

CAECILIA

A Review of Catholic Church Music



Jottings From a Flemish Notebook Dr. Eleanor Walker

The Sacredness of Sacred Chant . Rev. Aloysius Knoll, O.F.M.Cap.

VOLUME 85, NO. 3

SUMMER, 1958

CAECILIA

Published four times a year, Spring, Summer, Autumn and Winter.
Second-Class Postage Paid at Omaha, Nebraska.

Subscription price—\$3.00 per year; \$5.00 for two years.

All articles for publication must be in the hands of the editor, P. O.
Box 1012, Omaha 1, Nebraska, 30 days before month of publication.

Business Manager: Norbert Letter

Change of address should be sent to the circulation manager:
Paul Sing, P. O. Box 1012, Omaha 1, Nebraska

Postmaster: Form 3579 to Caecilia, P. O. Box 1012, Omaha 1, Nebr.

LET CHRISTIAN HEARTS REJOICE TODAY

Jesous Ahatonnia.

ST. JEAN DE BRÉBEUF, S. J., d. 1649.

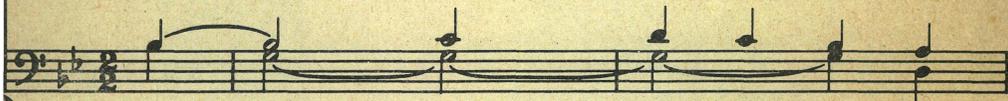
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16th Cent. French Melody.

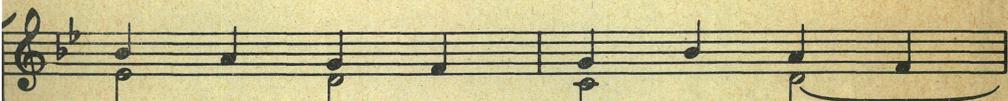
(S.M.F.)



1. Let Chris - tian hearts re - joice to - day: our
 2. The An - gels fill the star - lit sky; for
 3. Three Chiefs to - geth - er made a pact when
 4. The time has come for each of us to



1. Sa - vior, Christ, is born. To - day the reign of
 2. you a - lone they sing. Ac - cept with all your
 3. glo - ry filled the night. To fol - low where that
 4. kneel be - fore his Lord. He came in an - swer



1. Sa - tan ends: his King - dom's o - ver -
 2. heart their song; Oh, hear their mes - sage
 3. glo - ry led and find the Source of
 4. to our prayer, now let Him be a -



From "the New Saint Basil Hymnal" by kind permission
 of the Willis Music Company, 124 East Fourth Street
 Cincinnati 1, Ohio.

LET CHRISTIAN HEARTS REJOICE TODAY

1. thrown. So when his tempt - ing voice you hear Then
 2. ring. The maid - en Ma - ry, sweet and mild, Brought
 3. light, For God to them re - vealed His plan, They
 4. dored. And as we kneel this ho - ly night For

1. quick - ly to the crib draw near: _____
 2. forth the Spir - it Great, her Child; _____
 3. has - tened towards the God - made - man, _____
 4. ho - li - ness and Him we'll fight; _____

1. Our Sav - ior, Christ, is there, Je - sus is
 2. Our Sav - ior, Christ, is born, Je - sus is
 3. And Je - sus wel - comed them. Je - sus the
 4. That pro - mise now we make, Make to our

1. there, Has - ten, then, to Beth - le - hem. —
 2. born. Has - ten, then, to Beth - le - hem. —
 3. Child Wel - comed Chiefs to Beth - le - hem. —
 4. Chief, Je - sus Christ of Beth - le - hem. —

CAECILIA

A Review of Catholic Church Music

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A Quarterly Review devoted to the liturgical music apostolate.

Published with ecclesiastical approval by the Society of Saint Caecilia in February, May, August, and November. Established in 1874 by John B. Singenberger, K.C.S.G., K.C.S.S. (1849-1924).

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Library Ferenc Denes
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Subscription Price: \$3.00; Two Years, \$5.00; Additional Single Copy 75c.

Editorial and Business Address: Box 1012, Omaha 1, Nebraska

EDITORIAL?

Father Schmitt and Doctor Bennett have sailed for Europe to see Dom Gregory Murray.

The managing editor has learned that there are some few ramifications of the publishing business with which he is not too familiar. Hence the tardiness of this issue. But you will have your next issue in December.

In lieu of editorial comment, let's consider the accomplishments of the many choirmasters and organists who spent an intensely, I am sure, profitable two weeks at the sixth annual liturgical music workshop at Boys Town this August.

The seminar was under the patronage of Archbishop Gerald T. Bergan, with Monsignor Nicholas Wegner, director of Boys Town, as host to the workshop, which was organized by the Rev. Francis P. Schmitt, director of music at Boys Town.

Accredited through Creighton University, the session featured a distinguished guest faculty.

The world-renowned Belgian organist and composer, Professor Flor Peeters, taught master classes in organ. Mr. Peeters, director of the Royal Flemish Conservatory at Antwerp, is the organist at the Metropolitan Cathedral in Malines, Belgium. A highlight of the workshop was the concert played by Mr. Peeters at the Reuter organ in Boys Town Dowd Memorial Chapel, where his warm and scholarly musicianship was displayed brilliantly in Bach's "Prelude and Fugue in E Flat (St. Anne)", Tournemire's "Suite Evocatrice", and Mr. Peeter's own "Speculum Vitae" and "Variations and Finale on an Old Flemish Song".

Roger Wagner, director of the Roger Wagner Chorale of Los Angeles, and James Welch, director of the Welch Chorale in New York City, both brought to the registrants their invaluable experience in the field of choral music.

Mr. Welch directed the schola cantorum in the *Missa Brevis* by the contemporary composer, Johannes Pranschke, at a mass closing the first week of workshop study. (You will find a critique of this mass among this month's reviews.)

Mr. Wagner directed the registrants' choir in *Ave Maris Stella*, a hitherto unpublished mass by Josquin des Pres, at the Pontifical Mass which closed the fortnight of study. (Copies of this mass may be obtained from the Caecilia Press, as indicated elsewhere herein.)

From Pittsburgh, Pa., came Paul Koch, organist at St. Paul's Cathedral and Carnegie Hall, to teach organ. A climax of the first week's schedule was Mr. Koch's beautifully executed recital in Dowd Memorial Chapel, where the program included "Prelude, Fugue and Chaconne in C Major" by Buxtehude, "Fugue" by Honegger, "The Flute Clock (Floetenuhr)" by Haydn, "Choral in A Minor" by Franck, "Praeludium" by Anton Bruckner, and "March for Joyous Occasions" by C. Alexander Peloquin.

On the guest faculty for the first time was Dr. Louise Cuyler, head of the department of musicology at the University of Michigan and National Secretary of the American Musicological Society. Elsewhere in this issue is carried an article based on notes taken during Dr. Cuyler's lectures on music history.

Among the eminent churchmen who came to Boys Town for the workshop were Dom Ermin Vitry, O.S.B., St. Mary's Institute, O'Fallon, Mo., editor emeritus of *Caecilia*; Rev. Francis Brunner, C.Ss.R., Grand Rapids, Mich., widely known for his writing relating to church music, and for his translation of Jungman's monumental *Mass of the Roman Rite*, and the Rev. Richard Schuler, musical director of St. Thomas College, St. Paul, Minn.

Known as the "choirmaster's workshop", the session laid particular stress on active participation in the preparation of music performed at the two workshop masses. Preparing for the masses gave an opportunity for intensive study of Gregorian chant and polyphony, as well as the finest in contemporary church music.

Each day's study culminated in a concert or demonstration, such as this one presented by the Boys Town Choir:

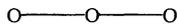
Regina Coeli	Plainsong
Regina Coeli	Lassus
Regina Coeli	Aichinger
Sicut Lilium	Antoine Brumel
Missa in Simplicitate	Langlais
Sanctus	
Benedictus	
Agnus Dei	
Missa Pater Noster	Palestrina
Kyrie	
Sanctus	
Agnus Dei	
Inviolata	Flor Peeters
Veni Creator Spiritus	P. Oswald Jaeggi

Our Father	Alexander Peloquin
Gallery Choir	Fr. Schmitt
Chancel Choir	Frank Szynskie
Organ	Louis Pisciotta

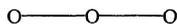
In addition to vocal study for the mass performances, workshop students were given the opportunity to study history of church music, liturgy, organ, boy choir clinic, chant and polyphony, to participate in pertinent and lively panel discussions, and to browse in the extensive music library at Boys Town.

While each day's program had its highlights, the unquestioned climax was reached on the final day, which closed with the Pontifical Mass, where Archbishop Gerald T. Bergan annually awards the Caecilian Medal in recognition of outstanding contribution to the field of liturgical music. To the delighted approval of the assembled registrants, the award was given to one of the outstanding choral directors of the nation, Mr. Roger Wagner. An account of Mr. Wagner's citation appears in this magazine, but we might mention here that he is the seventh recipient of the beautiful Caecilian Medal. The first award was made to Mrs. Winifred Traynor Flanagan, organist and choir director of St. Cecilia's Cathedral in Omaha. Others so recognized have been the late Dom Francis Missia, for many years head of the music department at St. Paul Seminary, St. Paul, Minn.; Mr. Omer Westendorf, founder of the World Library of Sacred Music, and director of the Bonaventura Chorus, Cincinnati, Ohio; Dom Ermin Vitry, O.S.B., associate editor of *Worship* and editor emeritus of *Caecilia*; Mr. William Arthur Reilly, president of the McLaughlin & Reilly publishing firm of Boston, Mass., and for 25 years managing editor and publisher of *Caecilia*; and Professor Flor Peeters, gifted Belgian organist and composer.

To sum up, we ought to mention that the workshop was originally set up for choir directors of the Omaha Archdiocese, but we proudly report that the seminar this year drew registrants from twenty states and the District of Columbia, for two weeks of pleasant and stimulating study of church music.



P.S. No casualties at annual picnic. Three sets of car keys lost. Sr. Teresita has been sold to the Yankees.



Note: Too late for inclusion here, a report has just been received concerning Roger Wagner's music workshop in Los Angeles, which will be covered in full in our next edition.

N. T. L.

JOTTINGS FROM A FLEMISH NOTEBOOK*

By Eleanor Walker

We should consider the Flemish school in relation to the historical and cultural circumstances which shaped the nature of the Renaissance itself, the musical heritage received by the Flemish composers from the 13th and 14th centuries, and the profound changes which took part in Europe in the 15th and 16th centuries.

The Renaissance

There is a tremendous interest in the Renaissance in our day, evident in the amount of research being done on this period. Interest in the past is generally a trait of romantic periods, while classical periods are more concerned with the present or with the future. Our preoccupation with the Renaissance dates from the publication in the last century of two books, capital for the history of art and culture: Michelet's *La Renaissance* (Vol. IX of his *History of France*), published in 1855, and Burkhardt's *Culture of the Renaissance* (1860). It was at about this time that the term "renaissance," meaning simply "rebirth," became "La Renaissance," of epochal significance. This special concern with the Renaissance began, thus, about 100 years ago, and has pyramided during the last fifty years to its present peak.

The beginnings of the Renaissance are hard to fix with precision. It was a Mediterranean phenomenon as it commenced in 14th century painting and writing. Perspective, which was a conspicuous feature of Renaissance painting, had its reflection in music, as we shall see. The Renaissance was not so quick to start in the north, where the Middle Ages died much more slowly. The Van Eyck brothers (ca. 1375—ca. 1440) were the first great Renaissance painters of the northern countries. The avidity for new learning and new types of writing appeared there only at about the middle of the fifteenth century. The closing of the Renaissance is more clear, however, and coincides with the end of the great Flemish school, which was in its heyday from about 1440 to 1600. Palestrina (who died in 1594) and his contemporaries were the last generation of composers in the Flemish tradition.

Musically speaking, the early Renaissance was a Low Country phenomenon. There was no early Renaissance music in the south except, briefly, in Italy in the late 14th century, in a limited area;

*(Notes taken from the series of lectures given by Dr. Louise E. Cuyler for the 1958 Liturgical Music Workshop held at Boys Town, Nebraska.)

and there was, thereafter, no serious Italian music before the madrigals of the 16th century. The geographical spread of the Flemish composers was remarkable, reaching to Spain, France, Italy and Germany, and so was their contribution to the musical life of these countries.

The 14th Century Background

The close of the 13th century was marked by the ending of the Crusades, amidst great general disillusionment, not only because of the failure to capture the Holy Lands, but because of the manifest loss of idealism on the part of the leaders. The 14th century saw the plague of the Black Death sweep over Europe, reaching its height at mid-century. The population was decimated, but the intellectual and cultural population (to its honor) was nearly cut in half, for it was only the clergy and religious, who were also the intellectual leaders, who would take care of the sick and bury the dead. The papacy was divided, for a time, causing a painful break in the unity of Europe, so long held together by the spiritual authority of the Church. The Hundred Years War between France and England began, to go on until the middle of the 15th century.

One of the most important cultural changes of this period was the rise of a secular feeling in the arts. In considering the development of musical art at this time, we must take into account both the role of the Church as patron of the arts and the growth of secular music. For centuries the Church had been sole patron of the arts. Her role was exercised in sagaciously assaying new and heterogeneous elements, retaining only what could be kept without interrupting the main intellectual and cultural stream. This role was a conservative one, and new elements had to come from without, where experimentation could be freely carried on.

Secular music up to the 15th century was largely a secondary music, 50-100 years behind sacred music in stylistic development. The earliest secular music to be preserved, that of the *trouvères* and *troubadours*, shows features which had pre-existed in Gregorian chant for many years. Again, the first sharp change in musical development during the Middle Ages, the combination of two lines, often with one slow-moving, the other freely melismatic or, at any rate, moving in faster note values, became a feature of secular music only in the 14th century.

But this situation was gradually to change, as secular music gained momentum. One type of secular composition current in the 14th century was the round (in German *Radel* or wheel, in French

and Italian *chasse* and *caccia* respectively, meaning hunt). It was gay and popular. The Italian *caccia* had two imitative voices, often with a drone bass. The device of imitation, forecast in these, may be considered the communistic trait of music, since it is impossible for one part to dominate when imitation prevails. The imitative element will, in time, permeate sacred music. Another secular type was the *estampie*, derived directly from the sequence, which itself arose out of the practice of troping, or of inserting words into the long melismas of the Alleluias and other chants such as the Kyrie.

(It would be possible to make out a very interesting case for explaining the entire course of musical development before 1600 as a race between the word and the note. At times when the word was felt to be more important, the musical element was closely circumscribed by the text; as the interest in music grew, it came into its own, and moved more independently; then there followed reaction and emphasis returned to the word. Troping may be seen as one stage in this process of alternating supremacy, when the word surpassed the music. The appearance of recitative at the beginning of the 17th century may be seen as another similar stage, the simple monodic style wiping away the predominance of the musical element in the style of late 16th-century polyphony. Only a few years after the death of Palestrina came the first performances of opera with their recitatives.)

The 14th century saw a flood of secular compositions of various kinds, with new factors present which were soon to have their effect on church music. The predominant element in this new situation had its origin in one of the principal characteristics of the medieval view of reality: the strong awareness of the dichotomies of human existence, particularly of the dichotomy between the spiritual-intellectual sphere and the sensory sphere. Despite the efforts of Church intellectuals of the 12th and 13th centuries to integrate the world of the senses with the world of the mind and spirit, the dichotomy remained, and in the 14th century we observe an increasing tendency to let the senses rather than mathematical intellectual concepts determine musical taste, especially in non-sacred music.

