae sequentes." CL p. 78.

8. Sit summa Christo gloria,
Amara cujus Passio
Aeterna nobis gaudia
Matrisque det Compassio. Amen.

This feast also gives a textual variant on the standard Marian psalm antiphon Virgo Maria.

The Annunciation, March 25.--This feast falls within either Quadragesima or Easter season. Accordingly, the Lent or Easter hymn is sung, but with the two strophes as noted above under the Dominican Marian common.

Mediatrix of All Grace, May 31.--This relatively new feast appears for the first time in the Dominican liturgical books with Suarez' 1948 Breviary. Neither the Benedictines or Rome celebrate it, though the Roman Gradual provides for it in a section entitled "Pro aliquibus locis," where it is also celebrated on May 31.



Example 112. Mediatrix, CL p. 93.

The Seven Sorrows, September 15.--This new arrival in the Dominican Rite appears to have come in along with the Sacred Heart and Precious Blood in the Romanizing effects of Pius X. Pope Pius VII made it a universal feast in 1817; Pope Pius X raised it to second class in 1908. Still, Cormier's Breviary of 1909 fails to include it. In that Breviary, September 15 is devoted to the Commemoration of Our Holy Father Dominic in Suriano, a

feast that the Order would move only under duress. By the time of the Suarez Breviary of 1948, the Seven Sorrows had taken over September 15, and the Commemoration had been moved to September 25.

The Dominican Compline tune (Example 111) comes from Lauds, because the Vespers hymn is in another meter. The same Lauds tune is found in the Roman and Benedictine Antiphonaries.



Example 113. Seven Sorrows, CL p. 101f.

The same concluding proper strophes used at the feast of the Compassion (above, p. 242), Pii Mariae servuli and Sit summa Christo gloria, are used in Seven Sorrows.

The Most Holy Rosary, first Sunday of October (Roman Rite, 7 October).--- Dominican devotion to the Rosary is intense. They give this feast the rank of totum duplex first class with a solemn octave. The Roman Rite ranks it only as a double second class. This was accomplished as late as 1888 when Leo XIII issued a new Office for the feast. Dominicans were preaching the rosary with considerable vigor in the late fifteenth century. The leader of this movement, Alan de la Roche, disclaimed any novelty to the project and said he was "merely reviving a devotion revealed to St. Dominic by the Blessed

Virgin."¹⁹ Another Dominican, St. Pius V, prayed the rosary while the battle of Lepanto (Sunday, 7 October, 1571) was under way. The Christian victory over Islam was then commemorated in the liturgy by the feast of Our Lady of Victory, instituted by Pope Gregory XIII (1572-85). This feast was not kept in all places, but the Dominicans were among those who took it up.

When the Order was first granted the Feast of the Holy Rosary [the title which replaced "Our Lady of Victory"], it used in the breviary the office of the Nativity [of the Blessed Virgin], changing the word "Nativity" whenever it occurred to "Solemnity." In various provinces, a number of special offices for the feast were composed and used; these were condemned by the chapter of 1580, which ordered the friars to use the office of the Nativity.²⁰

Efforts toward a proper Office continued, but before a satisfactory one was achieved,

the general chapter asked [the master general Antonin] Cloche to petition the Holy See that the feast and office of the Holy Rosary on the first Sunday of October might be extended to the universal Church. The general's efforts were not successful until Prince Eugene gained a decisive victory over the Turks at Peterwardein, Hungary (5 August, 1716). The date of the victory, 5 August, originally the feast-day of St. Dominic but now that of Our Lady of the Snow, seems to have had its effect; and on 3 October, 1716, Clement XI extended the Feast of the Holy Rosary to the universal church. In his decree, the Pope links the victory at Peterwardein, and the lifting of the siege of Corfu ten days later, with the prayers and processions held by the members of the Rosary Confraternity.²¹

The Dominicans by then still did not have a satisfactory Office. After several efforts of limited success,

¹⁹Bonniwell, op. cit., p. 269.

²⁰Ibid., p. 349.

²¹Ibid., pp. 348f.

Eustachio Sirena and some other Dominicans, using the older office as a model, composed the splendid office which is now in use. Its beauty and the excellence of its hymns have won high praise from liturgists and hymnologists. The first three hymns [First Vespers, Martins, and Lauds] were written by Agostino T. Ricchini, Master of the Sacred Palace; the hymn for second vespers was composed by Sirena. The Dominican Order adopted the new office as soon as it had been approved by Benedict XIV (1 September, 1756).²²

The hymns of all three major Hours are in the Ambrosian meter, so the standard two-strophe Marian conclusion is expected. Rome and the monks do provide their standard one-strophe conclusion. The Dominican Office, however, has provided a unique single conclusion:

Sit Trinitati gloria
Quae sacra per mysteria
Orantibus det gratiam,
Qua consequantur gloriam. Amen.

One more surprise remains: though Compline shares the hymn tune with the major Hours, it does not share their unique conclusion; it uses the standard two-strophe ending beginning with Maria, mater gratiae.

Both Rome and the monastic Office have adopted the texts of the Dominican hymns, but neither adopted the melody (Example 114). Note the use of the sixth mode, a rarity among hymn tunes:

²²Ibid., p. 350. Fr. Bonniwell quotes the noted liturgist Dom Gueran-ger appropos of the new Rosary Office. "'It must be said in praise of the Dominican Order that it has defended its breviary against the attempts of innovators, and that it alone has preserved in our day that liturgical inspiration demanded for the composing of new feasts of its Saints. The offices of Pius V, Rose of Lima, Louis Bertrand, Catherine de' Ricci, belong as perfectly to the tone of the thirteenth century as do the most ancient ones of that Order. The office of the Holy Rosary, drawn up in recent times, shows that this illustrious Order has not lost its traditions.' Cf. Institutions Liturgiques, I, c. 12, 339-340." P. 350, fn. 17.



Example 114. Holy Rosary, CL p. 104f.

Dominican devotion to the Rosary is evidenced on two other occasions. On the first Sunday of the month, a procession in honor of the Rosary takes place after Vespers. And Saturdays, during the Salve Procession after Compline, the Convent goes to the Rosary altar while singing the Litany of Loretto.

Other feasts of the Virgin.--On all other occasions celebrating the Virgin Mother, the hymn tune is taken from the Marian common in the Dominican Rite according to the rank of the feast.

(5) Feasts of the Saints: Five Common Tunes

Five tunes were used in the Prototype as a common for the saints. They remain in CL. The rubric in CL states that the first tune (Example 115) is proper "For feasts of [totum duplex] first class even within solemn octaves and above."²³ GEN simply calls it "Totum Duplex et Duplex."

²³"I. In Festo I classis, etiamsi infra Octavam solemnem et supra occurrerit." CL p. 13.



Example 115. Totum duplex first class,
CL p. 13, GEN f. 376v.

Neither Rome nor the Benedictines have this tune though AR (p. 59) does have a melody "In majoribus Festis per Annum" which differs with AM (p. 171), for similar occasions, where there is a tune "In Solemnitatibus." Neither antiphonary has quite the variety of the Dominicans. Rome makes do with three tunes for feasts: "In Simplicibus," "In . . . minoribus Festis," and "In majoribus Festis." The Benedictines have one more: "In . . . Officiis Simplicibus," "In Festis Minoribus," "In Festis Majoribus," and "In Solemnitatibus."

The second of the five Dominican common hymns (Example 116) is preceded by this rubric in CL: "On a feast of totum duplex II class and totum duplex common of the Apostles, unless it should be celebrated within a solemn octave or above, which has a proper chant of the same meter."²⁴ GEN simply calls it "Semiduplex."