Examples of 14th Century Music

Guillaume Machaut: *My End Is My Beginning* (canon)
Benedictus (from Machaut's only known mass)

Guillaume Machaut was poet, churchman and musician. He wrote quantities of secular music, many motets, but apparently only one mass. The canon "*My End Is My Beginning*" is a riddle, the answer to which is that one part moves forward from the beginning

and one backward from the end, making counterpoint for each other. In such procedure we can see the strongly intellectual or designed character of much medieval art.

Landino and contemporaries:

Madrigal, by anonymous composer of generation before Landino.

Ballata, Landino.

Caccia (canon, based on text referring to the hunt).

Note on Italy's place in music.

In earlier centuries musical culture had gone out from Italy to the rest of Europe by the water routes. The Gregorian chant was brought by missionaries from the peninsula to England and Ireland, where the first transplanted Christian culture was born. Then English and Irish missionaries in their turn crossed the Channel to infiltrate Europe, going first into France and then fanning outward into the surrounding regions. Italy, which had given musical culture to others, virtually lost it herself for 8-9 centuries, only to get it back, immeasurably enriched, from the Low Countries in the 15th and 16th centuries.

The only Italian interlude was the musical flowering at Florence at the end of the 14th century, a phenomenon without parallel in musical history. During this brief moment there was a foreshadowing of Italian culture as it was to be in the 16th century. The blind organist Landino was the greatest of a group of musicians, who lived very close to the major writers. According to the descriptions in the *Decameron* of Boccaccio, the days and nights were simply filled with music. The musical forms employed by this group were closely related to current literary forms, the madrigal, the ballata, with its refrain or ritornello, and the caccia, or canon, usually on words relating to the hunt.

Note on performance practice.

One of the questions being most intently studied by musicologists today is that of performance practice, or the manner in which music was actually performed at a given period. Literary works provide one source of our knowledge about performance practice (*Aufführungspraxis*); pictures on musical subjects are another source.

Since music requires a re-creative process, it always has had renaissance as part of its innate quality. Thus music did not need a specific period of renaissance, in the same sense that art and writing did, for its liveliness was assured by the constant need for re-creation. This is the most precious quality of music and also a potential defect: that music is kept alive only by continuing active performance. Our attitude towards a painting or a literary work may change, but the work itself will not. Music, lacking this frozen quality, cannot be an anachronism, as painting or writing can. Music is plastic, being reshaped in performance for the changing tastes and opinions of each generation. Some examples of how music is inevitably changed by changing conditions are: a) changes in pitch; b) changes in instrument construction. Pitch has risen slowly but steadily during the past few centuries. It was fixed only around the time of Bach, out of necessity as the complexity of music grew. Improvements in the construction of horns have also resulted in a change in the quality of sound they produce, so that they no longer sound the same as they did when earlier music was written.

Musical Examples (continued)

Dunstable: motet *Veni Sancte Spiritus (Veni Creator Spiritus)*

Dunstable lived in Paris during the English domination of France in the first part of the 15th century. There he absorbed the French influence, and became a major instrument of transmitting French culture to the Burgundians. He may be seen as a bridge between the late 14th-century composers and the Flemish composers.

England had had a flourishing culture in the Middle Ages, but the proofs of it were mainly destroyed by Henry VIII in his campaign of pillaging the monasteries.

Burgundy, which today has beautiful survival only in a color and a wine, was in the 15th century an area comprising parts of present-day France, the Low Countries, Luxembourg, and some of the region east of France. During the division of France by the Hundred Years War, the courts of the Dukes of Burgundy became the centers of a rich artistic and musical culture. The chapels of Dijon and Cambrai had the most magnificent musical entourages of Europe.

Biographical Data of Major Flemish Composers

As is often the case, birth dates are mostly unrecorded. But the composers we shall be considering in these lectures can be

grouped in pairs. Binchois and Dufay lived from about 1400 to 1460 and 1474 respectively. Binchois was an exception to the peripatetic habits of the Lowlands composers. First a soldier, then a musician, he spent most of his life in Burgundy, largely in Dijon. Dufay was born in Hainaut province. For him, as for most of the other composers, a chapel choir school gave him his first musical training, in his case that at Cambrai. He later moved to Italy, where he lived in many of the major centers, spending nine important years with the Papal Choir. At the end of his life he returned to Cambrai, where he served as canon (a musical function).

Ockeghem and Obrecht form the next pair, both being born about 1430. Ockeghem lived until 1495, Obrecht until 1505. Ockeghem, a pupil of Dufay, was born near Antwerp, at whose cathedral he was a choirboy, spent most of his musical life in France, and died in Tours. The history of music between 1000 and 1375 lies mostly in France, and in Ockeghem's work we find a wedding of the older French style and the newer traits that is unique. Obrecht was the only real Dutchman of the group. Born in Utrecht, he served in Italy under the Duke Hercules of Ferrara, and completely absorbed the Italian spirit. Later he returned to the Lowlands, but finally went back to Ferrara, to die there of plague.

Heinrich Isaac and Josquin des Prés were both born around 1450. Isaac died in 1517, Josquin in 1521. Isaac began his musical career in the service of Lorenzo the Magnificent, sometimes also doing work for the Duke of Ferrara. After the death of Lorenzo, Maximilian I took Isaac home to Austria from Italy, and from then on he served in the various courts of his patron. Josquin was born in the French part of the Low Countries, but spent most of his active life in Italy, dying, however, as provost of Condé, in Flanders. He was an extremely gifted musician, perhaps the greatest up to his day. He was a pupil of Ockeghem, and continued for a time in the tradition of his master. Later he evolved a more personal style, and is called the first "modern" composer.

Willaert, who flourished in Venice, was perhaps a pupil of Josquin. Lassus, de Monte and Palestrina are leaders of the last generation of great composers to come out of the Flemish tradition.

Conservative and Progressive Traits in 15th and 16th Century Music

By considering these traits, we can see where a given work or composer stands in relation to the evolution of musical style that was taking place during this time.

a. *Cadencing*

The older form of cadence was usually the equivalent of VII⁶-I, the newer of V-I. The older cadence procedure is melodic rather than harmonic, produced by the movement of the melodic lines to their logical conclusion. The V-I cadence appears at first to be the less conclusive, and is used for inner-section rather than for final cadences. As the 15th century progresses, the practice is gradually reversed: that is, the VII⁶-I, occurs more and more often in inner cadences, while the V-I becomes the more conclusive, and therefore final, cadence.

b. *Voice distribution and texture*

The most typical 14th-century music was for three voices, and was of "equal-voiced" texture: the descant, alto and tenor parts were often only a few notes apart in range. The counter-tenor, when present, was a free-ranging part, filling in anywhere. Its capricious course and its sometimes quite unrelieved continuity could indicate that it was not conceived for voice, but for an instrument.

(N.B. The difficulties in modern rendition of such "equal-voiced" music may be partially solved in several ways. One may choose to overlook the inferior quality of some parts of the voice ranges; or one part may be given entirely to an instrument such as the viola, bassoon, or trombone, or to the organ, using a simple stop such as a diapason or woodwind without too much edge. Such a procedure is in accord with what we know of performance practice of that time, when the music was probably performed by whatever combination of voices and instruments was at hand. As for any question of liturgical appropriateness, there need be no objection whatever to the judicious use of instruments in church.)

Those who perform music should be aware of the problems posed by the texture of a piece: an opaque or closely-knit texture needs to be enlightened, while a too transparent texture requires fusing. Texture is one aspect of music which most clearly shows a change from the old to the new. The equal-voiced, opaque texture of earlier music gradually gave place to a typical four-voiced texture, with the voice ranges about as we know them today. Each part became as it were "grooved" in a specific compass, so that, collectively, they occupy adjacent ranges. The "rule" of Franco of Cologne (13th century) showed what the earlier ideal was: every perfection (group of 3) began with a consonance (fourth, fifth, or octave), but in between there was freedom of linear movement, and the parts often sharply contrasted each other. This sort of heterogeneity has its counterpoint in Gothic architecture. (We must remember that

“gothic” was originally a term of disparagement.) The “new music” is moved towards homogeneity, towards a kind of communism among parts, which inadvertently engendered the vertical (harmonic) style of writing.

c. *Sectionalization*

Instead of being “through-composed,” without perceptible breaks in its continuity, the newer music became more and more clearly divided into sections, perhaps for the sake of quicker intelligibility. This factor is closely related to cadence practices.

d. *Use of CANTUS FIRMUS*

Music up to 1600 was most often based on pre-extant music, without regard for the “originality” we prize so much. Gregorian chant, as the first music of Western culture, was also the first basis for more complicated musical compositions of later times. In the older polyphonic tradition the *cantus firmus* was in the tenor, the lowest part. In the newer music, it became a vagrant, that is, it might occur in any part, or move from part to part. In the older style, the *cantus firmus* was a real basis for the music, being placed usually in a long, slow movement, with more florid developments above it. In the newer music the *cantus firmus* has great freedom.

Other progressive trends to be noted are the improvements in the construction of instruments, and the radical change in the type of notation. “Square white notation” had replaced “square black” by about the beginning of the 15th century. The longer notes were left white (open), which allowed black notes to be used to indicate shorter values.

Devices For Circumventing Cadence

As long as the ideal of music was to be closely-knit in texture, and to move through to its conclusion with minimum interruption, it was important to find ways of preventing cadences from interrupting the continuity of the music. Several devices are commonly found in music of the 15th-16th centuries.

a. If a cadential progression occurs in three voices, the fourth voice might cover it by commencing simultaneously a new idea in the music.

b. One voice might be dropped just short of the cadence, leaving a weaker texture for the fall of the cadence, then resumed after the cadential progression.

The name of this mass is derived from the characteristic rhythmic practice of the day. There were three basic rhythmic relationships in music at this time: *mode*, which was that between *longa* and *breve* (this had disappeared as a major factor by the 14th century); *time* or *tempus*, which was that between *breve* and *semibreve*; and *prolation*, which was the relationship between *semibreve* and *minima*. Relation of *breve* to *semibreve* could be perfect (1 : 3) or imperfect (1 : 2); *prolation* likewise could be perfect (3 *minima* to a *semibreve*), or imperfect (2 *minima* to a *semibreve*). The various relationships could be combined, as shown in the following table. (The time signatures most likely to be used in a modern transcription are given alongside.)

* ☉	perfect time, perfect prolation	9/4
☽	imperfect time, perfect prolation	6/4
○	perfect time, imperfect prolation	3/2
☾	imperfect time, imperfect prolation	2/2

* The dot signifies perfect prolation.

All through the 15th and 16th centuries two rhythmic qualities, macro-rhythm and micro-rhythm, are present. The macro-rhythm was that of the whole freely-moving line; the micro-rhythm that of the composite rhythms encompassed within it. A sense of both these qualities helps us to keep from imposing the concept of bar lines in performance of music from which such a concept was absent. Ockeghem's residency in France, the home of an older musical tradition, probably mitigated the progressive tendencies in Ockeghem's work. In his music we find the macro-rhythmic quality at its height.

Josquin Des Prés: "Pange Lingua Mass"

The Gregorian *cantus firmus* returned to its place as the preferred basis of sacred compositions during the brief reunion of Christendom that lasted from the end of the division of the papacy to the great and permanent split of the Protestant Reformation. Josquin may be said to be the first "modern" composer in the sense of giving beauty of sound primary consideration, at times deliberately choosing it in preference to conformity to fixed mathematical principles which had been regarded as essential. His music as a whole represents a wonderful wedding of northern craft with southern lightness and color.

Isaac's *Choralis Constantinus*
(And Some Comments on Musical Sleuthing.)

The *Choralis Constantinus* represents one of the three times in the history of music when a composer has set major portions of the *Graduale* to polyphonic music. The other two cases are those of Perotin and Byrd (whose *Gradualia* was not a complete cycle, though it did cover much of the liturgical year). The contents of the *Choralis Constantinus* are as follows:

Book I Proper of the Time and of major feasts of Our Lord.

Book II The major portion of the Proper of the Saints.

Book III The Common of the Saints, with many alternate settings; for some feasts of Book II, plus a number of additional feasts, and several tracts. In addition, 5 settings of the Ordinary of the mass supplement the propers.

(Books I and II are in the *DTOe* series; Book III is edited by Louise E. Cuyler.)

[N.B. Some considerations which affect editing procedures for music of this period:

Music originating in the 15th or 16th centuries might appear in either of two formats: the choir-book (large enough to be read by the choir grouped around a lecturn), or the set of part books, one for each of the required parts. The two types were about equally frequent.

Most composers had scribes, by whose handwriting manuscripts are often identified. The composer probably made some kind of score on a sort of blackboard. As soon as a section was finished, it was copied immediately into choir-book or part books and the board was erased, to be used again.

Extensive printing of music began about 1500, half a century after the invention of printing. A good deal of experimentation was required to overcome the difficulty of combining the printing of staff and notes. The first "double" process was very expensive, limiting the wide distribution of music. Yet the examples of music so printed by Petrucci, the earliest serious music printer, are among the most beautiful of all early printed books.

Instrumental music was sometimes written not on staves, but "in tablature," which indicated in diagram the place where the notes were to be produced on a given instrument, rather than their pitch. A tablature, if taken from a vocal composition, often provides a

check to the reading of staff notation, especially in the supplying of missing accidentals (*musica ficta*).]

There were four major types of mass being written around 1500-1510, when the *Choralis Constantinus* was probably composed. A mass might be based on either a sacred or a secular *cantus firmus*, though the secular tendency was somewhat on the wane. The mass title itself often tells the tale: the "Magne Deus" mass, for example, quite clearly refers to the title (taken from its trope) of Kyrie V. There were two styles for a non-*cantus firmus* mass: the parody mass, which would most often be an earlier and smaller composition expanded or converted into a whole mass section; and the freely-conceived mass.

As masses became more and more lengthy, the popularity of alternate line or verse settings increased. Presumably the omitted portions were sung in plainsong. Stylistically, this may be seen as a survival of the Gothic taste for heterogeneity. Alternate-line or alternate-verse settings remained very common throughout the century, and all parts of the *Choralis Constantinus* are so set.

In Isaac's style, the alto part was typically the "chore boy," filling in whatever was needed. This part may well have been intended for an instrument. The tenor, formerly the *cantus firmus* part, was by now part of the polyphonic web, and the *cantus firmus* might occur in any part.

By the first half of the 16th century the mass had become the principal vehicle for large serious compositions—that is, it was an art form as well as a liturgical composition. Rather than regret that all great masses are not suitable for liturgical performance, we may well be proud of the fact that the mass has inspired the greatest works of many generations of composers.

Music in the 16th Century as Affected by the Flemish Composers

From the 16th century on, music clearly flows in two divergent streams. With the unity of the Church gone, sacred music was soon to take a second place to secular music. But the current of sacred music was still strong enough to carry on into the wonderful flowering which lasted until the end of the 16th century. After that many features of the music of the previous era died, as the linear, polyphonic concept was supplanted by one of vertically supported monody.

By the time of the death of Isaac and Josquin a new generation of Lowlanders was rising, that of Willaert and his contemporaries.

Willaert settled in Venice, which by its unique position caught the cross traffic, in ideas as in goods, between East and West. Willaert planted the seed for the spectacular and varied musical contributions of the Venetian school. Venice saw the founding of the Italian madrigal school, about 1530. From Venice the madrigal's popularity spread rapidly over Europe, reaching England in 1585. Almost every church composer except Victoria wrote madrigals (even Palestrina has many to his credit). A prime characteristic of the madrigal composers was an awareness of the interrelationship between word and music; and the element of "tone painting," as suggested by the character of the words, was constantly present. This quality was quite naturally to be reflected in sacred music, despite the efforts of the Council of Trent to effect a return to the purity of the earlier polyphonic style.