²⁴"II. In Festo Toto Duplici II classis et Toto Duplici communi Apostolorum, nisi celebretur infra Octavam solemnem et supra, quae proprium ejusdem metri cantum habuerit." CL p. 14.



Example 116. Totum duplex second class,
CL p. 14, GEN f. 376v.

The rubric for the third hymn tune in CL (Example 116) states: "For a feast of totum duplex common rank unless it should be celebrated within a solemn octave and above, which has a proper chant of the same meter."²⁵ GEN calls it "Simplex."

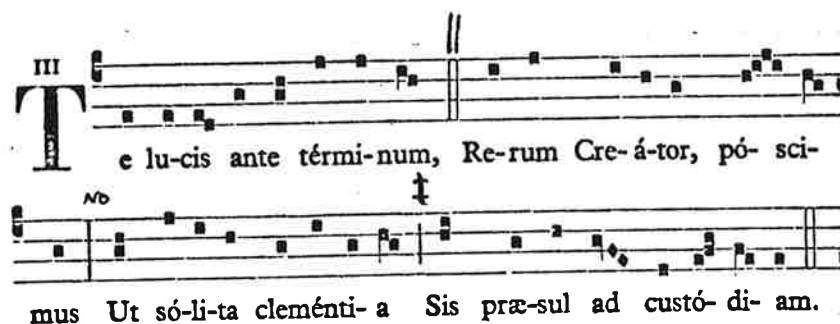


Example 117. Totum duplex common, CL
p. 15, GEN f. 376v.

The rubric for the fourth tune in CL (Example 118) states: "For a feast of duplex rank unless it should be celebrated within a solemn octave

²⁵"III. In Festo Toto Duplici communi, nisi celebretur infra Octavam solemnem et supra, quae habuerit cantum proprium ejusdem metri." CL p. 16.

and above, which has a proper chant of the same meter."²⁶ The Prototype places this hymn last among the five and calls it "Infra Octavas."



Example 118. Duplex, CL p. 16, GEN
f. 376v.

The rubric for the fifth tune in CL (Example 119) states: "For a feast of semiduplex rank and below unless it should be celebrated within a solemn octave and above, which has a proper chant of the same meter."²⁷ The Prototype puts this tune in fourth place and assigns it to feasts of three lessons.

²⁶"IV. In Festo Duplici, nisi celebretur infra Octavam solemnem et supra, quae proprium ejusdem metri cantum habuerit." CL p. 16.

²⁷"V. In Festo Semiduplici et infra, nisi celebretur infra Octavam solemnem et supra, quae proprium ejusdem metri cantum habuerit." CL p. 17.



Example 119. Semiduplex, CL p. 17, GEN
f. 376v.

(6) Feasts of the Saints: Twenty Proper Occasions

Of the twenty feasts, eighteen have a proper hymn tune, and two may apply a proper conclusion to the totum duplex first class common tune. The eighteen proper feasts celebrating the saints are unique to the Preachers. Neither Rome nor the Benedictines provides a single tune for a single saint. The eighteen feasts are heavily weighted in favor of the Order; only three do not celebrate a canonized Dominican or a patron of the Order. One of these three is for All Saints. The other two can scarcely be explained, for they commemorate the Carmelite St. Theresa of Avila and the seven founders of the Servite Order.

Of the eighteen occasions, seven do not introduce a new melody, but borrow one from someplace else. Only four of the melodies can be found in the Prototype--the hymn tune for St. Dominic himself and the melodies for St. Mary Magdelene, St. Augustine, and All Saints. When the third rite was confirmed in 1256, only two Dominicans had been canonized, the founder and St. Peter of Verona, Martyr (d. 1252, canonized 1253 by Pope Innocent IV). St. Peter was killed on April 29, and that is his feast day. This date always occurs during the Paschal season, and with the demands of the Easter hymn, no

use can be made at Compline of a proper tune for St. Peter. His Mass and Office are present in the Prototype but the proper Vespers tune cannot be used at Compline. Five Dominican saints were alive at the time of the Prototype-- St. Hyacinth (d. 1257, canonized 1594), St. Margaret of Hungary (d. 1270, canonized 1943), St. Thomas Aquinas (d. 1274, canonized 1323), St. Raymond of Pennafort (d. 1275, canonized 1601), and St. Albert the Great (d. 1280, canonized 1931)--but they could hardly be commemorated until death and canonization. The Order added an Office with each canonization. The following resulted from these and other canonizations.

St. Margaret of Hungary, Virgin O. P., January 19.--St. Margaret died in 1270, but was not canonized until 1943 by Pope Pius XII. Of the various liturgical books current in 1949, only the Breviary and CL could take cognizance of her elevation. The Compline Book should place her on page 81 in first position under the heading "Proprium Sanctorum." It does not. She is treated on two un-numbered pages after page 137, just after "Index Generalis," under the title "Addenda." A rubric states that the tune should be that of St. Augustine as on page 99 of CL.

Seven Founders of the Servite Order, February 12.--This feast has had a checkered existence, but all that need be of concern here is that no proper hymn tune existed until the Compline book of 1949. The tune is that used for St. Albert the Great, CL p. 117.

St. Catherine de Ricci, Virgin O. P., February 13.--St. Catherine died in 1590 and was canonized by Benedict XIV in 1746. The tune is the same as that for the feast of the Rosary.

St. Thomas Aquinas, Confessor O. P. and Doctor of the Church, March 7.--St. Thomas died in 1274 and was canonized by Pope John XXII in 1323. The use

of the term "Angelic Doctor" was confirmed by Pope St. Pius V (1566-1572).
The Compline melody (Example 120) is used at all the major Hours.



Example 120. St. Thomas Aquinas, CL p. 85.

St. Antoninus, Bishop and Confessor O. P., May 10.--St. Antoninus died in 1459 and was canonized by Pope Adrian VI in 1523. The Compline melody (Example 121) is used at all the major hours.



Example 121. St. Antoninus, CL p. 90f.

The Translation of Our Holy Father Dominic, May 24.--This feast commemorates the opening of Dominic's tomb and the removal of the relics in 1233 as a preparation for his canonization in the subsequent year. The tune is the same as that for the saint's feast day on August 4.

St. John the Baptist, June 24.--If this feast should occur within the octave of either Corpus Christi or the Sacred Heart, the tune is that of feasts of the first class from the common, but the appropriate proper conclusion of the octave is applied to the tune (CL p. 94).

Sts. Peter and Paul, Apostles, June 29.--The requirements noted above for St. John the Baptist apply to this feast as well (CL p. 95).

St. Mary Magdalene, July 22.--This tune occurs in the Prototype and is used for the three major Hours as well as for Compline. She is a patroness of the Order. GEN's incipit as indicated in Example 122 does not fit the Compline text.



Example 122. St. Mary Magdalene, CL
p. 97, GEN f. 374v.

Our Holy Father Dominic, Confessor O. P., August 4.--St. Dominic died in 1221 and was canonized by Pope Gregory IX in 1234. The tune occurs in the Prototype and is used for the three major Hours as well as Compline. At Compline, it is used throughout the octave, even on the feast of the Transfiguration. Transfiguration applies the Epiphany proper conclusion to this tune (CL p. 99). GEN shows the incipit for only the first two syllables (Example 123) which cannot work for Compline.



Example 123. St. Dominic, CL p. 98, GEN f. 374v.

St. Augustine, Bishop, Confessor, and Doctor of the Church, August 28.--

St. Augustine is the putative author of the rule under which St. Dominic organized the Preachers. His feast and this tune (Example 124) occur in the Prototype. The tune is used at Lauds and borrowed from there for Compline. The other two major Hours have hymns in other meters. The GEN incipit cannot work at Compline.



Example 124. St. Augustine, CL pp. 99f, GEN f. 375.

St. Rose of Lima, Virgin O. P., August 30.--St. Rose died in 1617 and was canonized as the first saint of the New World in 1671 by Pope Clement X. The tune is that for St. Augustine above and is used for the major Hours as well.

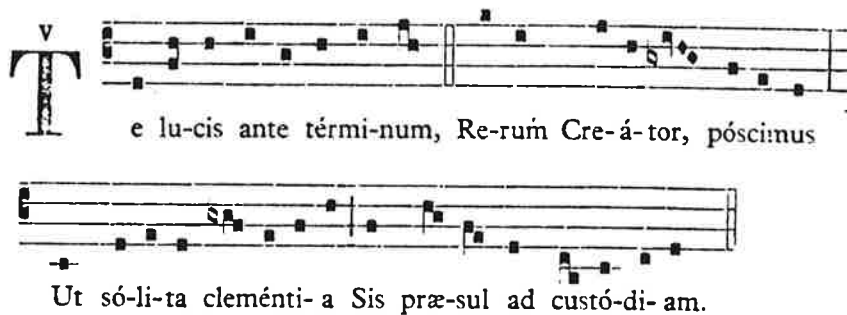
The Holy Guardian Angels, October 2.--This feast, solemnized by the Spaniards in the sixteenth century was extended to the whole Church by Paul V in 1608. Clement X (1670) appointed it to be kept on the first free day after the feast of St. Michael, namely October 2. The tune for Compline (Example 125) is borrowed from Lauds. Vespers and Matins share another hymn in a different meter. Neither tune corresponds in either instance with the Roman or monastic antiphonaries. Should this feast fall within the octave of the Rosary, the tune is that of the Angels, but the two Marian closing strophes are sung to it.



Example 125. The Guardian Angels, CL
pp. 106f.

Holy Father Francis, Confessor and Founder O. F. M., October 4.--St. Francis died in 1226 and was canonized with extraordinary rapidity in 1228. He is kept in the Prototype on this date with a relatively high rank for 1256 of simplex. His present rank of totum duplex first class and the present unique Dominican Office and Mass are later additions. This single tune (Example 126) is used at all the major Hours as well as Compline. If the feast

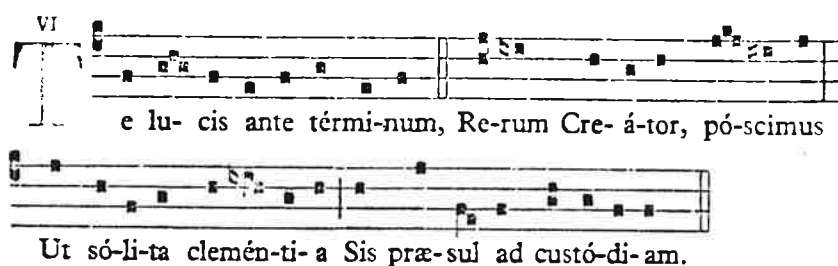
falls within the octave of the Rosary, St. Francis' tune is used, but is adapted to the two proper closing strophes of the Virgin.²⁸



Example 126. St. Francis of Assisi, CL
pp. 108f.

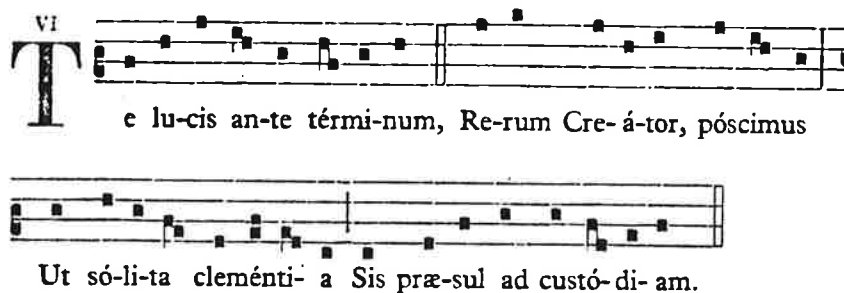
St. Louis Bertrand, Confessor O. P., October 10.--St. Louis Bertrand died in 1581 and was canonized by Pope Clement X in 1671. The tune (Example 127) is used for all major Hours as well as Compline. As with the Angels and St. Francis, if the feast should occur within the octave of the Rosary, the Virgin's proper concluding strophes are applied to this tune.

²⁸While esthetic judgements have been avoided in this chapter, one must point out this tune as consistent with all the music for St. Francis' feast--making it, unfortunately, a prime candidate for the worst music in the whole Rite. The sequence at Mass, Sanctitatis nova signa, is particularly uninspired.



Example 127. St. Louis Bertrand, CL
pp. 109ff.

St. Theresa, Virgin and Doctor of the Church, October 15.--St. Theresa died in the night of October 5/15, 1582, the very night when the calendar lost ten days according to the Gregorian reform. She was canonized by another Gregory, Pope Gregory XV in 1622. In 1969, Pope Paul VI declared her, along with St. Catherine of Sienna, Virgin O. P., to be a doctor of the Church. In the Dominican Compline book of 1949, for the first time, she is provided with two tunes; neither conforms with the tune in the eighth mode sung during the Roman and Benedictine major Hours. The first Dominican tune comes from Lauds and is identical with the second tune at Compline for the feast of the Holy Name (Example 103). The second melody (Example 128), the only one in the older books, follows the more usual Dominican custom of extending the Vespers tune to Compline.



Example 128. St. Theresa of Avila, second tune, CL p. 112.

St. Theresa was a Carmelite. Her feast--like the only other non-Dominican related feast to have a proper hymn tune, the seven Servite Founders--is a duplex. These are the only two duplex feasts to have proper tunes. All the others are totum duplex first or second class. There are no feasts of totum duplex common.

The Feasts of All Saints, November 1.--Various earlier feasts of this sort were consolidated by Pope Gregory IV and assigned to this date in 835. The feast occurs in the Prototype where this tune (Example 129) is used for all the major Hours and Compline. The tune is sung daily throughout the octave.



Example 129. All Saints, CL pp. 114f, GEN f. 375.

The Feast of All Saints of the Order of Preachers, November 12.--Initially the feast was celebrated on the day after the octave of All Saints, November 9. The Benedictines kept a similar feast for their own saints. When Rome imposed on the two orders the feast of the Dedication of the Basilica of the Holy Saviour, the feast of the saints was moved. The Dominicans took November 12, and the Benedictines took November 13. The tune is that of November 1 above (Example 129).

The Patronage of St. Thomas Aquinas, November 13.--Leo XIII (1878-1903), an ardent scholastic, designated St. Thomas as Patron of Catholic schools. The tune is that of his feast day, March 12 (Example 120).

St. Albert the Great, Bishop, Confessor O. P., and Doctor of the Church, November 15.--St. Thomas' mentor and good friend outlived him and defended him before the faculties of Oxford and Paris on, of all things, charges of heresy. Albert died in 1280 and has never gone through the judicial process of canonization. Pope Pius XI in 1931 declared him a saint by equipollation and a Doctor of the Church.²⁹ The present Office and Mass date from

²⁹"Having maturely considered all Albert's titles and claims to sainthood and to the veneration of all the faithful, . . . we have decided at length to fulfill Our daily growing desire in his regard by equipollent canonization. . . . Therefore, We entrusted the whole matter to the Sacred Congregation of Rites. Thereupon . . . after taking the votes of the official prelates of the same Congregation of Rites, and all points maturely weighed and discussed, the large assembly unanimously agreed that We should be well advised to grant the favor. We therefore on the following day--that is, today--having attentively heard a report of all these matters from Our beloved Son, Salvator Natucci, Promoter Fidei, and in full agreement, most willingly approved the decision of the Sacred Congregation. Therefore

"In virtue of Our Sovereign Apostolic Authority, We order that the Feast of St. Albert the Great be celebrated by the Universal Church on the fifteenth of November each year as a minor double, with the Office and the Mass of a Confessor and Doctor, with the addition of the title of Doctor."