Other strong influences came from Protestant Reformation. Zwingli and Calvin discouraged music in church, but encouraged it in informal worship at home. A kind of "folksy" element came into music from this source. In 1539 the first book of rhymed psalms, the *Sauter Liedekins*, appeared—the first vernacular version of the psalms. It is not known for certain whether it is of Catholic or Protestant origin. The *vers mesuré* style became characteristic of music for the vernacular psalms of the French Calvinists. These influences were felt far into the 17th and 18th centuries, as sacred music was permeated more and more by secular elements.

Out of Venice some sacred music came immediately, within Willaert's time, and a great deal by the end of the century, all reflecting the vividness of the Venetian scene. The works of the Gabriellis (uncle and nephew), especially of Giovanni Gabrieli, the later and greater of the two, show the full magnificence of Venetian church music. At St. Mark's in Venice can still be seen today the architectural setting which inspired the polychoral compositions which were produced there during this period, and which made use of brasses and other brilliant instruments of the time.

A stream closer to the heritage of Ockeghem and Des Prés is represented by Gombert, a contemporary of Willaert. He is the liaison between the older Flemings and Lassus, De Monte and Palestrina.

We are fortunate that Belgian scholars of our own century, led by Dr. Charles Van den Borren, have taken such an interest in their musical heritage. It is thanks to their untiring work, and that of many other scholars, that we know as well as we do the composers of the great Flemish school.

MUSIC IN THE LITURGY*

Chairman

REV. CLETUS P. MADSEN

President of the National Catholic Music Educators Association
Davenport, Iowa

The first discussion was on the relationship of music and liturgy in the classroom. Music is a part of the liturgy but it requires the development of a special skill, and so the question arises whether it should be taught separately. The consensus was that it should be taught precisely as a skill in worship and so should be taught as far as possible in the setting of intelligent, devout participation in the liturgy. The chief problem is that correct, artistic singing requires much attention to the music itself. Constant effort is necessary, both in school and in adult life, to develop the habit of praying what one is singing. In this effort, skill in singing must become more and more automatic so that the raising of the mind and heart to God receives primary attention.

On the second day the discussion was on congregational singing in parishes. It was agreed that the first necessary step is indoctrination. A goodly number of those who are to participate in the sung liturgy must first be taught the why and wherefore. Series of talks at the regular services and at meetings of parish societies can pave the way. In time the people can be made familiar with the words and music of their parts in the sung liturgy and this can be done at special meetings or before and after regular services. A leader for the congregation is necessary. The cooperation of the choir is essential; in fact it must be a cooperative project of pastor, teachers, societies, choir and congregation.

It was pointed out that Pius XII in *Mediator Dei*, while admitting that a sung participation by all at Mass is the ideal, warns that not all can be expected to find this way the ideal for them, because of differing backgrounds, etc. How can we approach the ideal if this condition exists? The answer to the difficulty involves a reiteration of the importance of indoctrination. When a considerable number are ready to participate in the sung Mass, the practice can be introduced at one Mass while the chance to attend Masses in which the congregation is silent can be given to others. In the meantime the indoctrination should be kept up, according to the capacities of the people and the chances for bringing them to a devout and fruitful participation in a sung Mass.

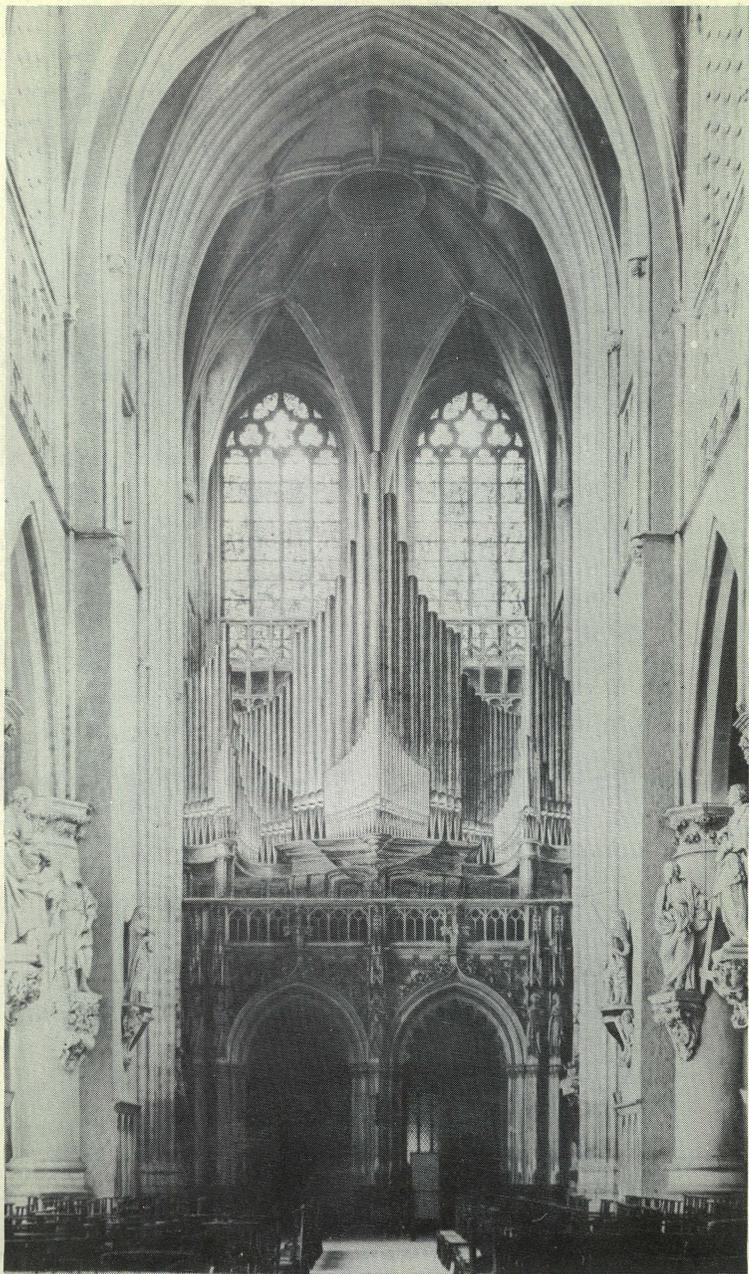
* A report of the 18TH NORTH AMERICAN LITURGICAL WEEK, Collegeville, Minn., from EDUCATION AND THE LITURGY.

On the third day the subject was boy choirs. The session began with a practical demonstration by twenty-five boys from the choir of the St. Cloud Cathedral, under the direction of Mr. George Carthage. The boys sang several numbers and then joined with some of the audience to present some of the finest polyphonic pieces. Mr. Carthage demonstrated with the boys how he handles tone production and other technical problems.

On the question of organizing a boy choir in the average parish, the conclusion of the group was that it can be done in a parish which has a school if there is whole-hearted cooperation of the pastor, teachers and choir director. The choirmaster's salary is a vital consideration, since he would have to devote a large part of his time to the work. A parish should consider this expenditure as necessary as any others involved in the maintenance of the church for worship. On the question of getting started where a mixed choir exists, solutions were suggested, such as the enlisting of the women in the task of building up congregational singing and the formation of an oratorio society. On the question of boys graduating to the adult choir, it was agreed that it is generally practical.

OUR CONTRIBUTORS

"Jottings from a Flemish Notebook" is our second article from the pen of Dr. Eleanor Walker, staff member at Grailville in Loveland, Ohio . . . The Fellerer excerpt is further evidence of the talents of Father Francis Brunner, liturgist · musician · translator, of Grand Rapids, Mich. . . . Father Madsen, besides wielding the gavel of the NCMEA, directs the music department at St. Ambrose College, Davenport, Ia. . . . Let's content ourselves with adding to the list of Paul Koch's qualifications the fact that he is on the faculty of Mellen Institute in Pittsburgh, Pa. . . . The Vatican Microfilm Department's Music Division at St. Louis University is directed by Mr. Ernst Krohn . . . Myron Roberts is on the music faculty at Nebraska U. . . . Jim Welch calls New York City home . . . Capuchin Father Aloysius Knoll teaches at St. Fidelis College in Herman, Pa.



The Organ of St. Rombouts Cathedral, Mechelen, Belgium
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For his outstanding exemplification of Catholic Church Music in every medium, for his faithfulness as a Choirmaster of many years, and for carrying the message of the great choral tradition of the Church in the highest degree of artistry, both here and abroad, on the concert stage and on records, we are happy to make the seventh annual presentation of the Boys Town Medal of Saint Cecilia to Mr. Roger Wagner of Hollywood, California. While this medal may not add to the great fame of this gentleman, it will serve to point out that he is basically a church musician, and that his fundamental devotion to the chant and polyphony has, much more than the public knows, led to his high attainment.

CHAPTER XIII

THE SEQUENCES

Of the numerous monastic foundations flourishing in the Frankish and German regions which strove as though in rivalry for the *Cantilena Romana*, that of S. Gall deserves a more detailed account, because it was the centre from which new forms of Church chant proceeded. ¹

Ekkehard IV., the historian of the monastery of S. Gall, speaks of two Roman teachers of chant, Petrus and Romanus, whom Pope Hadrian in 790 sent to the Emperor Charles the Great, at his wish, with copies of the authentic Antiphoner. They did not both arrive at their destination. Romanus, being taken ill on the way across the Alps, was obliged to break his journey at S. Gall, while Petrus went on to Metz. With the Emperor's permission, Romanus remained with the hospitable monks and instructed them in the Roman chant. The song-school founded by him at S. Gall was organized entirely on the Roman pattern, and the Antiphoner which he brought with him from Rome enjoyed the same reverence as the authentic one at Rome. It was kept near the altar of S. Peter, and consulted whenever necessary. ²

The monastery of S. Gall unquestionably depended on Rome for its chant, (apart from the Office, which was monastic,) as did all other churches and monasteries of the Gregorian-Roman rite. All the most ancient MSS. of the mass-chants clearly shew themselves, by their arrangement and

¹ On the S. Gall song-school cf. the work of Schubiger, which is very important considering its date, but not critically enough arranged : *Die Sängerschule von S. Gallen*, Einsiedeln, 1858. Also the *Paléographie musicale*, I, 57, 70.

² Ekkehard IV, *Casus S. Galli*, 47, (edition of Meyer von Kononau, p. 170.)

their feasts, to be of Roman origin, and S. Gall is no exception. On the other hand, Ekkehard's account of the direct reception of the Roman chant, and the founding of the S. Gall song-school, from Rome is not credible. In this respect he followed a tradition which obscured the real circumstances in order to confer lustre on the monastery. ¹ At any rate the anonymous author of S. Gall about 150 years later, who in 883 ² wrote the biography of Charles the Great, ³ represents the circumstances with essential differences, thus. When Charles noticed that the singers sent from Rome did not fulfil the hopes set on them, he sent two of his own singers to Rome for instruction. On their return, one remained at Charles' court and the other was ordered to Metz. The former, named Petrus, then laboured for some time at S. Gall at Charles' bidding, and taught the Roman chant from an authentic Antiphoner. Here the second singer is not named at all, and, in contrast to Ekkehard, the founding of the S. Gall school is traced back to a Frankish singer, Petrus. This account certainly deserves more credit than that of Ekkehard, and thus the *Cantor* Petrus, in spite of his suspicious name, ⁴ may be an historical personage. The singer Romanus on the other hand rests upon too late a testimony to be placed in the same rank as Petrus. The S. Gall song-school itself was regarded as a daughter of that of Metz. There, ever since the time of Chrodegang, the use of the Roman chant had flourished; and if one has to trace back the S. Gall school to another non-Roman one, no other can enter into competition with that of Metz. But it need not follow from this that the later school took the tradition of the older one as its guiding principle in everything. There were manifold influences which affected the musical history of the S. Gall monastery. But the number of artists was far greater on the foundation of S. Gall than in any other monastery.

In the first place Ekkehard mentions Marcellus. ⁵ He flourished about 860. In him there united for a common work the two countries

1 All investigators agree that the statements of Ekkehard are to be greatly mistrusted. See e.g. Wattenbach, *Deutschlands Geschichtsquellen*, p. 365.

2 Cf. Wattenbach, *Deutschlands Geschichtsquellen*, (5th ed.) I, 177.

3 Monachus Sangallensis, *De Carolo Magno* I, 10 (*Patr. Lat.* xcviij).

4 Meyer von Knonau *l.c.* declares the names Petrus and Romanus to be fictitious: these names, were intended to give support to the tradition that S. Gall received its chant direct from Rome, and it was certainly easy to invent them. Bäumer, *Breviergeschichte* 239, also considers them to have been invented.

5 Ekkehard, *Casus*. 33.

which were the first to learn the Roman chant, the islands lying to the north-west of the continent of Europe, and the kingdom of the Franks and Germans. An Irishman by birth, he had been in Rome and had been able to add to his knowledge of the Gregorian chant in its native place. With his uncle Marcus he then repaired to S. Gall, where he found a field of work corresponding to his inclinations, so that he remained there. It is not without importance that the oldest known artist of S. Gall is of Irish origin. A fact which more than anything else demonstrates the important influence of the Anglo-Irish musical customs over the practice of the rising German monastery, is the unmistakeable similarity of the notation in the oldest German plainsong MSS. and the English. The oldest S. Gall MSS. have the same graceful, well-rounded, delicate neum-forms as the English; in fact one of the oldest MSS. of Franco-German origin, if not the oldest, the so-called autograph of the *Tonarius* of Regino of Prüm in the Leipzig City-Library, is written entirely in Anglo-Irish neums.¹ The monks from the Island kingdom who christianized Germany certainly taught in the monasteries founded by them no other order of liturgy and chant than the one which was current among them. The foundation of S. Gall, in all that concerns Church chant, stands in close relation to the English and Irish Churches.

Side by side with Marcellus, and equal to him in ability, we find a master named Iso. He died in 871, after a long and laborious career. Among their pupils mention may be made of Hartmann, Waltram and Salomon; but the threefold constellation of Notker, Tutilo and Ratpert outshone the rest.

Notker, surnamed Balbulus, the Stammerer, was of noble family, and came to S. Gall about 840, where he died at a great age in 912, revered by all. He is called the creator of the Sequence-form. We learn its origin from a letter which he is said to have sent, at the same time as his collection of Sequences, to a friend of the S. Gall monastery, the Chancellor of Louis the Fat, Luitward of Vercelli.² The letter mentions certain *longissimae melodiae* which offered almost insurmountable difficulties to the memory. As a young man Notker used to meditate over some means of overcoming this difficulty by providing words. He was encouraged in this idea by the Antiphoner of a monk who had fled to S. Gall (about 860) from the monastery of Jumièges near Rouen, when it

¹ The second part of the 'INTRODUCTION', Freiburg, 1905, has at p. 91 a reproduction of a page of this MS. in phototype.

² Cf. e.g. *Cod. S. Gall* 381; *Cod. Einsiedeln* 121, and others. Printed in Gerbert *De Cantu* I, 412, note.

was destroyed by the Normans. In this book some verses were set to the *Sequentiae*.¹ The Latin musicians, as we already know (p. 83) used *Sequentia* as a technical term for Alleluia-*jubili*: it was some of these then that were provided with words in the Antiphoner of Jumièges. But Notker found little satisfaction in them, as they were full of mistakes. He then set to work, following them as his model, and provided other *jubili* with words: hence the origin of the Sequences *Laudes Deo concinat orbis* and *Coluber Adae deceptor*. Thereupon his teacher Iso suggested to him that it was best that only one note should go to each syllable. The new experiments likewise met with the approval of his other teacher, Marcellus, who at once had them performed by the choir-boys. As the other monks did not fail to approve also, he worked on and gradually completed his whole collection.