Translation of the Bull of Canonization in Thomas Schwertner, St. Albert the Great (Milwaukee: Bruce, 1932), pp. 352f.

1931. Previously the Order kept his feast with the rank of duplex; accordingly, there was no Compline hymn tune. The present Compline tune is taken from Lauds since Vespers has a hymn of a different meter (Example 130):



Example 130. St. Albert the Great, CL
p. 117.

The Hymns in General

This section examines the two bodies of hymns--those from the Prototype, eighteen tunes in all (including the two proper hymns of Lent and Easter), and those added after 1256, sixteen proper tunes. Both bodies will be examined from the point of view of modality, melodic approach to cadence, half-cadence pitches, and melodic formal elements within the strophe.

Modality

The fifth and sixth modes are only rarely found in the hymn repertory.

Apel wrote:

The tendency, previously noticed in the Antiphons and Alleluias, to avoid the tritus is most fully realized in the hymns. Not a single hymn in the fifth mode is found in the Liber, and the more complete collections given in the Antiphonale include only one such melody, Aeterne rector [AR 867] = Orbis patrator [AM 1069], obviously of a late date, as appears from its cadential formula, e-c-d-e-f (e-c-d-f-f in AM). The two hymns in the sixth mode which are given in the Liber are Stabat

mater [1424] and Virgo virginum [1424], both sung to the same melody, for the late Feast of the Seven Dolours. Originally, the Stabat mater (text by Jacopone da Todi, d. 1306?) was composed as a sequence [1634^v]. The Antiphonals have three other hymns in the sixth mode.³⁰

Apel refers to all the hymns in the Liber regardless of meter while Compline is restricted to hymns of Ambrosian meter ("long meter": iambic tetrameter, 88. 88). Nevertheless, the Compline hymns largely bear out Apel's findings, particularly in the eighteen hymn tunes from the Prototype. The sixteen later tunes include four melodies in the tritus; one of the latter for St. Francis, is even in the fifth mode. Oddly enough, all four occur in early October: St. Francis on 4 October, the Rosary on the first Sunday, St. Louis Bertrand on 10 October, and St. Theresa of Avila on 15 October. The single Roman and monastic hymn in the fifth mode also comes in early October, on the second for the Guardian Angels.

The theoretical system of the church modes allows the production of a minor mode by the use of b-flat in modus protus and of a major mode by the same chromatic inflection in modus tritus. With the limited chromatic forces available in the church modes, both deuterus and tetrardus are forever unable to bring about the concept of common practice period tonality. Consequently, an increase of frequency for protus and tritus may be taken as incipient interest, however unconscious, in a system approaching tonality.

Examination of the post-1256 hymn repertory shows just such a development (see the following table). Modes I and II increase from 28% to 44% and

³⁰Apel, op. cit., p. 139.

modes V and VI increase from 0% to 25%. Conversely, the deuterus pair sinks from 28% to 0% and the tetrardus pair is reduced from 44% to 31%.³¹

³¹Is this tendency to be observed in the repertories for other categories? Unfortunately so few other chant forms than hymn tunes were introduced into Dominican Compline after 1256 that the question is moot.

TABLE 7.

MODAL DISTRIBUTION OF HYMN TUNE AT COMPLINE

Mode	I	II	III	IV	V	VI	VII	VIII
Maneria	<u>Protus</u>		<u>Deuterus</u>		<u>Tritus</u>		<u>Tetrardus</u>	
GEN hymn tunes for Compline								
number (18)	3	2	1	4	0	0	3	5
percentage	16.66	11.12	5.56	22.22	0	0	16.66	27.78
number	5		5		0		8	
percentage	27.78		27.78		0		44.44	
Post-1256 hymn- tunes for Comp.								
number (16)	3	4	0	0	1	3	1	4
percentage	18.75	25.0	0	0	6.25	18.75	6.25	25.0
number	7		0		4		5	
percentage	43.75		0		25.00		31.25	
Total--both repertories								
number (34)	6	6	1	4	1	3	4	9
percentage	17.65	17.65	2.94	11.76	2.94	8.82	11.76	26.47
number	12		5		4		13	
percentage	35.30		14.70		11.76		38.23	
All hymns in <u>Liber Usualis</u>								
number (128)	32	20	15	21	0	2	3	35
percentage	25.00	15.62	11.72	16.41	0	1.56	2.34	27.34
number	52		36		2		38	
percentage	40.62		28.13		1.56		29.68	

Melodic Approach to Cadence

Among the various categories of chant, stylistic preferences may be noted in the approach to cadence. Apel shows that of fourteen graduals examined, three reach the final by a descending second, while eleven approach with a leap of a descending third. But,

in the hymn [eight examined], on the other hand, our table indicates a remarkably different situation, the descending third being not represented at all, and the ascending second being as frequent as the descending. A survey made on a larger scale [the Temporale to Palm Sunday in AM] gives reason to assume that in the total repertory of the hymns the former cadence is actually about twice as frequent as the latter, and that the descending third is highly exceptional. An even more decided preference for the ascending second exists in the field of the sequences, where this cadential notion is so common as to assume the character of a standard trait.³²

The wider sampling available in the Compline repertory tends to confirm Apel's findings. In the older body, seventeen of eighteen reach the final by step, six from below and eleven from above. The situation changes with the newer body. In the latter group, only thirteen of sixteen move by step; eight arrive from below, but only five from above. A tendency toward a "leading tone," whether a semitonium or not, has begun to emerge.

The one tune from the Prototype that cadences by leap, Christe, qui lux es et dies for Quadragesima, does so by a minor third from above. In the newer body, the three approaches by leap all belong to feasts from the twentieth century. Two, Holy Family and Sacred Heart, drop a minor third to the final. The other, Mediatrix of All Grace, rises a perfect fourth to the final. The lateness of the feasts militates against drawing any conclusion or suggesting a trend.

³²Apel, op. cit., p. 264.

Half-cadence Pitches

Apel makes no reference to half-cadences; yet, because of the strophic nature of hymns, a natural question arises as to whether use is made of pitch as a formal determinant. The answer is a firm yes. In the eighteen tunes of the older layer, twelve cadence on the final at the caesura, giving no formal delineation according to pitch. But, by the time of the newer layer, only three cadence on the final, while thirteen settle elsewhere.

Of the six Prototype tunes not cadencing on the final, three use the dominant: semiduplex, cadencing on the old dominant, b, of mode VIII; Christmas, cadencing on the old dominant, b, of mode III; and All Saints, a of mode I. The Quadragesima hymn cadences on the supertonic, and the tune for ferias cadences on the subtonium.

In the newer layer, eight tunes rest on a dominant at the caesura: Holy Name (second tune); Corpus Christi; Sacred Heart; St. Thomas; St. Antoninus; Holy Rosary on the parallel mode's dominant; St. Louis Bertrand on the dominant of its parallel mode; and Christ the King. Two cadence on the supertonic: the Seven Sorrows and St. Theresa (second tune). The remaining three cadence on the subtonium: Holy Family, Precious Blood, and St. Albert.

Clearly, formal considerations can be discerned in the older layer and can be seen to be increasing significantly in the newer.

Melodic Formal Elements within the Strophe

There are four musical phrases in Ambrosian hymns. Those of Compline have been examined to determine the extent of melodic repetition. Of the old layer, twelve of the eighteen make no use of repetition, and the "form" is a straightforward ABCD. One, Saturdays per annum, follows the scheme AABA; All

Saints uses ABCA; Christmas and Easter use ABCA'; Quadragesima also uses ABCA' (or ABA'A" or ABCaA'); and the last, totum duplex second class, uses ABCB'.