Whether this account really hails from Notker, and deserves the credit hitherto given to it, we need not inquire here; in any case it is incomplete. It is true that the MSS. of Notker's Sequence-books mention many Alleluia-*jubili* among the melodies thus transformed into Sequences. But it is important to notice that most of them are much more lengthy than the Alleluia-*jubili* found in the Chant-books of the Mass, including those of S. Gall: many Sequences have hardly anything in common with the *jubili* of the Mass but the title or first phrases.² The latter are seldom so extremely long, not longer than e.g. the neums of many Gradual-responses of the Mass. The description 'longissimae melodiarum' however exactly suits the *jubili* which are written in the MSS. along side of the texts of the Sequences. Consequently the Alleluia-*jubili* of the Chant-books of the Mass cannot, or cannot alone, have provided the material for Notker's Sequences. The MSS. above-mentioned point to the existence of other melodies also, which do not appear in any Mass-book; such as served to introduce the Sequences, and were called *Frigdola*, *Graeca* and *Hypodiaconissa*; sometimes these names are written in Greek characters. Others have Latin names which may be translations from the Greek, such as *Virgo plorans*, and *Puella turbata*; other melodies again are called *Organa*, *Nostra tuba* and *Symphonia*, names which point to instrumental music.

1 'Aliqui versus ad sequentias erant modulati.' The *jubili* were also called *neumae*: e.g. in Ekkehard himself: 'Jubilus i. e. neuma quem quidam in organis jubillant.' Also Hugo Cardinalis, *In explic. missae*, 11: 'Alleluia repetitur cum neuma . . . Significatur autem per sequentias idem ac per neuma.'

2 Cf. *Cod. S. Gall* 376, 378, 379, 380, 381 and 382; and *Cod. Einsiedeln* 121. I have looked carefully through the Sequences of the Einsiedeln MS. with a view to this.

Metensis major and *minor* probably originate from Metz; and this is not remarkable, since the school of S. Gall was founded from Metz, and Notker kept up a connexion with the Church there, for he composed four hymns on S. Stephen for Ruodbert, the Archbishop of Metz.¹ One melody, called *Romana*, is generally attributed to the singer Romanus. But the greater number of these *longissimae melodiae* in the Notkerian MSS. bear simply the title of *Alleluia-jubili*; they are 23 in number.

Among the melodies used by Notker for his Sequences there are no doubt to be found Greek (Byzantine) melodies. Other facts show beyond all doubt that the monastery of S. Gall was not unconnected with the Byzantines. We meet with the Byzantine names of the modes *Nonan-noeane*, *Noeagis*² and others in the S. Gall MSS., e. g. *Cod.* 390 and 391, and others. One of the oldest writings on organ music, a tract called *De mensura fistularum organicarum*,³ was probably written by Notker Labeo of S. Gall, about the year 1000. Now it was the musicians sent to the Frankish court under Pippin and Charles the Great who were the means of making France and Germany acquainted with the organ. They certainly gave the impulse to many innovations which occupied the musicians from the 9th century onwards: they were the fathers of the *Organum*, and also of the Sequences and Tropes. Even the name Sequence is Byzantine: it is only the translation of the Greek ἀκολουθία, which is a technical term among the Middle-Greek musicians.⁴ Such a derivation of a Latin name from a Greek one is also justified by the fact that the Tropes, which sprang up at the same time at S. Gall, also took their name from Byzantine music. *Sequentia* is the name in the first place for the *longissimae melodiae*, and, later, for the new liturgical chant-form evolved from them.

The collection of the *longissimae melodiae* which gave Notker his first idea of the Sequence-form is still existing in the S. Gall MS. 484, written throughout in Latin neums. It contains, among other things, a number of greatly prolonged *Alleluia-jubili* which are provided only with the

1 Schubiger. *Sängerschule*. p. 55.

2 R. Schlecht has for the first time thrown light on these names, (which in the Middle Ages had already ceased to be properly understood by the theorists), in the *Choralvereinsbeilagen zur Cäcilia*. Trèves. 1876.

3 In Gerbert's *Scriptores* vol. i.

4 Cf. Christ, in the *Sitzungsberichten der Münchener Akademie der Wissenschaften*. 1870. II, p. 89. On the explanation of Michael Praetorius (*Syntagma musicum* I, 46) who connects the name with the announcement of the Gospel which follows (*Sequentia Sancti Evangelii etc.*), it is unnecessary to waste a single word.

vowels of the word *Alleluia*. It is thus an *Alleluarium*.¹ The MS. bears all the signs of a foreign origin. The melodies are written from the bottom to the top, so that the singer must begin from the left hand end of the lowest line upwards. Their formation is shewn by an F, which divides them into periods composed of various neums.² It is remarkable that almost every period, except the first and last, is repeated. A comparison of the oldest Sequence MSS. at S. Gall and Einsiedeln shews that all are derived from *Cod.* 484; the same melodies stand in the former with text, and in the latter without text.

A peculiarity of the oldest MSS. of Notker's Sequence-book is that the Alleluia-melody which served as the original is written on the margin, at the side of each verse, so that the number of the notes indicated by the notation (neums) corresponds exactly with the number of syllables of the verse belonging to it. When the Sequence was performed, the Alleluia-melody written in the margin was to be split up into its component parts in such a way that one note should fall to every syllable of the text. Sometimes the syllables of the Sequence-verses are also each provided with their respective signs, so that the melody is recorded twice, once in the margin, as an Alleluia-melody with the notes grouped, and a second time with the notes written separately in single signs above the text.³ A similar method of noting the whole melody in the margin is to be found in the Byzantine hymn MSS: in many of these the text of the hymn is preceded by a short indication of the melody as it is to be sung, while in others the melody is set out in full as a *Hirmos*.⁴

As regards their structure, Notker's Sequences fall into two groups: one bears a certain likeness to the Latin hymns in its preference for strophic formation; the other is marked by a lack of that symmetrical formation in its parts. Most of the Sequences belong to the former group: they may be recognized at once by their range. The latter class is represented by only comparatively few examples, which are all remarkable for their small

1 Cf. above p. 81, Schubiger *l. c.* 41 is the best to consult on the MS.

2 This F has been supposed, following Schubiger, to be an indication of *Finis* (end), but wrongly: we have here a Greek symbol which has its foundation in a practice, not yet thoroughly investigated, of Greek music. It is significant that the papyrus of the Archduke Rainer, described in 1892 by Wessely, which has preserved for us a fragment of the *Orestes* of Euripides, contains a similar kind of symbol. Cf. on this point Car. Janus. *Musici Scriptores Graeci*, 427 foll., and Crusius in the *Philologus*. 1893.

3 Cf. *Cod.* Einsiedeln 121, p. 578, Sequence *Ecce solemnis diei*.

4 Dom Pitra, *Analecra sacra* I, 202, 218, 273 and others. See also his *Prolegomena*, p. 54.

compass. A couple of examples of each of the two types will make the difference clear. I have taken them from the 10th century Einsiedeln MS. 121 of Notker's *Liber Hymnorum*.

TYPE A

is represented by four Sequences: the first is based upon the Alleluia $\bar{\psi}$. *Laetatus sum* of the 2nd Sunday in Advent; but it has only the first notes in common with its melody: it is at p. 508 in *Cod.* 121. The corresponding strophes are placed together and identified by numerals such as 2 and 2a: the figures after the verses refer to the number of syllables. ¹

IN DEDICATIONE ECCLESIAE

Laetatus sum

	1	Psallat ecclesia mater illibata	12		
		et virgo sine ruga honorem	10		
		huius ecclesiae	6		
2		Haec domus aulae coelestis	8	2a	In laude regis coelorum
		probatur particeps	6		et ceremoniis
3		Et lumine continuo aemulans	11	3a	Et corpora in gremio con-
		civitatem sine tenebris	9		fovens
					animarum, quae in coelo
					vivunt
4		Quam dextra protegat Dei	8	4a	Ad laudes ipsius dici.

¹ For the right understanding of the structure of the Sequence, it is of great importance to retain the division into verses and parts of verses which is so strictly carried out in the oldest MSS. The writer of the MS. never deviates from it, except where the verse is too long to be contained in a single line. The notation in the margin, which is always the same for the two corresponding verse-groups, puts the proper division beyond all doubt in this respect. Hitherto no one has laid proper stress on these points; some have allowed themselves to be misled by late MSS. like the Brander MS (*Cod.* S. Gall 546 of the 16th century), used by Schubiger and others after him. As in Greek hymns three unaccented syllables often fall between two accents, the same may be noted in the Sequences, and therefore in the following tables I have assumed secondary accents only at the end of verses, since a conclusion with two unaccented syllables is inadmissible.

5	Hic novam prolem gratia par-	5a	Angeli cives visitant hic suos	11
	turit ¹			
	foecunda spiritu sancto,	8	et corpus sumitur Jesu,	8
6	Fugiunt universa	7	6a Pereunt peccatricis	7
	corpori nocua	6	animae crimina	6
7	Hic vox laetitiae personat	9	7a Hic pax et gaudia redundant	9
	8 Hac domo Trinitatis laus	8		
	et gloria semper resultant.	9		

The following Sequence (p. 442 of *Cod.* 121) is based upon the melody *Romana* :

IN NATIV. S. JOANNIS EVANGELISTAE

Romana

	1	Johannes Jesu Christo	7	
		multum dilecte virgo	7	
2	Tu eius amore carnalem	9	2a In navi parentem liquisti	9
3	Tu leve coniugis pectus	8	3a Ut eius pectoris sacra	8
	respuisti Messiam secutus	10	meruisses fluentia potare	10
4	Tu que in terra positus gloriam	11	4a Quae solum sanctis in vita	
			creditur	11
	conspexisti filii Dei	9	contuenda esse perenni	9
5	Te Christus in cruce trium-	5a	Ut virgo virginem servares	9
	phans	9		
	matri suae dedit custodem	9	atque curam suppeditares	9
6	Tu te carcere flagrisque	8	6a Idem mortuos suscitans	8
	fractus testimonio	7	inque Jesu nomine	7
	pro Christi es gavisus.	7	venenum forte vincis	7
7	Tibi summus tacitum	7	7a Tu nos omnes precibus	7
	caeteris verbum suum	7	sedulis apud Deum	7
	pater revelat	5	semper commenda	5
	8	Johannes Christi care.	7	

Upon the Alleluia-verse of Christmas, *Dies sanctificatus*, there has been composed the following Sequence, which always stands first in the MSS. of Notker's book (*Cod.* 121, page 437).

1 In the MS. the line ends with 'gratia' because the space is filled up : but the word 'parturit' belongs to the same line, as is shown by a comparison with the parallel strophe ; this is also evident from the point which the scribe has placed after the word.

IN NATIVITATE DOMINI

Dies sanctificatus

1	Natus ante saecula	7	1a	Per quem fit machina	6
	Dei filius	5		coeli ac terrae	5
	invisibilis, interminus.	9		maris ac in his degentium	9
2	Per quem dies et horae labant,	9	2a	Quem angeli in arce poli	9
	et se iterum reciprocant.	9		voce consona semper canunt.	9
3	Hic corpus assumpserat	7	3a	Hoc praesens diecula	7
	fragile sine labe	7		loquitur perlucida	7
	originalis criminis	8		adaucta longitudine	8
	de carne Mariae virginis,	9		quod sol verus radio sui	9
	quo primi parentis culpam	8		luminis vetustas mundi	8
	Evaeque lasciviam tergeret.	10		depulerit genitus tenebras.	10
4	Nec nox vacat novi sideris	9	4a	Nec gregum magistris defuit	9
	luce, quod magorum oculos	9		lumen, quos perstrinxit claritas	9
	terruiť scios.	5		militum Dei.	5
5	Gaude Dei genitrix	7	5a	Christe patris unice	7
	quam circumstant obstetricum	8		qui humana nostri causa	8
	vice concinentes	6		formam assumpsisti,	6
	angeli gloriam Dei.	8		refove supplices tuos.	8
6	Et quorum participem te	8	6a	Et ipsos divinitatis	8
	fore dignatus es Jesu	8		tuae participes Deus	8
	dignanter eorum	6		facere digneris	6
	suscipe preces	5		unice Dei.	5

IN ASCENSIONE DOMINI

Dominus in Syna

(Cod. Einsiedeln 121, p. 576.)

1	Christus hunc diem jocundum	8			
	cunctis concedat esse Christianis	11			
	amatoribus suis.	7			
2	Christe, Jesu, fili Dei mediator	12	2a	Officii te angeli atque nubes	12
	naturae nostrae ac divinae.	9		stipant ad patrem reversurum.	9
3	Terras Deus visitasti	8	3a	Sed quid mirum? cum lactanti	8
	aeternus aeterna	6		adhuc stella tibi	6
	novus homo transvolans.	7		serviret et angeli.	7

4	Tu hodie terrestribus rem no- vam et dulcem	14	4a	Te hominem non fictum le- vando	10
	dedisti domine	6		super sidereas	6
	sperandi coelestia.	7		metas regum domine.	7
5	Quanta gaudia tuos	7	5a	Quis dedisti cernere	7
	replent apostolos.	6		te coelos pergere.	6
6	Quem hilares in coelis tibi	9	6a	In humeris portanti diu	9
	occurrunt novi ordines	8		dispersum a lupis gregem unum,	10
	7	Quem Christe, bone pastor,	7		
		tu dignare custodire.	8		

TYPE B

As already remarked, the number of Notker's Sequences which belong to this type is very small, not exceeding more than half a dozen; among them are :

2ND SUNDAY AFTER EASTER (P. 480). | 3RD SUNDAY AFTER EASTER (P. 481).

<i>In te domine speravi</i>		<i>Qui timent</i>			
1	Laus tibi sit, o fidelis Deus.	10	1	En regnator coelestium et ter- renorum.	13
2	Qui nunquam confundis in te confidentes, sed eos magis glorificas.	8 7 6	2	Victor fortis infernalium reg- norum.	12
3	Tu propugnaculum adversus hostiles	12	3	In sede sibimet digna sedens	10
	incursatus et insidias.	9		rektor angelorum.	6
4	Pastor noster, disruptor laquei,	10	4	Humanos labores indulgens miseratur	13
				eorum, qui timent	6
5	Tu conservas, qui timent te	8		potestatis ipsius natum.	9
	valde magna dulcedine,	8	5	Idcirco mundus omnis plaudat	9
	Deus indulgens.	5		iubilet, canat exultans	8
				cunctorum saeculorum rectori.	9

Both Sequences consist of five strophes : others are somewhat longer ;
e. g. the following :

4TH SUNDAY AFTER EASTER (P. 482).—*Exultate Deo*

1	Laeta mente canamus Deo nostro.	11
2	Qui defectam peccatis	7
	semper novat ecclesiam.	8
3	Et eam pallidulam	7
	de radio veri solis illuminat.	12
4	Et terrae de Mesraim	7
	eduxit fornacibus ignitis.	10
5	Quique in omni tribulatione	11
	eam exaudit.	5
6	Insuper coelesti nutrit pane	10
	et cultum docet suum.	7
7	Quin de petra melle dulci	8
	eam adimplet.	5

The division into several parts, consisting of one or more verses, is common to all the Sequences of Notker : this division is indicated above by capital letters corresponding to the original method. The first form is more regular in structure than the second : it connects every two sections of the Sequence with one another by an equal number of syllables, and above all by the identity of the melody ;¹ in this manner there arise strophes of one or more lines. Occasional exceptions occur : *e. g.* in the Sequence *Christus hunc diem* a line of 14 syllables corresponds, in one case, with one of 10 ; in another, one of 8 with one of 10 syllables (strophes 4 and 4a, and 6 and 6a). In this case the range of the melody is of course different.² As may be seen from the same Sequence (*cf.* strophes 2, 3, 2a and 3a), the parallel strophes do not always follow each other immediately, but are sometimes separated by others, two pairs of strophes being intermingled. Usually the Sequence begins and ends with an independent strophe of greater or less length, and furnished with a melody

¹ Durandus of Mende especially brings forward this peculiarity of the Sequence structure in contrast to the other Mass-chants : ‘Versus sequentiarum bini et bini sub eodem cantu canuntur, quod contingit, quia ut plurimum bini et bini per rithmos sub paribus syllabis componuntur.’ Gerbert, *De Cantu* I, 403. note A.

² *Cf.* the melody in Schubiger, *l. c.*, example 21. *Cod. Einsiedeln* 121 agrees throughout with this.

of its own : it thus stands out from the symmetrical order of the whole. In the second type of Sequence the whole poem is also dividēd into strophes : but they do not correspond, either in their length, or in the number of syllables in the lines, or in the melody : we have here a form which as regards its external structure differs little from prose.

It is noticeable, and a characteristic that distinguishes Sequences from Hymns, that it is always two strophes only that have the same length, number of lines, and melody; longer and shorter pairs of strophes alternate with one another. Moreover the various lines of the same strophe are not of equal length. But the Sequences are especially distinguished from the hymns by the absence of anything like prosody or quantity. Here we have *rhythmical poetry* of a distinct stamp. No regard is paid to the length or shortness of syllables : this is clearly shewn by the fact that, even in the corresponding verses of the parallel strophes, the first time a short and the next time a long syllable occurs in the same place. The accents on the words (*arsis*) are never bound to a fixed place, even if the number of the unaccented syllables between two accented ones is never greater than three. The endeavour to form identically parallel lines is unmistakable here, though it is not quite realised. Only the number of the syllables and accents is the same in almost all the parallel lines.

This peculiar structure is a result of the Alleluiaic melodies, upon which the Sequences were modelled. Every melodic group became a line, which was longer or shorter in accordance with the varying length of the group : if a repetition of a group took place in the melody, a parallel line was the result, and where that was not so, the poetical form developed with the loose structure of the second Sequence type.

It is unnecessary to point out further that in Notker's Sequences there is no connexion with hymn-poetry as it developed in the Latin Church from the time of Ambrose : on the contrary, hymnody does not possess a single form which might have served as a model for them. They cannot have grown up on Latin soil ; they are nothing else than *Byzantine Hymn-poetry* which has been transplanted. The previous arguments have made this probable ; it becomes evident, if we compare Notker's Sequences with the Greek hymns published by Pitra. ¹ The similarity of

¹ Pitra. *Analecta*. Cf. above p. 224 note 2. There is nothing to contradict the supposition that direct translations from the Greek appear in many of Notker's Sequences. For example the ὕμνος ἀκάθιστος of the Byzantine liturgy is to be found in the Zürich MS. from S. Gall, c. 78. Cf. Winterfeld. *Zeitschrift für deutsches Altertum*. Berlin, 1903, p. 81.

the structure of the whole and of the respective parts is unmistakable. Thus not in the melody alone, but also in the text, the Sequences shew that they belong to the latest and most important influences of the Middle-Greek Church music upon the Latin. It is this principally that gives them their position in musical history. Their undeniable descent from the Byzantine music justifies one in mistrusting Notker's letter to Luitward. Perhaps even the name *Romanus*, which emerges in the later S. Gall tradition subsequent to the 10th century, is nothing but the personification of the Byzantine influence at S. Gall. At any rate the chief representative of the second period of Greek hymnody is a 'Romanus.' When at S. Gall the real origin began to be forgotten, and the foundation of the song-school was traced directly back to Rome, it was natural to point to the name which was still in obscure remembrance from the end of the 8th century as a witness to the novel legend; possibly it gave the impulse to it. If this supposition be correct, we must recognize a Byzantine composition in the Alleluia-melody called 'Romana,' which served as a theme for Sequences.

The structure of the Sequences shews the way in which they were performed. Either there were two choirs to perform the parallel strophes, alternating with one another, or else all joined in singing the Sequence through from beginning to end. The former manner of performance prevailed in the Sequences of Type A, the latter in those of Type B. Durandus of Mende has this last in his mind when he says: 'The Sequence is sung by the whole choir together, to symbolize the harmony of love.'¹ In the case of the longer Sequences of the first type, the introduction and conclusion were sung by all, and in their case there is frequent mention of united singing; but the pairs of strophes were sung alternately. Boys also took part in it, and their clear voices, alternating or uniting with those of the men, gave the chant great brilliancy and freshness.²

The melodies exhibit a taste for imposing and sonorous strains, boldness in melodic development, the frequent occurrence of wide intervals, and an extended compass, such as was made possible by the use of boys. In consequence the Sequences often extend to a pitch which men's voices cannot reach. All such features are foreign to the older liturgical chants of the Latin Church, especially to the choral chants. It is usual for them to glide along on quieter and more even lines, without

1 *Rationale* iv, 22.

2 Cf. upon this Bartsch, *Sequenzen*, 19 foll.

any sign of musical pretensions: they are altogether indifferent to mere outward splendour, and are content to render the liturgical words in such a manner as to produce a sense of fervour and devotion in the heart of a pious Christian. One might sing them alone without any audience, and yet find that they lost nothing in expression and beauty. It is quite otherwise with the Sequences: if they are to fulfil their purpose, they must resound in a church where the faithful are assembled: they are like a herald, who with bold and energetic voice proclaims the truths of Christianity to the people.

The syllabic form of melody must have made an impression of its own, for from the beginning it differentiated the Sequence from the antiphonal and responsorial chants of the Mass. It is quite the exception for Notker to abandon his rule and provide one syllable with two notes.¹ The idea of Iso, *Singuli motus cantilenæ singulas syllabas debent habere*, is obviously traceable to the Byzantine hymnody. As there is constant mention in the oldest Sequences of the *Organum*, which was known to the Franks and Germans only through the Byzantines, there is ample reason for supposing that the Sequences were from the very first accompanied by the organ. Slowness in performance was the necessary consequence; the oldest authors, when speaking of the *Organum*, lay particular stress upon the slowness (*morositas*) of its execution. The syllabic form of melody fits in very well with this; it might even have been the cause of it. But it was exactly this peculiar connexion between words and music that made the Sequences approximate to the popular method of singing, and thus led to their popularity and their wide extension. Regarded from this point of view the Sequences were a sort of *reaction of the Folk-song against the sublime art of the Church*; and this circumstance adds a special importance to the stage of Medieval musical development which was introduced by them.

Among the composers of the Middle Ages Notker is the first of whom we have more than general knowledge. The picture of him which Ekkehard, the historian of the S. Gall Monastery, gives us, is an attractive one. In spite of the defect in his speech—he stammered—he was a highly educated man, with a facile power of artistic creation. Many of his poems and songs owe their origin to some accidental circumstance.

¹ Examples of it are scarce in proportion to the antiquity of the MSS. referred to, e.g. *Cod. Einsiedeln 121*, which on pp. 578 foll. provides the Sequence *Eccle sollemnis diei* with neums in the margin and single signs above the text, i. e. with a *virga* and a *punctum*; occasionally also with the *cephalicus*, the liquescent equivalent of the *virga*,

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*.¹ 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 evil.² An Easter antiphon of his was also famous,—*Cum rex gloriae Christus*.

But it was Notker's Sequences that won the greatest veneration, and the invention of them was unhesitatingly ascribed to divine inspiration. They are said to have received the approval of ecclesiastical authority during his lifetime.³ When in 1215 Abbot Ulrich of S. Gall was in Rome, transacting some imperial business with Pope Innocent, the Sequence *Sancti spiritus adsit nobis gratia* made such an impression on the Pope, that he expressed his astonishment that so pious a man as its author must be should not yet have been canonized. At the beginning of the 16th century Pope Julius II. included the inventor of the Sequence-form among the beatified.

It cannot be decided with certainty which Sequences are due to Notker, as those of other artists were soon added to his, and the two sections were not kept separate in MSS. which were intended for practical use. It appears that Notker composed Sequences for all the more important days of the Church's year; at any rate the MSS. of the *Liber Hymnorum Notkeri* begin with a Sequence for Christmas and then go through the ecclesiastical year.⁴

Notker's Sequences soon passed beyond the walls of the monastery

1 May not the *Media vita* also have been suggested by a Greek original? The exclamations *Sancte Deus*, *Sancte fortis* remind one of the Greek portions of the Good Friday *Improperia*.

2 When in the year 1263 the Archbishop of Trèves 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 (Gerbert, *De Cantu* I, 561). The Council of Cologne in 1316 forbade the *Media vita* to be sung against anyone without the bishop's permission. It was soon translated into German and sung everywhere; and in our own day Notker's pious song is known as *Mitten in dem Leben sind wir vom Tot umfangen*.

3 From Pope Nicholas (†867). See Ekkehard, *Vita B. Notker*, Cap. 4.

4 Cf. Schubiger *l.c.* 45 foll.; Bartsch *l.c.* 6 foll.; Wilmans, *Zeitschrift für deutsches Altertum* XV, 267 foll.; Chevalier, *Poésie liturgique au moyen âge, Histoire et rythme*, pp. 96 foll., and the very meritorious work of J. Werner, *Notker's Sequenzen* (Aarau, 1901), where the whole question is dealt with in a most thorough and able manner.

of S. Gall, and in a short time found their way into the German churches. Numerous copies of his *Liber Hymnorum* were made. The structure of the melodies, as it approximated to the popular manner of singing, won all hearts, and the Sequences became the most popular part of the Mass music. To the ordinary singers the novel poetic form seemed to be *prose*; consequently it was given the name of Prose,¹ and this was retained even when it assumed a new form. It was in France especially that the name *Prosa* was customary, while in Germany *Sequentia* was always used.

Within and without S. Gall there rose up imitators of Notker, with the result that there were several Sequences for the same feast. They were so much appreciated that it became the custom in many monasteries for the *Cantor* on feast days to ask the Abbot in chapter which Sequence was to be sung. As they supplied the place of the Alleluia-*jubilus*, this was not repeated after the Alleluia-verse, if a Sequence followed.²

Of the two Sequence-types, the one which was more permanently suitable and was generally adopted by the early writers was the first. In it, for example, Wipo composed his magnificent Easter Sequence *Victimae paschali*. Wipo was chaplain at the Court of Conrad II. and his son Henry III.; he flourished therefore in the first half of the 11th century. In his Sequences he dispensed with an independent concluding phrase, but on the other hand he preserved the introductory one: he also inclined to the occasional use of rhyme. In its original form the above-mentioned Sequence runs thus:

1	Victimae paschali laudes	8			
	immolent Christiani.	7			
2	Agnus redemit oves, Christus innocens Patri reconciliavit peccatores.	7 7 6 4	2a	Mors et vita duello confluxere mirando, dux vitae mortuus regnat vivus.	7 7 6 4
3	Dic nobis, Maria, quid vidisti in via.	6 7	3a	Angelicos testes, sudarium et vestes.	6 7
4	Sepulcrum Christi viventis,	8	4a	Surrexit Christus, spes mea,	8

1 The Constitutions of William of Hirschau say: 'pro signo prosae, quam quidam sequentiam vocant' (*Patr. Lat.* cl, 951). Accordingly he considers the name *Prosa* to be the original one.

2 Durandus of Mende says: 'quando autem dicitur sequentia, non dicitur pneuma post Alleluia' (*Gerbert De Cantu* I, 408).

et gloriam vidi	6	praecedet suos ¹ in	6
resurgentis.	4	Galilaeam.	4
5 Credendum est magis soli	8	5a Scimus Christum surrexisse	8
Mariae veraci,	6	a mortuis vere,	6
quam Judaeorum	5	tu nobis, victor	5
turbae fallaci.	5	rex, miserere.	5

This Sequence attained as great a celebrity as Notker's *Media vita*. Sung with enthusiasm as early as the 12th century, this song of triumph penetrated into Italy, where it is found in many of the old missals; it found a place in the Mysteries, the plays which brought the sacred history before the eyes of the people on Easter-day. Translated into German as *Christus ist erstanden*, it has had a glorious history, reaching down to the present time. Numerous imitations were composed in honour of the Blessed Virgin and other saints, with which the favourite and triumphant melody of Wipo could be used. ²

There flourished at the same time other poets and composers of Sequences, who all continued in the road marked out by Notker; and together with him they occupy the first period of Sequence-poetry. Moreover the melodies used by Notker were continually set to new texts. In a south German Monastery there laboured the Monk Heinrich, who was the composer of the Sequence *Ave praeclara maris stella*. ³ This also was sung for many generations in praise of the Mother of God, and finally as a German carol. A pupil of his was Godeschalk, of whom only a few Sequences are preserved. ⁴ [From the S. Gall school there came also Berno of Reichenau (†1048), who was well versed in all scientific studies, and remarkable alike as a Church composer and as a theorist. Hermann Contract, who, like Berno, was brought up at S. Gall, and was afterwards a most fruitful worker at Reichenau, also belongs to this class. All these artists who centre round Notker are of German descent.] the scene of the first development of the Sequence is principally Alemania.

If the central point of the new form in its first period, which comprises the 10th and 11th centuries, lies in the creations of Notker and his

¹ At the revision of the Missal by the Council of Trent *suos* was altered to *vos* and the whole of the 5th strophe cut out, probably in order not to destroy the joyful character of the whole by the mention of the *Judaeorum turba fallax*. But the Sequence-form has suffered in consequence, as the last strophe 5a has no longer any corresponding member. The words *Amen, Alleluia* were also added.

² I have printed two of them in the *Gregoriusblatt*, Aachen, 1896, Nos. 11 foll.

³ Schubiger *l. c.* p. 88.

⁴ Schubiger. *l. c.* p. 89.

followers, the situation changes with the 12th century. The Sequence was then transferred from the German soil upon which it sprung into other lands. First it passed to France, thence to Italy, Spain and England: it assumed thereby new forms which were not excluded even in Germany. This *second period* of Sequence-poetry and composition may be distinguished by a gradual divergence from Notker and the Byzantine type, and an approximation to the Latin hymn-form. The Byzantine hymn-strophes, as transplanted by Notker on to Latin soil, must have seemed strange to the poets of France and other countries which did not come directly under middle-Greek influence; it was only natural that under their hand the new form should become quite Latinized, that is to say, should approximate more to the hymn,—the only poetical form of liturgical poetry with which they were acquainted.

It is certain that long before the appearance of the great poet who first struck out in the new direction, the Sequences of the old type were known in France, chiefly in the monastery of S. Martial at Limoges. This development may perhaps be connected with the early attempts made in the monastery of Jumièges before Notker, if the statement on the subject in the letter of Notker to Luitward be a correct one. But the Notker of the second period is the Parisian canon *Adam of S. Victor*.¹ Of the facts of his life little is known; he is said to have come from Brittany and to have died in 1192; it is only certain that he flourished in the 2nd half of the 12th century. According to the universal testimony of good judges, Adam was one of the greatest poets of the Middle Ages. His Sequences are in fact worthy of admiration for the freedom and facility with which he treats the verses, for the clearness and significance of the ideas, and for the wealth of symbolic imagery contained in them.