Surprisingly, considerably less repetition in formal structure can be found in the later tunes. Fourteen of sixteen are ABCD. Holy Name (the second tune) has ABCA, and the Seven Sorrows has ABCA'.

Internal form achieved by melodic repetition within these hymn tunes is simply not a matter of continued interest to the composers and compilers of these melodies.

Conclusion

Dominican Compline is a rich storehouse of hymn tunes, possessing twice as many as the Benedictine Antiphonary, which is in second place. The choice of which feasts get proper melodies provides an opportunity for the Preachers to make didactic use of the Office to further a "family feeling" at the Church's night prayer. The addition of sixteen melodies after 1256 provides music historians an opportunity to compare compositional styles and choices. The comparison shows an increasing tendency toward major-minor tonality with the passage of time, an increasing reliance on the caesura in defining form, and, finally, no significant reliance on internal, melodic form within the strophe.

CHAPTER VII

CONCLUSIONS

Now that every word and note of Dominican Compline has been presented, the task remains of putting this Hour into its proper relationship with other rites' Complines and with the other Hours of the Office. Compline became something greater than the other little Hours in the Preacher's Rite. It manipulated antiphons and hymn tunes more extensively than other rites' Complines. It was becoming, perhaps, a late-night Vespers.

Compline Compared in Six Rites

The following rites will be compared: Roman (i.e., the Curial/Franciscan/Roman version), Ambrosian, Benedictine, Cistercian, Dominican, and Sarum.¹ The last of these can be considered only partially. Frere's Antiphonale Sarisburiense gives several clues to Compline's ordinary but this is by way of obiter dicta; it is, after all, an antiphonary and is concerned

¹Roman Compline is described in AR, pp. 54-69².

Ambrosian Compline may be found in Liber Vespéralis juxta Ritum Sanctae Ecclesiae Mediolanenensis (Rome: Desclée, 1939), pp. 798-812.

Benedictine Compline is noted in AM, pp. 167-180.

Cistercian Compline's text is printed complete in Breviarium Cisterciense, 4 vols. (Westmalle: [Typographia Ordinis], 1907), Vol. 1, pp. 161-165. It is notated in Psalterium dispositum per Hebdomadam (Westmalle: [Typographia Ordinis], 1956), pp. 198-203.

Dominican Compline is contained throughout CL.

Sarum Compline has two sets of rubrics in AS, pl. 6 and pl. 101.

with proper changes. Sarum, because of the lack of an available ordinary, would be wholly ignored here if it were not for the striking similarity already noted between it and the Dominican Rite.

Roman, Benedictine, Dominican, and Cistercian Complines all open in the same manner and have identical texts through the short lesson, Fratres, sobrii estote, and the versicle and response that follow it. The first three then procede to a recitation of their respective Confiteors and absolution. The Cistercians do not; instead, they recite silently the Pater and Ave. It is at this point that the Ambrosian Rite begins its Compline--with a Pater and an Ave. All five rites then agree on the opening formulas: Y. Convertete; R. Et averte; Y. Deus, in adjutorium; R. Domine ad adjuvandum; Gloria Patri; and Alleluia or Laus tibi in season.

The Ambrosian Rite then sings the hymn Te, lucis with the third verse in this form:

Praesta, Pater piissime,
Per Jesum Christum Dominum,
Qui tecum in perpetuum
Regnat cum Sancto Spiritu. Amen.

This early position for the hymn relates Ambrosian Compline with Prime, the three little Hours, and with Matins, all of which have their hymn toward the start of the Office. Lauds and Vespers reserve it till toward the end. The later position of the monastic and Roman-oriented Complines relates them to the Lauds and Vespers segment. The Milanese have a proper hymn for Quadragesima: Lux alma, Christe, mentium. Of the other four rites, only the Dominicans maintain proper hymns.

All five rites then procede to the psalter. Benedictine, Cistercian, and Ambrosian psalmody is direct, though the Milanese recapitulate the Hallelujah or Laus tibi of the introductory material at the end of their

psalms. No proper antiphons exist, of course, for direct psalmody. Roman and Dominican Compline, along with Sarum, share the same standard antiphon, Miserere mei. Rome has no proper antiphons but the other two rites do.

As to what the psalms are supposed to be, all agree on psalms 4, 90, and 133, which date back at least to the Rule of St. Benedict. The Roman-oriented rites had added the first six verses of psalm 30 between psalm 4 and 90, but this addition was removed in the reform of St. Pius X early in the twentieth century. The Milanese add three short psalms after psalm 90: psalm 132, Ecce quam bonum; psalm 133, Ecce nunc benedicite; and finally, psalm 116, Laudate Dominum. Note that the usual process of singing the psalms in rising numerical order is abandoned by the placement of 132 and 133 before 116. The Milanese Latin of the psalter varies slightly from the Vulgate.

The next item brings on a flurry of strange relationships. According to St. Benedict the hymn should follow. And so it is with the Benedictines and Cistercians. Rome joins them. The Ambrosian Rite has already sung its hymn, and so it proceeds to the next unit, the capitulum (their "Epistolella") followed by a responsorium brevium. The Dominicans, too, follow this process; then they sing the hymn and follow it with the V. Custodi nos and R/. Sub umbra alarum--precisely the form and location to be found for the chapter, responsory (if any), hymn, and versicle in Lauds and Vespers. Rome and the monastic rites do not follow the hymn at once with versicle and response but proceed first to the capitulum. Rome then inserts the short responsory while the monastic groups omit it altogether. Then, finally, in all three comes the versicle and response, Custodi and Sub umbra.

Rome, Milan, Sarum, and the Dominicans then sing the Nunc dimittis with the ordinary antiphon Salva nos according to the third mode. Only Sarum and

the Dominicans have other proper antiphons for this canticle. Milan follows the canticle with the versicle and response that have already been recited in the other rites. It should be noted that the position of the canticle at Compline is the same as the other two major canticles at Lauds and Vespers. The monks have no canticle.

Then comes the oratio in all the rites. This is prefaced by Kyrie eleison and Pater noster--obligatory in the Ambrosian, Cistercian, and Benedictine rites, but part of the occasional preces in the Roman and Dominican rites. The Benedictines and the Milanese also have preces. All four sets of these include the Apostles' creed. The Cistercians, avoiding preces, procede at once to the collect. The four sets of preces differ in content, but they all share a certain similar style of short versicles and responses. The Ambrosian Rite manages to include a recitation of psalm 12, Usquequo, Domine. All the rites use the collect Visita, quaesumus; the text is identical in all of them except Milan, which has this variation (Milanese "additions" have been italicized):

Visita, quaesumus, Domine, habitationem istam, et omnes insidias inimici ab ea longe repelle: et Angeli tui boni ["sancti" in the other rites], habitantes in ea, nos in pace custodiant: et benedictio tua sit super nos semper. Veritas tua, Domine, semper luceat in cordibus nostris, et omnis falsitas inimici destruatur. Per Dominum [nostrum Jesum Christum, filium tuum, qui tecum vivit et regnat in unitate Spiritus Sancti Deus, per omnia saecula saeculorum. Amen.]

This is the last of Milan's three collects. The first two are Illumina, quaesumus and Noctem istam illumina. The Milanese is the only rite to have more than one.

The Ambrosian Rite concludes Compline with a series of versicles that include Benedicamus Domino. The other rites proceed to the Benedicamus at once and then conclude with some form of short, trinitarian blessing.