Adam of S. Victor does not follow a fixed type in the external structure of his Sequences any more than Notker; on the contrary there is to be observed in them a development which occupied the whole of the brief second period of Sequences, which departed from the Notkerian type and gradually passed into the hymn-form. The external structure of the following Sequence reminds one of Notker's:

¹ Cf. Léon Gautier, *Oeuvres poétiques d'Adam de S. Victor*, Paris, 1894, 3rd ed. Dreves, *Analecta Hymn.* vol. vij, and *Stimmen aus Maria Laach*, 1885, vol. 29. There has lately been published by Welter at Paris a careful critical edition by Misset and Aubry of Adam's proses both in text and music (1900); in this the melodies were published for the first time. The music has however not yet been fully investigated: there remains in particular the very interesting question of the tonality and rhythm of the Sequences to be dealt with.

FERIA II. POST PASCHA

- 1 Ecce dies celebris,
lux succedit tenebris,
morti resurrectio.
- 2 Laetis cedant tristia,
cum sit maior gloria
quam prima confusio.
- 3 Pascha novum colite,
quod praeit in capite,
membra sperent singula.
- 4 Hosti, qui nos circuit,
praedam Christus eruit,
quod Samson praecinuit,
dum leonem lacerat.
- 5 Quod in morte plures stravit,
Samson Christum figuravit,
cuius mors victoria.
- 6 Jam de sacro crucis veſte
botrus fuit in dilectae
penetrae ecclesiae.
- 7 Saccus scissus et pertusus
in regales transit usus,
saccus fit soccus gloriae,
caro victrix miseriae.
- 8 Reprobatus et abiectus
lapis iste, nunc electus
in trophaeum stat erectus
et in caput anguli.
- 2a Umbram fugat veritas,
vetustatem novitas,
luctum consolatio.
- 3a Pascha novum Christus est.
qui pro nobis passus est,
agnus sine macula.
- 4a David fortis viribus
a leonis unguibus
et ab ursi faucibus
gregem patris liberat.
- 5a Samson dictus sol eorum,
Christus lux est electorum,
quos illustrat gratia.
- 6a Jam calcato torculari,
musto gaudent ebriari
gentium primitiae.
- 7a Quia regem peremerunt
rei regnum perdidierunt,
sed non deletur penitus
Cain in signum positus.
- 8a Culpam delens, non naturam
novam creat creaturam,
tenens in se ligaturam
utriusque populi.
- 9 Capiti sit gloria
Membrisque concordia.

In this poem the connexion of the second Sequence-period with the first is strikingly brought out. Like most of Notker's Sequences, it consists of parallel strophes, with independent introductory and concluding phrases. There the likeness ceases: in the nature of the superstructure Adam is intrinsically different from Notker: although the different pairs of strophes are not always of the same length, yet there is an unmistakable tendency not to make them too dissimilar. In our Sequence, apart from the introductory and concluding phrases, three-lined and four-lined strophes

are found in equilibrium. With Notker a lively alternation is the rule, in the second period it is the exception; and further development leads to the complete correspondence of all pairs of strophes, so far as the number and form of the lines is concerned. Thereupon the introductory and concluding phrases had to disappear, for they were out of harmony with a structure which formed all the strophes of the poem of equal length. As a matter of fact, with Adam they are rather rare, and almost the exception.

An important contrast between these and the older Sequences is found in the construction of the lines. Rhythmical poetry has here reached its complete development. Notker had already set aside all considerations of prosody and quantity, and the tonic accent had become supreme. Adam goes yet a step further, and arranges the succession of the accents of the words. The laws by which *arsis* and *thesis* follow one another may be briefly summarized thus: a word of one syllable may be accented or not, as it happens; a word of two syllables is always accented on the first; a word of several, on the penultimate when it is long, and on the antepenultimate when the penultimate is short. Further, when necessary, secondary accents are regularly placed on every other syllable. Thus, as a rule, verbal accents are separated by only one syllable; exceptions to this are chiefly to be found in the brief final lines of the strophes: *e.g.* strophe 2:

quam prima confusio.

But as a rule the binary rhythm predominates. The rule as to the number of the syllables is carried out, if possible, even more strictly than by Notker. The most characteristic point however of the new Sequence-form is *Rhyme*. Practically non-existent in Notker's compositions, it governs the form of the Sequence in the whole of its further development. It is remarkable that it appears simultaneously in the most varied forms, so that one is forced to recognize a definite transition from the Sequences of Notker to those of Adam; for the skilful use of this artistic device can only be the result of much preliminary investigation and study. Even intermediate rhymes are not uncommon in Adam. The *caesura* yet remains to be mentioned; it appears in lines of 8 syllables and upwards. Lines of 8 and 10 syllables have it after the fourth unaccented syllable, the uncommon 12 syllable lines after the sixth accented syllable. The number of syllables in the line is 4, 6, 7, 8, 10 and 12; verses of 5, 9 and 11 syllables do not appear in Adam's genuine Sequences. This also is a point of contrast with the Sequences of Notker. The lines are combined by strophes with admirable variety, and thus bring out the art of rhyme.

The structure for which Adam¹ finally abandoned Notker's model, forms all strophes of the poem in the same way. Thus the Sequence completely appropriated the form of Latin hymnody. A very beautiful example of this style, noteworthy alike for its form and its contents, is the following :

DE S. TRINITATE²

- | | | | |
|---|---|----|---|
| 1 | Profitentes unitatem
veneremur trinitatem
pari reverentia. | 1a | Tres personas asserentes
personali differentes
a se differentia. |
| 2 | Hae dicuntur relative,
cum sint unum substantive
non tria principia. | 2a | Sive dicas tres vel tria,
simplex tamen est usia,
non triplex essentia. |
| 3 | Simplex esse, simplex posse,
simplex velle, simplex nosse,
cuncta sunt simplicia. | 3a | Non unius, quam duarum
sive trium personarum
minor efficacia. |
| 4 | Pater, proles, sacrum flamen,
Deus unus, sed hi tamen
habent quaedam propria. | 4a | Una virtus, unum numen,
unus splendor, unum lumen,
hoc una, quod alia. |
| 5 | Patri proles est aequalis,
nec hoc tollit personalis
amborum distinctio. | 5a | Patri compar filioque
spiritalis ab utroque
procedit connexio. |
| 6 | Non humana ratione
capi possunt hae personae
nec harum discretio. | 6a | Non hic ordo temporalis,
non hic situs aut localis
rerum circumscriptio. |
| 7 | Nil in deo praeter Deum,
nulla causa praeter eum,
qui creat causalia. | 7a | Effectiva vel formalis
causa Deus et finalis,
sed nunquam materia. |
| 8 | Digne loqui de personis
vim transcendit rationis
excedit ingenia. | 8a | Quid sit gigni, quid processus,
me nescire sum professus,
sed fide non dubia. |
| 9 | Qui sic credit, non festinet,
et a via non declinet
insolenter regia. | 9a | Servet fidem, formet mores,
nec attendat ad errores
quod damnat ecclesia. |

¹ The number of Adam's Sequences has formed the subject of some controversy. Léon Gautier accepts 103 as genuine. Misset rejects 52 of them : most of the remaining 51 must be genuine. More precision than this can hardly be attained.

² Misset and Aubry, p. 195. *Les mélodies*, p. 271.

10 Nos in fide gloriemur,
nos in una modulemur
fidei constantia.

10a Trinae sit laus unitati,
sit et simplae trinitati
coaeterna gloria.

So far, it has not been made clear from what source the melodies come which appear with Adam's Sequences in the MSS. At any rate the Sequence has in this stage completely emancipated itself from the Alleluia-chant. Curiously enough, the same melody often appears over again in several Sequences, and at times the melodies are extraordinarily alike.¹ Many melodic harshnesses, especially a certain preference for passages containing the *tritone*, lead one to suppose that they originated in France. There may be popular melodies among them. At an early date it was proposed to provide Adam's poems with new melodies which would be more pleasing and offer more variety.² But the syllabic form of the melody and the same musical treatment of the parallel strophes always remained a characteristic of the Sequence.

Adam's compositions soon penetrated into most of the French churches; they are also to be met with in German books:³ like Notker he found imitators. His Sequence of the Holy Cross *Laudes crucis attollamus* inspired Thomas Aquinas, who was entrusted by Urban IV. (1264) with the compilation of the Office of Corpus Christi, with the composition of *Lauda Sion Salvatorem*. They both have the same melody. The exquisite Pentecostal Sequence *Veni Sancte Spiritus* is said to have been composed by Pope Innocent III.⁴

The Sequence-form, as transformed by Adam, has a still more popular

1 On this cf. Misset and Aubry, pp. 119 foll.

2 Ambr. Kienle in the *Kirchenlexikon*, 2nd ed. *sub* 'Sequences.'

3 Chevalier (*Poésie liturg. au moyen âge*) has on p. 107 a long list of churches which contained Adam's Sequences in their Service-books.

4 I have found an interesting imitation of this for the feast of S. Katharine in *Cod. Lat. nouv. acquis.* 1235 of the Paris National Library, written in a hand of the 14th or 15th century (*fol.* 245, v):

Veni sancte Spiritus, Katherinae celitus, invitatus merito,
Veni splendor numinis, Katherinae virginis, mentem replens subito.
Consolator optime, doctor disertissime, Katherinam instruens.
In labore gratiam, in verbis prudentiam, Katherinae tribuens.
O lux beatissima, per quem fit gratissima, huius vita virginis.
Pulchra nobilissima, et magistra maxima, supra vires hominis,
Lavit viros sordidos et rigavit aridos aqua sapientiae.
Flecti fecit rigidos et reduxit devios ad viam iustitiae
Sapientes graeciae Christi subdens gratiae artium pericia.
Haec pro nobis hodie sit patrona veniae in celesti gloria. Amen.

character than that of Notker: no wonder then that it soon passed into a song-form. To this stage belongs the *Dies irae* of Thomas of Celano, who flourished in 1220-1249. At that time the Black Death was raging in Europe, warning men to contemplate the terrors of the Day of Judgement. The poet portrays them in a moving way up to the point at which the soul commends itself to the Divine mercy. Some old books give the following introductory strophes: ¹

- | | |
|---|--|
| 1a Cogita, anima fidelis,
Ad quid respondere velis
Christo venturo de coelis. | 1b Cum deposcet rationem
Ob boni omissionem,
Ob mali commissionem. |
| 2a Dies illa, dies irae,
Quam conamur praevenire
Obviamque Deo ire. | 2b Seria contritione,
Gratiae apprehensione,
Vitae emendatione. |

But these may be only a later addition. This is certainly the case with the two last lines of the present text, beginning *Pie Jesu*, which are more in keeping with the liturgical use of the Sequence, and apparently replace the older concluding strophe:

Consort, ut beatitatis
Vivam cum justificatis
In aevum aeternitatis.

The *Stabat mater dolorosa* also, the great masterpiece of Jacobus de Benedictis (Jacopone da Todi, † 1306), belongs to this series, together with its counterpart, *Stabat mater speciosa*. Compositions of this kind show that all remembrance of the connexion of the Sequence with the Alleluia-jubilus had completely disappeared. As on days of penitence and mourning, especially in Lent, the Alleluia was banished from the Mass, so also there was at first, at least for these days, no Sequence either.² It was only when the Sequence had become quite independent, and had received the character of a chant which clothed the subject of the day in poetical form, that it was possible to call poems like the *Dies irae* and *Stabat mater* Sequences.³

¹ Cf. Raymund Schleicht in the *Choralvereinsbeilage zur Cäcilia*, Trèves, 1874, No. 10.

² In the 12th century a special papal permission was still needed in order to sing a Sequence after Septuagesima Sunday, as the abbot of S. Blasien was told with regard to the Purification, Annunciation, and the Feast of S. Blaise. Gerbert, *De Cantu* I, 409.

³ The connexion between the later Sequence and the hymn proper is made clear by the remarkable appearance of one and the same text both as Sequence and as hymn: the first 10 strophes of the Sequence *Stabat mater* are also used as a hymn (*In fest. Sept. Dolor. B. V. M.*).

It is easy to understand that the Sequences soon became naturalized, particularly in the secular churches. In the monasteries they were more conservative: the Cistercians and Carthusians, for example, would have none of the innovation. It was only with great difficulty that S. Odilo, Abbot of Cluny, succeeded in getting his monastery to open its doors even to the Pentecostal Sequence *Sancti Spiritus adsit nobis gratia*, and 100 years later Sequences were still sung there only on the highest festivals.¹ The Missals and Graduals of the secular churches however were rich in Sequences from the 13th century onwards. Probably Italy is the only country in which they failed to appeal to popular taste. The *Missale completum secundum consuetudinem Romanae curiae* (Milan, 1481) has only 5 Sequences: *Victimae paschali* for Easter, *Veni sancte Spiritus* and *Sancti Spiritus nobis adsit gratia* for Pentecost, *Lauda Sion* for Corpus Christi, and *Trinitas una, Deitas summa* for Trinity Sunday. A *Missale Romanum* of 1504 has also the Sequence *Dies irae*.² They are frequent in Spanish books, but are principally found in Germany, France and England. It was in these countries that they had been preserved the longest, and in which they entranced the people with their attractive melodies. Up to the middle of the 16th century the books often exhibit a superabundance of Sequences. A Gradual of Basle of 1511 has 44 of them. It was natural, in such circumstances, that compositions of doubtful merit not unfrequently found their way into the churches. At the time of the Tridentine reform, the recent date of the Sequences was taken into account, and to prevent the original good seed from being over-run by the new tares, they were all banished from the Mass-book except the existing five.³

In musical history the Sequences are important, in that they gave an impulse to the development of the German ecclesiastical folk-songs. They became the most popular element of the liturgical chant: many of them were translated into the language of the people, and helped to augment the treasury of spiritual songs with which Germany is so richly endowed.

1 Gerbert, *De Cantu* I, 411.

2 Hoeynck, *Geschichte der Liturgie des Bistums*, Augsburg, 1889, p. 58.

3 An extremely large number of Sequences from medieval MSS. and older printed books are published in the admirable collection of Dreves and Blume, *Analecta hymnica medii aevi*. Older collections are in Mone and Kehrein. W. J. Weale and Misset are now publishing Sequences in their periodical, *Analecta liturgica* (Paris. II. Welter).

CHAPTER XIV

THE TROPES

The overflowing piety, for which the official forms of the liturgical chant in some measure failed to suffice, called the Tropes also into existence. Like the Sequences they are fundamentally connected with the methods of the Byzantine musicians. *Τρόπος* is a word frequently used in Greek music. In ancient times, and later, it was a name for the *Tonoï*, the scales (each comprising two minor octaves) which were formed by transposing the diatonic scale to the pitch of each semitone of the octave. In the Middle Ages the word had yet other meanings: it had been generally used for certain melismatic formulas¹ used in musical instruction to exemplify the characteristics of the modes. The man to whom the S. Gall historian ascribes the invention of the tropes is Tutilo. Little is known of his life, but it is certain that he was a contemporary of Notker. The historical documents depict him as an universal genius: he was as famous as a painter, an architect, and a clever worker in gold, as he was as a musician. His talents procured him numerous invitations to undertake the decoration of other churches. He equally understood how to handle musical instruments, and he often had to instruct the sons of eminent families in the use of them. He died about 915, somewhat later than Notker.