All the rites presently contain an antiphon for the Virgin. The Cistercians and the Dominicans use Salve, Regina all year long. Rome and the Benedictines have the "standard" four Marian antiphons spread through the year. Milan has the most complex system. From the Nativity of the Blessed Virgin Mary (September 8) to Christmas, Ave Regina caelorum; from Christmas to Quadragesima, Alma Redemptoris Mater; from Quadragesima to Easter, Salve, Regina; from Easter to the octave of Pentecost, Regina caeli; and from the First Sunday after Pentecost to the Nativity of the Blessed Virgin, the prose Inviolata are performed.

It is only after the Marian antiphon that the Milanese recite the Confiteor and give absolution; in this way, their Compline is ended. The Cistercians insert, after the blessing, Compline of the Little Office of the Blessed Virgin before they sing Salve, Regina. The extensive Dominican additions to Compline have been noted above. The other rites terminate Compline directly after the Marian antiphon with its collect.

Of these six rites, the two monastic ones are the simplest, accomplishing their purpose directly without decoration or superfluity. This is all the more the case if the Marian antiphons (added in imitation of the Dominicans) are mentally removed from the Office. Neither monastic rite can have a single psalmodic or canticle antiphon in conjunction with Compline. The Benedictines do have a repertory of seventeen hymn tunes for Te lucis. The Cistercians make do with but four tunes.

At the other pole is the Ambrosian Rite--florid, extreme, relatively unrestrained. Compline seems to be reflective of the rite as a whole, which fluctuates between untrammelled melody--on Pentecost in what amounts to a gradual, Cor mundum, the rite allows the conjunction "et" to be sung melismatically

through five full scores!²--and unvarnished simplicity in its frequent use of recto-tono recitation. Structurally, this version of Compline stands furthest from the Roman, yet even here all the component parts are present some place. Still, it contains no antiphons for the psalmody and only one for the canticle. Two hymn texts are used, but no extra tunes for variety. Of all the rites, Compline's relationship to its twin, Prime, is most evident in the Ambrosian. The prolixity of Ambrosian Compline simply typifies the rite--not an effort to assert Compline's place in the hierarchy of the Hours.

The rites of Rome and the Preachers stand between these extremes. With the addition of a responsory and a major canticle, Compline begins to imitate Vespers. Rome simply added these to the basic monastic Office, making no imaginative adjustment in the placement of the hymn. The Dominicans, on the other hand, rearranged matters to follow the Vespers format: capitulum, responsory, hymn, and versicle and response. For its part, Rome made no effort to increase the supply of antiphons, either for the psalmody or for the canticle. But both Sarum and the Dominicans assiduously cultivated a distinguished antiphonal repertory. Rome has but fourteen hymn tunes; the Dominicans have three hymns and thirty-three tunes for Te lucis. Of all the rites examined, the Dominicans and Sarum alone have pursued the similarity to Vespers. With the fall of the Sarum Rite to the reformers, the Dominicans pressed on alone with their Compline, enjoying something of the rich variety afforded in Vespers.

²Antiphonale Missarum juxta Ritum Sanctae Ecclesiae Mediolanensis (Rome: Desclée, 1935), p. 255.

Compline Compared with the Rest of the Office

The Office did not spring full born upon an unsuspecting world. As in any organism, growth has brought inconsistencies and the piquancy of singularity. In generalizing about the Office for the sake of discerning similarities, one does not wish to deny the life-giving particularities that must necessarily be omitted from such a consideration.

What was to become the Divine Office seems to have started as a series of vigils, watching the night through awaiting the Mass of a principal feast, such as Easter or Christmas.³ Prayers were said in the evening at the lighting of the lamps (Vespere or Lucernarium); during the course of the night psalms and pious readings were sung or recited (Nocturni); at first light another prayer service corresponded to that at sundown (Laudes Matutinae). When the various nocturns coalesced into a long, single service, the first layer of the Office had formed: Vespers, Matins, and Lauds. Note that the original Vespers was First Vespers. The notion of a Second Vespers comes later.

When the first layer was stabilized, a second one was added. The little Hours of Terce, Sext, and Nones were intended to do for the daytime what the nocturns had done for the night. Prime and Compline are later and final additions. Of this process, Pius Parsch says:

³Apel, op. cit., pp. 33-50. Dr. Apel has a very handy list of documentary data on pp. 38-42. The Peregrinatio Etheriae is paraphrased on pp. 43ff. My account of the origins of the Office is largely synthesised from Apel's material. What dependence the Catholic Office had on Jewish prayer hours is unclear.

Corresponding to the three nocturns of Matins there are three daytime hours, Terce, Sext, and Nones. This makes three nocturns or nightwatches, three day hours, morning prayer (Lauds) and evening prayer (Vespers). . . .

The two remaining hours were added later, under the influence of monasticism. The monks prayed Matins during the night and said Lauds in the early dawn, then went back to bed. When they rose later to begin the day's work, they felt the need for some common service to consecrate their labors to the Lord. Thus they developed Prime, a sort of second morning prayer. Vespers were said in late afternoon, and then at bedtime there were devotions in the sleeping quarters (lessons, chapter of faults, abbot's blessing), which developed into Compline, a sort of second night prayer. With the addition of Compline, the development of the canonical hours came to an end.⁴

Because Prime and Compline had pre-existent models, the chance for creative innovation was present. Because of their lack of tradition, they were more susceptible to later modification. Both of these Hours have similarities to the major Hours of the oldest layer and to the little Hours of the newer layer. These similarities will be pursued in reference to Compline.

Prime and the Little Hours

The structure of Terce, Sext, and Nones is identical among themselves and similar to that of Prime and Compline. This similarity in structure explains why some scholars can consider Prime and Compline to belong among the little Hours. Their structure in the Dominican Rite is outlined below, along with a few comments relative to Prime.

(1) Standard opening formula as for any Hour: "Deus in adjutorium"
etc.

⁴Pius Parsch, "Introduction," The Hours of the Divine Office in English and Latin, op. cit., Vol. I, pp. 3f.

(2) A three-verse Ambrosian-meter hymn. Each Hour has its own unchanging text. Prime's hymn has five verses.

(3) Antiphon incipit, three psalms (or sections), and the antiphon in its entirety. The antiphons are borrowed from Lauds of the day in this order: the first for Prime, second for Terce, third for Sext, fourth is omitted, and the fifth is for Nones. Prime occasionally has four psalms; on other occasions, the Athanasian creed is inserted into its psalter.

(4) Capitulum (changeable--fixed for Prime).

(5) Responsorium brevium (changeable--fixed for Prime).

(6) Versicle and response (changeable--fixed for Prime).

(7) Kyrie and Pater noster. Note that this is the heart of preces.

Preces are never specified for these three Hours because they are, in essence, built in here. Rome has neither the Kyrie, Pater, or preces. Dominican Prime has lengthy preces including the Apostles' creed and the Confiteor with absolution.

(8) Collect of the day (changeable--fixed for Prime as for Compline).

(9) Conclusion with Benedicamus domino.

The little Hours have no lessons, no long responsories, no canticle, no antiphons of their own, and their fixed hymns are at the beginning of the service. These are marks sufficient to distinguish them from the major Hours. These characteristics, of course, have exceptions.

Terce, throughout the Octave of Pentecost, has a famous proper hymn: Veni Creator Spiritus because Terce is the hour which the scriptures declare was the time the Holy Ghost descended on the apostles. The Roman and monastic Offices make Terce's unique position less than clear by using Veni Creator also for First and Second Vespers, notating it at First Vespers, and allowing only a rubric at Terce which refers back to Vespers. The Dominican Rite

heightens the distinction afforded Terce, for that is the only place the hymn is sung; at both Vespers, the Preachers sing the hymn Beata nobis gaudia.

During Quadragesima, the three little Hours replace the short responsory with long ones. Prime's remains fixed. Each of the Hours has a proper prolixum that serves for two weeks. Another replaces it for the next two weeks and a third for the final two weeks of Lent. There are nine of these. Sarum has the same procedure and agrees with the Dominican Rite on the choice of eight of the nine responsories. Recall that Compline uses the long responsory In pace in idipsum during the first four weeks of this period and that the three canticle antiphons for Quadragesima are responsorial in origin.

The three little Hours are not burdened with additions after the Benedicamus. Prime, however, like Compline, has a substantial appendage, called, from its opening word, "Pretiosa." This is, in the Dominican Rite, a separate service based on prayers at chapter meeting and includes the daily reading from the Martyrology. It is a disputed point whether this service pertains to the integrity of the Office, i. e. if those bound to recite the Office are equally bound to recite Pretiosa. The point is moot if one attends choir for it is sung there daily. In effect this service adds a third morning prayer to the already existing Lauds and Prime. As this service is rather widely unknown in the musical community, a brief description of it will be offered here.

"The lesson from the Martyrology is recited daily in Choir after Lauds or after Prime when Lauds has been anticipated [i. e., sung the preceding afternoon or evening]."⁵ The Martyrology is to be read, then, in the early

⁵"Lectio Martyrologii recitatur quotidie in Choro post Laudes, vel post Primam, quando Matutinae in sero praecedenti dicuntur." Martyrologium Sacri Ordinis Fratrum Praedicatorum (Rome: [Curia Generalitia], 1838), p. xi.

morning whether that be after Lauds or after Prime. At the conclusion of the reading, the hebdomadarian begins with the verse: "Pretiosa est in conspectu Domini," answered by the choir: "Mors Sanctorum ejus." In a service replete with versicles and responses, short lessons, fragments from the Rule of St. Augustine, prayers for benefactors and deceased masters general, and prayers asking divine help through the day, as much time is consumed as in any of the little Hours. As in preces, only the liturgical recitative is employed, accounting for the neglect Pretiosa has received from the musical world. This service may be examined in its Roman version in AR, pp. 23-25. Both Rome and the Benedictines have seen fit to make the Martyrology and Pretiosa an integral part of Prime so that for them it necessarily pertains to the integrity of the Office; but note that in the Roman and Benedictine Offices, the Benedicamus of Prime has already been said before the reading of the Martyrology begins. The Roman and Benedictine addition of this service, especially on days when Benedictine Prime's protracted preces are said, makes Prime become the most unwieldy, inelegant, and redundant of the Hours. If Pretiosa must exist, far better to use the Dominican approach and let it stand alone.

Enough has been said to show that the little Hours of Terce, Sext, and Nones are unpretentious, simple, and swift to accomplish their purpose of sanctifying the daylight hours. Prime is quite clearly something more complex, as is Compline. Since both of them have so little of the little Hours' simplicity, Compline's complexity must be sought in the major Hours.

Matins

The night Office has little in common with the diurnal Office, including Compline. One of the few similarities occurs before Deus in adjutorium, where Matins inserts a versicle and response: "V. Domine, labia mea aperies. R. Et os meum annuntiabit laudem tuam." These are unchangeable, as are the versicle and response of Compline in the same position: "V. Converte nos, Deus, salutaris noster. R. Et averte iram tuam a nobis." The only other Hour to have an anticipatory versicle is Lauds, and there it is proper, changing from day to day.

Matins is famous for its series of lessons. Only Compline of all the other Hours has even one lesson. This opens the service and the performance practice at Compline is identical with that of Matins: a request for a blessing from the reader; the blessing given by the hebdomadarian; the lesson; the formula of conclusion, "Tu autem, Domine, miserere nostri " (nobis in the Roman and Benedictine Offices); and the response, "Deo gratias." Compline then diverges from the Matutinal pattern by having no responsory, long or short.

Matins is equally famous as the home of the long responsory. The Dominican Rite is more generous in its use of the prolixum than Rome or the monks. It has already been pointed out above that, in the Dominican and Sarum rites, the three little Hours have long responsories during Quadragesima, that Compline has one for the first four weeks of Quadragesima, and that the Quadragesima canticle antiphons of Compline are responsorial in origin. First Vespers always has a proper long responsory.

Outside of these few similarities, Matins is sui generis.

Lauds with First and Second Vespers

The principal morning and night prayers share a single principle in their formal construction with a few notable interior divergencies in the psalter and the use of a long responsory. These vagaries distinguish Lauds from First Vespers and both from Second Vespers in the Dominican Rite. Their similar construction is outlined below and the distinctions follow that.

(1) Standard opening formula as for any hour: "Deus in adjutorium" etc. but note that Lauds precedes this with a proper versicle and response.

(2) The psalter with antiphon(s) (proper). Each of the three hours is different.

(3) Capitulum (changeable) followed only at First Vespers by a long responsory (proper).

(4) Hymn followed by versicle and response (proper).

(5) Antiphon incipit, canticle, and antiphon during which the altar and choir are incensed as at the offertory of the Mass (antiphons are proper; the appropriate canticle is fixed).

(6) Collect of the day (proper).

(7) Commemorations (consisting of proper antiphon, versicle, response, and collect) if any are to be made (proper).

(8) Conclusion with Benedicamus domino according to one of the solemn tones sung by the cantors, not the hebdomadarian.

The Psalter for Lauds

As a typical instance, Sunday Lauds will be described, first according to the mediaeval psalter of the Preachers and then according to the Romanized psalter of St. Pius X. In both cases, there are five units to the psalter.

In the mediaeval version, the first unit is psalm 92, Dominus regnavit; the second is psalm 99, Jubilate Deo; the third is psalm 62, Deus, Deus meus, recited without Gloria Patri so that it fuses with psalm 66, Deus misereatur; the fourth is the Old Testament canticle of the three young men, Benedicite, Daniel 3, which carries its own minor doxology:

Benedicamus Patrem, et Filium cum sancto Spiritu: * laudemus et superexaltemus eum in saecula.

Benedictus es Domine in firmamento caeli: * et laudabilis et gloriosus, et superexaltatus in saecula.

Consequently Gloria Patri is omitted, but the section is considered terminated; the fifth unit is psalm 148, Laudate Dominum de caelis, fused with psalm 149, Cantate Domino, fused with psalm 150, Laudate Dominum in sanctis ejus. Only then comes the single antiphon for the whole of the psalmody, "Regnavit Dominus praecinctus fortitudine cum decore virtutum: cujus sedes parata est in aeternum." Seven psalms and a minor canticle were arranged to make five units.

According to the 1923 reform, Lauds now has five units made up of only four psalms and a minor canticle, but each has been given its own proper antiphon. For Sunday, the first remains psalm 92, now with the antiphon Alleluia, Dominus regnavit; second remains psalm 99, now having the antiphon, Jubilate Deo; the third continues as psalm 62, without the addition of psalm 66, but with the antiphon Benedicam te; the canticle of the three young men is still in fourth place, now with the antiphon Tres pueri; in fifth place, only psalm 148 remains, but with the new antiphon Alleluia, laudate Dominum.

One does not wish to overburden the reader with details concerning the intricacies of Lauds' psalter. Suffice to say that throughout the week, the mediaeval psalter used five units, that the fourth of these was an Old Testament canticle, and that the number of psalms always exceeded the number of

units. Lauds, from Monday through Saturday, unlike Sunday, used five antiphons. Psalms 148, 149, and 150 were said daily. According to the new dispensation, there are four psalms exactly, one minor canticle (still in the fourth position), and five antiphons.

The Psalter for Vespers

Daily Vespers has five psalms, each with its own antiphon. But First Vespers for feasts ranked totum duplex consists of five absolutely fixed psalms (the "Laudate psalms") sung to a single antiphon: psalm 112, Laudate, pueri, Dominum; psalm 116, Laudate Dominum, omnes gentes; psalm 145, Lauda, anima mea; psalm 146, Laudate Dominum quoniam; and psalm 147, Lauda, Jerusalem. This arrangement was not changed in 1923. Neither Rome nor the monks follows this particular approach, though they often--not always--use a different set of psalms for First Vespers than they use for Second. Both of them for both Vespers have plural antiphons. The Dominicans do this for Second but not for First Vespers at feasts of totum duplex rank.