The tropes, or '*Festivæ laudes*,'² as they were called by the Romans, who did not grasp their connexion with Greek music, may be described as introductions, insertions, or additions to the liturgical chant. The result is always an extension of the original text, and often also of the

1 As shown on p. 30. Even Cassian was acquainted with the word in this sense.

2 According to a Paris MS. See Lebœuf, *Traité historique*, p. 104. Cf. Gerbert, *De Cantu* I, 341.

original melody. The origin of the tropes is unmistakable when the text of these insertions is examined. Until far on into the 12th century they abound in Greek words, the whole manner of expression betraying an Eastern origin, being sometimes dramatic, always profuse in types and symbolical images, and differing greatly from the precise Latin style. It is significant to find that the MS. 484 of the monastic Library of S. Gall, which is so important for the early history of the Sequences, has a number of such melismatic interpolations, melodic passages without words being inserted into the existing chants: this is the original form of the S. Gall tropes, and thus it is clear why these new forms were given the name of tropes. The same MS. however also contains many tropes which were already provided with words. Not content with adding occasional sentences of this kind to already existing chants, they went further, and we find Tutilo composing tropes which are so protracted in text and melody that thenceforward the original chant looked like an interpolation. One of Tutilo's most famous tropes is the following extension of the Christmas Introit *Puer natus est*:¹

Hodie cantandus est nobis puer, quem gignebat ineffabiliter ante tempora Pater, et eundem sub tempore generavit inclita Mater. *Interrogatio*: Quis est iste puer, quem tam magnis praeconiis dignum vociferatis? dicite nobis, ut collaudatores esse possimus. *Responsio*: Hic enim est, quem praesagus et electus symmista (hymnista) Dei ad terras venturum praeviciens longe ante praenotavit sicque praedixit: *Puer natus est nobis* absque nascentium ordine procreatus de virgine sine viri semine. *Nobis* (with a longer *melisma*) *Et filius datus est nobis*. Qui nos filios sui parentis adoptivos fecit carnem sumens, quos et nominat fratres. *Cuius imperium super humerum eius*. Deus, quod pater suo misso in mundum nato et incarnato semper suum dat secundum carnem. *Et vocabitur nomen eius* nomen, quod exstat omne super nomen, quod supernae tremunt potestates, terra et inferus quem adorant et trepidant, *Magni consilii angelus*. Ps. *Cantate domino canticum novum, quia mirabilia fecit*, miro modo, cum de Virginis utero ut homo processerat, et ut Deus imperit. *Gloria Patri et Filio et Spiritui sancto*. *Sicut erat in principio et nunc et semper, et in saecula saeculorum*. Amen. Alleluia. Laus tibi Christe, qui hodie cum magna luce descendisti. Dicite eia, Alleluia.

These additions to the Introit *Puer natus est* are all drawn from the

¹ *Cod.* S. Gall 484 pp. 13 foll. Cf. the tropes of the *Ordinarium Missae* in the appendix of the *Graduale Sarisburiense* (Plainsong and Medieval Music Society, 1894) taken by W. H. Frere from an English MS. of the 15th century.

group of ideas suggested by the feast, and interpret it. Their obvious purpose is to give as much richness and dignity to the liturgical acts as possible. According to the testimony of Ekkehard there are other tropes attributed to Tutilo: he intercalated Offertory-melodies also in the same way.

A second kind of trope, which also goes back to Tutilo, resembles the Sequences, and is often like them called *Prosa*, or, when of lesser extent, *Prosula*. As Notker had developed from the Alleluia-*jubili* a new and independent creation by adding words to them, Tutilo treated other melismatic passages of the Church music in the same way, so that all the melismatic notes were distributed syllabically over the text. In particular, the *melisma* on the last syllable of the word *Kyrie*, and similar ones in the Graduals and Offertory-verses also, were thus transformed. But unlike the Sequence, which developed on independent lines and became a separate entity, existing side by side with the other chants of the Mass, this kind of trope always remained attached to the piece which contained the *melisma* on which the trope was founded: it thus continued to be an insertion in the liturgical text. A widely extended and much imitated example of Tutilo is the following Kyrie-trope: ¹

Cunctipotens genitor Deus, omnnicreator *eleison*.

Fons et origo boni pie luxque perennis *eleison*.

Salvificet pietas tua nos bone rector *eleison*.

Christe Dei forma virtus patrisque sophia *eleison*.

Christe patris splendor orbis lapsi reparator *eleison*.

Ne tua damnemur Jesu factura benigne *eleison*.

Amborum sacrum spiramen nexus amorque *eleison*.

Procedens fomes vitae fons purificans nos *eleison*.

Purgator culpae, veniae largitor optime, offensas dele, sancto nos munere reple *eleison*. ²

The compositions of Tutilo are distinguished from the other chants of the Church by a strongly marked individuality: any musician of even moderate attainments could identify them from among others. It would seem that he accompanied them with stringed instruments (the *Rota*). ³

¹ *Cod.* 484, pp. 21 foll.

² The last sentence in the melody contains a repetition according to the scheme A A B and is therefore the longer text.

³ Ekkehard has the important words: 'Quia per rotam, qua potentior ipso erat, neumata inventa dulciora sunt, ut apparet in *Hodie cantatus* and *Omnium virtutum gemmis*.' He adds a statement that Tutilo presented these tropes to Charles the Fat as an addition to the *Offertorium* composed by him, and at his desire composed others.

The tropes of Tutilo accorded with the spirit of the age, as is proved by the many imitations that arose in S. Gall and other churches, especially monastic ones, up till the 13th century and later. S. Gall MSS. with tropes are numerous; and they are also to be met with in MSS. of other parts of Germany; but they seem to have been most popular in French monasteries and secular churches.

In time they inundated all the chants of the Mass and of the Office like a flood; only in the case of the *Creed* is no mention made of tropes: clearly no one dared to lay hands on the hallowed form of the Confession of the Faith. ¹ In general, the development of the new form ran a course corresponding to that of the Sequences; the first tropes, those of Tutilo and his immediate successors, are written in prose, though occasionally a hexameter is to be met with. From the second half of the 11th century onwards, tropes appear which make a liberal use of rhyme, and from that time they are mostly written in metrical forms, especially in iambic and trochaic verses. The earlier tropes are mere interpolations of the liturgical text; the later ones developed into independent poems which, appearing side by side with the prescribed forms, obscure them and force them into the background. In the first period it is the chants of the Mass that are troped by preference, in the second it is chiefly those of the Office.

The number of the tropes is legion, especially those of the *Ordinarium Missae*; together with the Sequences they belong to the most interesting and characteristic productions of the pious gladness and sacred poetry of the Middle Ages. It is to be regretted that they have not hitherto found an intelligent appreciation, either on their melodic or on their liturgical side. ² We must be content to give here a few examples of each of the troped liturgical chants.

¹ The tropes have been declared, and with considerable reason, to be an infringement of the established laws of the liturgical chant. A judgement of this kind however rests upon a more modern conception of the Liturgy. In the Middle Ages the sentiment of the inviolability of liturgical uses was as yet little developed; the liturgical forms were living and elastic enough to bear additions. From purely external reasons of convenience, long before the rise of tropes, the musical texts underwent much abbreviation. Moreover the connexion of the faithful with the Liturgy was a closer one than it is to-day; they lived in it, so to speak. We have become colder, and the fire of enthusiasm, which was formerly kindled by the Liturgy, and acted as a stimulus to fresh developments, has unfortunately died out.

² Léon Gautier in his *Histoire de la Poésie liturgique au moyen âge* (I Paris 1886) gives a very welcome collection of materials from many MSS. of tropes: he does not enter upon melodic questions. Ad. Reiner has published the tropes, Proses and Preface-

TROPES TO THE CHANTS OF THE MASS

Introitus de Epiphania, from Cod. Rhenaug. 97 of the Zürich Cantonal Library, pp. 6 foll.

Forma speciosissimus, manueque potentissimus, ex davidis origine natus Maria Virgine, ecclesiae sponsus, illuminator gentium, baptismatis sacrator, orbis redemptor *Ecce advenit* Jhesus quem regem gentium cum muneribus mysticis Hierosolimam requirunt dicentes: ubi est, qui natus est *Dominator*. Vidimus stellam eius in oriente et agnovimus regem regum natum esse. *Et regnum* cui soli debetur honor, gloria, laus et iubilatio. *Et potestas*.

Aliter

Hodie clarissimam secuti stellam magi munera deferunt ad Christi cunabula, de quo prophetae venturo praedixerant. *Ecce advenit*. Olim promissus ac cupitus patribus venerandis. *Dominator*. Laxare vincula, strictum quibus humanum detinebatur genus. *Et regnum*. Regnum, quod nullo defectu corrumpi umquam possit minui perpetim. *Et potestas*. Quae sedes per Christi nobis humanam innotuit apparitionem. *Amen*. De manu eos scilicet fortissimorum hostium liberando. ¹

Kyrie eleison with tropes from the same MS., pp. 27 foll.

- Kyrieleison*. Ineffabilis et interminabilis, immense et omnipotens.
Kyrieleison. Cui omne genu flectitur coelestium, terrestrium et infernorum.
Kyrieleison. Tu factor noster nos, opus tuum, facturam tuam, ne deseras.
Christeleison. Qui dives cum esses, pro nobis pauper factus es.
Christeleison. Et pro nobis te ipsum dederas, in tantum nos dilexeras.
Christeleison. Quos tam sacrosancto redemeris pretio, alteri, Christe, ne dederis.
Kyrieleison. Fons et origo et consummatio omnis boni, spiritus alme.
Kyrieleison. Aequalis patri filioque maiestate et aeternitate.
Kyrieleison. Without trope.

From the same MS.

- Kyrieleison*. O pater piissime, Deus nobis miserere.
Kyrieleison. Libera nos a malis omnibus, supreme genitor.

chants of solemn High Mass in the Middle Ages from some Paris MSS. (Luxemburg, 1884). There are some details respecting the tropes in Daux (*2 livres choraux monastiques des Xe et XIe Siècles*, Paris 1899, pp. 41 foll). The Introduction to Frere's *Winchester Tropes* (Henry Bradshaw Society) is very good. In the second part of the present 'INTRODUCTION' the melodic character of the tropes will be dealt with.

¹ The same MS. has three more tropes for the same Introit.

- Kyrieleison.* In tuo nos famulatu conserva, Deus magne et clementissime.
- Christeleison.* Christe Jesu, fili Dei, factor orbis atque redemptor.
- Christeleison.* Tu nos redimere dignatus es, tu nos semper custodias.
- Christeleison.* Qui es venturus mundum iudicare, de poenis nos libera gehennae amarae.
- Kyrieleison.* O sancte Spiritus, alme Deus, tuam nobis gratiam clementer infunde.
- Kyrieleison.* Sancta trinitas, Deus omnipotens, gloria, laus et honor tibi sit nunc et per cuncta saecula.
- Kyrieleison.* Without trope.

From the same MS.

- Kyrieleison.* Pater infantium.
- Kyrieleison.* Refectio lactantium.
- Kyrieleison.* Consolatio pupillorum.
- Christeleison.* Imago genitoris.
- Christeleison.* Abolitio facinoris.
- Christeleison.* Restauratio plasmatis.
- Kyrieleison.* Fomes caritatis.
- Kyrieleison.* Plenitudo probitatis.
- Kyrieleison.* Without trope.

In the Cathedral of Nevers, after the Kyrie in the third Mass of Christmas, the following *Antiphona ad episcopum* was sung (*Cod. Lat. nouv. acquis.* 1235 of the Paris National Library, *f.* 185.)¹

Ant. Cives superni hodie suam simul et nostram nuntiant mundo festivatem, gloriam Deo resonantes omnes.

The MS. continues : Pontifex dicat :

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Pax sempiterna, Christus, illuxit, gloria tibi, pater excelse. *Laudamus te.* Hymnum canentes hodie, quem terris angeli fuderunt Christo nascente. *Benedicimus te.* Natus est nobis hodie salvator in trinitate semper colendus. *Adoramus te.* Quem vagientem inter angusti antra praesepe angelorum coetus laudat exultans. *Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus pater omnipotens.* Ultro mortali hodie indutum carne precemur. *Domine, fili unigenite, Jesu Christe. Domine Deus, agnus Dei, filius patris. Cuius a*

¹ This MS., which I hope some day to be able to publish, contains a troped *Gloria* for almost all the festival Masses. The tropes of the *Gloria* in *Cod. Rhenaug.* 97 are shorter.

sede lux benedicta caliginoso orbi refulsit. *Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.* O ineffabilis rex et admirabilis, ex virgine matre hodie prodisti mundoque subvenisti. *Qui sedes ad dexteram patris, miserere nobis. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus.* Regnum tuum solidum. Jesu Christe altissime. Per te obtinere mereamur veniam Nunc et semper, sine fine et sine termino Qui cum patre semperque regnas Simul et per infinita saeculorum saecula. *Jesu Christe. Cum sancto Spiritu in gloria Dei patris. Amen.*

In judging of tropes of the *Ordinarium Missae*, one must not forget that the texts of the *Kyrie, Gloria etc.* contain no direct reference to the character of the feast of the day, this being expressed in the varying texts of the *Proprium*. In that case then, if liturgical scruples were once overcome, insertions in the text were a means of colouring all the texts of the Mass with the idea suggested by the feast; the unity which was thus obtained and the harmony which prevailed when all the musical texts were directed to one point, were features of real aesthetic importance. Even up to the 16th century it was usual to sing at the end of the *Gloria* in the Masses of the Mother of God '*Quoniam tu solus sanctus Mariam sanctificans, Tu solus Dominus Mariam gubernans, Tu solus altissimus Mariam coronans.*' Other considerations gave rise to an interpolation which is also found in many MSS. and early printed books: in the *Gloria* the invocation *Domine Deus, rex coelestis, Deus pater omnipotens* is followed by a similar prayer to God the Son: *Domine Deus, Agnus Dei, filius patris.* Here an invocation of the Holy Ghost was also thought necessary, and a trope was therefore added: *Spiritus et alme orphanorum paraclite.*

It is strange that even the Lessons from Holy Scripture were furnished with additions: but tropes of this kind were rare, although in France they gained considerable importance, through being composed in the vernacular, and chanted facing the people. Such *Farciturae* or *Farsiae*, as they were called, were for the most part only translations of the Epistle, and were especially popular for the Masses of Christmas and the following days. ¹

The *Gradual* used not to be troped, in spite of the melismatic nature of its melody, but the *Alleluia* was; and the *jubilus* before the Verse as well as the melismatic passages in the Verse itself were resolved into their

¹ There are examples of troped epistles in Gerbert, *De Cantu* I, 391 and Gautier, *Les Tropes*, 151 foll. Some tropes of this kind will be given later from a MS. of the City Library of Chartres.

constituent notes, and provided with words. We give two examples :¹

From Cod. Lat. 1338 of the Paris National Library.

Alleluia. Laudetur omnis tibi caterva a cunctis, potens qui condidisti coelorum astra et regnas per saecula. *Dicite gentibus, quia dominus regnavit a ligno.* *Dicite* coniuncti et psallite *in gentibus, quia* magna domini clementia, suis respiciens ovibus *regnavit* omnia et imperavit *a ligno*, proprio suo filio crucifixo, qui surrexit et sedet in throno, deconculcato Zabulo.

From Cod. Lat. 1118 of the same Library.