Remarkable uniformity is achieved in the choice of psalms for Sunday Vespers. All six rites agree that the first four are psalm 109, Dixit Dominus; psalm 110, Confitebor tibi; psalm 111, Beatus vir; and psalm 112, Laudate pueri. Since the two monastic groups follow the direction of St. Benedict's Rule requiring four psalms at Vespers, they stop here. But the first of their Monday's psalms is psalm 113, In exitu Israel, which is the fifth psalm of Sunday Vespers for Rome, Milan, Sarum, and the Preachers.

Either five or four psalms at Vespers has a long tradition. This writer knows of no instance where Vespers has more than five. But occasionally it has fewer. On Holy Saturday, it formerly had only one. Prior to the "restoration of Holy Week" by Pius XII, Vespers was recited in conjunction

with Mass on Saturday in place of the communion antiphon. The sole psalm was 116, Laudate Dominum, omnes, and the Magnificat followed it at once. This is the case in all the rites examined here, except the Ambrosian, which has a full-fledged Vespers. The Dominicans have a peculiarity of their own for Easter Sunday, Monday, and Tuesday when their Vespers psalter consists only of psalms 109, 110, and 111 all sung to a single antiphon. This unique use of only three psalms is just one of several oddities for Dominican Vespers during these three days, but it is the only one that needs consideration here.

Dominican Compline had four psalms before the reform of Pius X. That is one more than the little Hours carry, but it is already sufficient to remove Compline from that category. Four psalms are as many as monastic Vespers has ever had. It is one psalm more than Dominican Easter Vespers carries. Compline's psalter has never even approached the size of the mediaeval psalter used at Lauds. That Compline performs its psalms under a single antiphon need not relate it to the little Hours, for we have seen above that the mediaeval Sunday Lauds performed its whole phalanx of psalms and minor canticle with a single antiphon. In Dominican practice to the very end, First Vespers of feasts was performed with but a single antiphon for the psalmody. Note, then, that the Preachers' Compline approached First Vespers in the size of its psalter and the manner of using a single antiphon.

The Capitulum and What Follows

Only First Vespers, in the Dominican Rite, follows the capitulum with a responsory. It is a prolixum. The monks use a short responsory after the capitulum at Lauds and both Vespers, but not after the capitula of the little Hours, Prime, or Compline. Rome presents a negative image of the monastic use: no responsories are used for Lauds or either Vespers, but short responsories

are present after the capitula of the little Hours, Prime, and Compline. Without the light of monastic practice, the Roman use of the short responsory tends to make one think that Compline's responsory after the capitulum is based on the approach of the little Hours. But Dominican practice allows the conclusion that Dominican Compline, at least, is following the format of First Vespers--an opinion that is confirmed by the Preachers' placement of the hymn and the versicle and response.

Hymn with V. and R.

Lauds and both Vespers have a hymn followed by a versicle and response just before the major canticle. So it is with Rome, the Benedictines, Cistercians, Dominicans, and Sarum. In the Dominican Rite, First Vespers proceeds in this order: capitulum, responsory, hymn, and versicle and response--precisely the same order as that of Dominican Compline. Rome makes Compline sui generis by displacing the hymn in the following arrangement: hymn, capitulum, and responsory followed by versicle and response (an arrangement of the little Hours, granted that the hymn should occur at the beginning of the Hour). In form, then it is clear, Dominican Compline is following Dominican First Vespers--not Lauds, not Second Vespers, and certainly not the Roman ordering.

Conclusion

Dominican Compline, like that of other rites, resembles in ways the little Hours. But it and its twin, Prime, diverge significantly from the little Hours. The divergence, in the case of Compline, is accomplished by modeling the form after that found in Dominican First Vespers, including a single and proper antiphon for the psalmody, the use of a responsory (at times, even a prolixum) after the capitulum, the placement of the versicle

and response after the hymn, the placement of this hymn just before the canticle, and the use of proper antiphons for the canticle. The antiphons, both for the psalmody and the canticle have shown a general tendency to be taken from that repertory which provided antiphons for the major canticles of Lauds and Vespers. They are as complex and interesting musically as any antiphons for any of the Hours.

In these ways, Dominican Compline moves outside the orbit of the little Hours. This was already the case by the time Blessed Humbert set forth the third rite. The Dominicans showed no interest in expanding Compline's importance, but they scrupulously sustained its position by supplying new hymn tunes for newly added feasts of Dominican saints and supplying antiphons for the two new feasts of Corpus Christi and the Sacred Heart. As with the notation of the plainsong itself, the Preachers sedulously guarded the forms they inherited from Blessed Humbert just as they sustained the ideals left to them by St. Dominic.

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APPENDIX A

A DESCRIPTION OF MS add. 23935 OF THE BRITISH MUSEUM¹

The British Museum Additional Manuscript 23,935 is a Dominican service book.² In size it is a small folio, a page measures 10.4 inches by 7 inches. It is bound in skin with thong clasps. It is written in double columns on exceedingly fine vellum, which in many places is so transparent as to show the writing on the other side of the folio. The thinness of the vellum can be further illustrated by the fact that, although the book contains 579 folios, when shut up its depth is only 1.8 inches.

The book is made up of twenty-one parts :—³

- (1) Officium sacramenti altaris; followed by special services for St. Thomas Aquinas, St. Louis the confessor, the eleven thousand virgins, etc. f.3.
- (2) Lectiones de corpore Christi et de Sanctis. f.15.
- (3) Ordinarium. f.23.
- (4) Martyrology. f.47.
- (5) Lectiones evangeliorum legende cum Kalendis per totum annum. f.70v.
- (6) Regula beati Augustini episcopi. f.72v.
- (7) Constitutiones ordinis fratrum predicatorum. f.74v.
- (8) Kalendarium. f.81.
- (9) Libellus iste qui collectarius eo quod propter collectas sive orationes habendas in promptu principaliter scriptus est, vel quia in unum sunt in eo collecta que dicenda sunt a sacerdote extra officium misse f.83v.
- (10) Processionale. f.98v.

1. I have incorporated into this section parts of my note "An attracted script" in the *English Historical Review*, xxxvi, 420-422.

2. For a tabular analysis of the book see below, p. 201.

3. *British Museum, Catalogue of Additions 1854-1860*, 920.

¹Galbraith, *op. cit.*, pp. 193-202.

APPENDIX B

COMPLINE AND THE SALVE PROCESSION¹

The ancient *Liber Consuetudinum* lays no special emphasis upon compline, just a few lines telling how it should begin. But when Humbert, in the second half of the thirteenth century, came to write his *Exposition of the Constitutions*, he devoted over twenty pages to the subject. Evidently compline had acquired great importance in the interim. How it came about is explained by a number of writers of that period: Blessed Jordan of Saxony and Venerable Humbert of Romans, both masters-general of the Order; Gerard de Fracheto, provincial of Toulouse; Thomas of Cantimpré, writer and theologian; and Bartholomew of Trent, biographer and contemporary of St. Dominic. They are supported by the two oldest Dominican chronicles.¹ All these authorities belong to either the first half or the middle of the thirteenth century. They all enjoyed high standing in the Order, and some were actually eyewitnesses of the events they describe. Yet, so startling are their statements that for credence one is obliged to recall the many Gospel ac-

¹ Variousy attributed to Peter Ferrandi and Gerard de Fracheto.

¹Bonniwell, op. cit., pp. 148-154. Reprinted by permission.