Alleluia. *Vox exultationis et salutis* et laetae jucunditatis, aeternae iuventutis. In tabernaculis justorum pax, lux, iucundaque laetitia. Gaudentes laentur omnes. Jubilant iuvenes, senes, sedulo, dulcibus cantibus, in habitationibus, *in tabernaculis justorum.*

Even the repetition of the Alleluia after the Verse was prolonged by an intercalation. From all points of the authorized musical text tropes burst forth and overran the old forms. Even in places where the Gregorian Order of the Mass had assigned no chant, the pleasure of singing found an outlet. The passage of the Deacon to the *Ambo* whence he sang the Gospel was accompanied with chant. The oldest example² of it hails from Hartmann, a monk of S. Gall : it consists of five double strophes of four lines each : the first two of these may be given here :

From Cod. S. Gall 381, pp. 22 foll.

Versus Hartmanni ante Evangelium cum legatur canendi :

Sacrata libri dogmata	Mundemus omnes corpora
Portantur evangelici	Sensusque cordis simplici
Cunctis stupenda gentibus	Purgantes conscientia
Et praeferenda laudibus. Sacrata.	Verba pensemus mystica. Cunctis.

The habit of not troping the Creed may be traced to the absence of any melismatic formation in its melody, and still more to the fact that there was a reluctance to add anything to the Church's Confession of Faith, as has already been indicated.

Tropes to the Offertory of the third Mass of Christmas (*from Cod. Lat. Paris. nouv. acquis. 1235, f. 186*).

Tui sunt celi. E coelo rex domine per saecula futurus, ut omnem iudices orbem. *Et plenitudinem.* Portio nostra, Christi, de sacra virgine

¹ Gautier *l. c.* 153.

² Similar poems, *ibid.* 158.

natus, salva nos, qui per habitum servi evacuasti iussa tyranni.
Praeparatio. Tui sunt celi et tua est terra, dicite filii eya.

To the Offertory of Easter (*from the same MS. f. 210.*)

Ab increpatione et ira furoris domini *Terra tremuit.* Monumenta aperta sunt et multa corpora sanctorum surrexerunt *Dum resurgeret* Christus iudicaturus et vivos et mortuos, quando venerit *In iudicio Deus.* Christo resurgente a mortuis, venite adoremus eum omnes una voce proclamantes, *alleluia.*

These tropes, like the *Hodie cantandus est* of Tutilo, form in text and melody an extension of the original chant: a verse is prefixed like a prologue, others are inserted after the stops by way of final additions. Further, Tutilo's second type, the one which is illustrated in the Kyrie, was also applied to the Offertory. The second verse of the Offertory *Jubilate* of the second Sunday after Epiphany concludes with the words *veritas eius.* The syllable—*tas* is provided with a very long *melisma.* Words were added to this, so that it then ran thus: ¹

From Cod. Lat. Paris 9449, fol. 20:

Laudate nomen eius, quoniam suavis est dominus, in aeternum misericordia eius et usque in saeculum saeculi *Veritas* istam salvando turmam benigne regat, sola sua misericordia interveniente, soluta pessima hostis catena, quam conterat nobis pietas *eius.*

Tropes of the Sanctus (*from Cod. S. Gall 383, pp. 145 foll.*) ²

Sanctus Deus pater, cuius providentia
Bene condita reguntur omnia.

Sanctus Filius patris coaeternus
Semperque cum eo per omnia laudandus.

Sanctus Spiritus utrius connexio,
Fidelium salus, vita et consolatio.

Dominus Deus. Pleni sunt. Verbo cuius existunt omnia.
Coelum, pontus, tellus, aethera.

Benedictus qui venit.

From the same MS.

Sanctus Sanctorum exultatio

Sanctus Sanctorum benedictio.

Sanctus Sanctorum consolatio.

¹ Gautier *l.c.* 162.

² For others see Gautier *l.c.* 162.

Dominus Deus Sabaoth. Pleni sunt coeli et terra. Quem decet laus,
salus et honor.

Gloria tua, hosanna in excelsis. Quem dulci iubilo sanctorum con-
cinit ordo.

Benedictus qui venit.

From the same MS.

Sanctus Alme Deus, genitoris honor pie saecula salvans.

Sanctus Justorum virtus, decor integritatis eisdem.

Sanctus Spiritus omne replens, cui consors coelica psallit.

Dominus Deus. Te chorus hic resonat, celebrat et ovanter honorat.

Benedictus qui venit. Summa salus, pax vera, Deus, tibi rex jubilamus.

Tropes to the Agnus Dei (*from the same MS.*)¹

Agnus Dei. Deus deorum, creator omnium, rex angelorum. Mortis
destructor, vitae reparator, mundi redemptor. Inferni
vastator, paradisi reparator, perennis salvator.

Agnus Dei.

From the same MS. (evidently intended for feasts of the B. V. M.):

Agnus Dei. Christe, theos agye, salvator orbis, nate Mariae.

Agnus Dei. Unica spes veniae, via vitae, nate Mariae.

Agnus Dei. Pacis primiciae, patris hostia, nate Mariae.

From the same MS.

Agnus dei. Indomitos arce, subiectis rex pie parce.

Agnus dei. Audi clamantes, exaudi digna rogantes.

Agnus dei. Sintque tibi curiae, qui flent sua crimina pure.

Tropes to the Communion of Epiphany (*from Cod. Rhenaug. 97 of the
Cantonal Library at Zürich*):

Nato novo principe

Viso novo sydere

Urbe magi regia

Ipsum vadunt quaerere. *Vidimus.*

From the same MS.

Quae est ista tam clara solemnitas, fratres dilecti, in hac puer de
virgine natus stella duce est gentibus revelatus, quae et dicebant : *Vidimus.*

Even the last sung text of the Mass, the *Ite missa est*, was not left
unaltered.

¹ Others in Gautier *l.c.* 163.

From Cod. S. Gall' 378. p. 392.

*Ite sine dolo et lite. Pax vobiscum. Missa est.
Deo semper agite in corde gloriam et gratias.*

TROPES TO THE CHANTS OF THE OFFICE

If the chants of the Office are not so much interwoven with tropes as those of the Mass, the reason must be sought for in the simpler melodical structure of most of the Office music. The Antiphons and psalms, which occupy a great part of the Office, were all of such a simple sort of melody that no one thought of making them more syllabic than they were by means of interpolations. Such an attempt was only made in the case of the Responds of the Nocturns and a few other pieces: here the singers could not refrain from introducing tropes. Nevertheless their number even in the Responds is comparatively small.

Gautier mentions a troped *Deus in adiutorium* (*l.c.* 166). Among the Responds of the Office of Mattins, that of Christmas, *Descendit de coelis*, deserves especial mention. It is as follows:

Descendit de coelis missus ab arce patris, introivit per aurem virginis in regionem nostram, indutus stola purpurea, et exivit per auream portam, lux et decus universae fabricae mundi. *Ÿ.* Tanquam sponsus dominus procedens de thalamo suo. *Ÿ.* Gloria Patri et Filio et Spiritui sancto. *Ÿ.* Sicut erat in principio et nunc et semper, et in saecula saeculorum, amen. *Ÿ.* Tanquam sponsus dominus procedens de thalamo suo.

After the Verses the conclusion of the Respond was repeated from *Et exivit* onwards. In these repetitions various very long *melismata* were provided to be used on the syllable *fa* of the last word but one, *fabricae*. They certainly did not belong to the Respond originally, as they were used only at the repetitions of the word *fabricae* after the Verses; and the corresponding passage in the Respond does not differ at all in style from what is usual in Responds. But they are to be found as early as in our oldest MSS.: *e.g.* in Hartker's Antiphoner of the 10th century, *Cod. S. Gall* 390. p. 46. Indeed Amalarius¹ has a symbolical meaning

¹ Amalarius, *De Ord. Antiph.* c. 18 (*Patr. Lat.* 105, 1274): 'Eo neumate monstrant (*sc.* cantores) difficultatem magnam inesse in schola cantorum verbis explicare, quomodo idem, qui natus est hodierna die ex Maria Virgine, fabricasset mundum et ornasset, et quomodo ipse sit lux et decus universae fabricae mundi. Eadem sententia est in versu *Tanquam sponsus*. Impossibile est, apud scholam cantorum de ordine processione Christi de utero virginis narrare, quae comparatur sponso procedenti de thalamo.'

for them. Later MSS. from the 12th century onwards add words to the *melismata*. E. g. MS. 12044 of the Paris National Library (the Antiphoner of S. Maur des Fossés of the 12th century) fol. 8 foll. has

The first time :

Familiam custodi, Christe, tuam, quam natus alma de Maria redemisti morte tua, ut cognoscant te conditorem¹ *Fabricae mundi*.

The second time :

Fac Deus munda corpora nostra et animas die ista, ut tua protecti dextra collaudemus auctorem *Fabricae mundi*.

The third time :

Facinora nostra relaxari mundi domina,
Petimus mente devota David regis prolem inclitam,
Virgo quem casta saeculo Maria protulit summi patris gratia.
Cuius ortus salvat omnes cuncta per saecula.
Et die hac nobis jugiter faveat atque omni *Fabricae mundi*.

Each of the three pieces called Proses leads into the words *Fabricae mundi*, which are thereupon sung as in the Respond itself, not as in the elaborate setting.

Moreover in the same Respond the first syllable of the Ψ . *Tanquam* contains a *melisma*, which is however not so prolonged : it also was troped, and runs in the same MS. thus :

Tanta nunc resultent gaudia,
Quia Christus natus est in terra
Coequalis Patri in gloria
De sancta Maria.

The same MS. contains another complete series of interesting tropes. They always reveal their connexion with the Respond from which they spring, by leading into its concluding words. The \mathcal{R} . *Confirmatum est*, which belongs, like the \mathcal{R} . *Descendit*, to the third Nocturn of the Christmas Office, shews the sort of expedient to which recourse was had when the Respond itself did not offer the melodic material for an interpolation. It concludes before the Ψ . with the words *et hominem*. To the Ψ . *Domus pudici pectoris* is annexed the following Prose, which is a trope of the long *melisma* in the Alleluia Ψ . *Senex puerum* in the Mass of the Purification :

¹ The word 'conditorem' is omitted in the MS. : I have supplied it from *Cod. Paris. nouv. acquis. 1235 f. 243*. A few other errors of the writer have been corrected from the same MS.

Et honore virginali integro permanente filium generavit,
 Quae superno paranymphe credula ac de tanto nuntio laeta dixit :
 Fiat, ut prolem deicam virgo et mater proferam *et hominem*.

The R̄. *Gaude, Maria virgo* is in like manner connected with the prose *Inviolata nos iuva*, set to the same music to which a rather later hand wrote the well-known Prose *Inviolata, integra et casta*,¹ so that the same melody has two different texts :

Cod. Paris Lat. 12044 f. 57. In Purificatione B. M. V.

R̄. Gaude, Maria virgo, cunctas haereses tu sola interemisti, quae Gabrielis archangeli dictis credidisti, dum virgo Deum et hominem genuisti et post partum virgo inviolata permansisti. V̄. Gabrielem archangelum scimus divinitus te esse affatum, uterum tuum de Spiritu sancto credimus impregnatum; erubescat iudaeus infelix, qui dicit Christum ex Joseph semine esse natum. Dum Virgo. V̄. Gloria Patri. R̄. Gaude Maria.

After this follows the *Prosa* :

Inviolata nos iuva gratia sancta tua,	Inviolata, integra et casta es, Maria,
Mundogaudia quae protulisti Maria,	Quae es effecta fulgida coeli porta,
Nempe benigna atque gloriosa,	O virgo sola Christi carissima,
Solve delicta orbis permaxima,	Suscipe pia nostra precamina,
Mater innupta precata deduc nostra,	Quae nunc flagitant devota corda,
Christo tollenti crimina mundi	ora,
cuncta,	Nostra pura pectora sint et corpora,
Per te, o regina, percipiat regna	Tua per precamina dulcissima
Plebs devota coelestia	Nobis concedas veniam per saecula,
Quae beata atque benedicta <i>per-</i>	O benigna, quae sola inviolata <i>per-</i>
<i>mansisti.</i>	<i>mansisti.</i>

Tropes to other chants of the Office are, as has been shown, exceptional. The S. Gall MS. 383 (p. 17) tropes the *Te Deum*, and that in a way which recalls the expansions of the *Gloria*. As in the latter an invocation of the Holy Ghost was inserted after that of God the Father and God the Son, so there was felt to be lacking after the words of the *Te Deum* 'Te martyrum candidatus'² a reference to the other classes of

¹ Both Sequences end their lines with the vowel *a*, a custom not at all uncommon, which is a reminder that the Sequences are indebted for their origin to the *melismata* on the last syllable of the word *Alleluia*.

² This trope is taken from a MS. which came from Italy to S. Gall. The harmonized portions which make up its last section, which have hitherto escaped the

Saints, the Confessors and Virgins, and therefore the following verse was added :

Te concinit confessorum sacerdotalis ministerii puritas,
Te integritas virginum ac continentium adornat puritas,
Te sanctorum simul omnium iocunde collaudat unanimes caritas.

Occasionally in some monasteries they troped the *Deus in adiutorium* at the beginning of the Hours, the *Tu autem Domine* at the end of the Lessons, besides the *Magnificat* and the Antiphons of S. Mary.¹ Here is an example of a troped *Benedicamus Domino* of Christmas :

From Cod. Lat. Paris, nouv. acquis. 1235 f. 244.

Mirabile mysterium,	Usiae gigas geminae
Deus creator omnium	Assumpto Deus homine
Per incorruptam virginem	Alvo conceptus feminae
Nostrum suscepit hominem,	Non ex virili semine
Et nata mater patre est,	Natus est rex ab homine,
Qui natus matre pater est.	Jesus est dictus nomine.
Credit Eva diabolo,	De spinis uva legitur,
Maria credit angelo,	De stella lux exoritur,
Per illam mors introivit,	De petra fons elicitur,
Per istam vita rediit,	De virga flos egreditur,
Perdiderat haec condita,	De monte lapis lapsus est,
Haec restauravit perdita.	De lapide mons factus est.
Cedrus alta de libano	Qui fuit, erit et qui est,
Sub nostrae vallis hysopo,	Qui loquebatur, praesens est,
Cum visitavit Jericho	Nobiscum est rex Israel,
Cypressus fit ex platano	Qui dicitur Emmanuel.
Cinnamomum ex balsamo	Nos ergo multifarias
<i>Benedicamus domino.</i>	<i>Deo dicamus gratias.</i>

It is clear that a further development of tropes of this kind within the bounds of the authorized Liturgy was impossible : they threatened to overwhelm it, and, in order to save it, the only course left was to remove them altogether. Just as in Germany, though the Sequences did not call the sacred folk-song into being, yet they vigorously promoted its growth,

notice of investigators, lead us more especially to this conclusion. Gautier (*Les Tropes*, p. 170) therefore is not justified in saying that the *Te Deum* was troped only at *S. Gall*, and only in the first period of the tropes, for *Cod. S. Gall 383* belongs to the 13th century. The trope given by Gautier is a prologue to the *Te Deum*.

¹ For examples see Gautier *l.c.* pp. 166, 169 foll.

so in France from the rhymed tropes there grew up new compositions, spiritual songs of various kinds, which were also performed in the churches. ¹

These new songs, which had no longer any connexion with the liturgical text, were the delight of those vagabond clerks and 'ne'er-do-weel' students who were everywhere ready to sing for gain their tropes and other songs which were often far from blameless, against whom the Church had to take many precautions. Those of the clergy who held a high view of the importance of the Liturgy, and, above all, numerous provincial councils, opposed these disorders most energetically, and from the 13th century onwards this kind of trope disappears from the Liturgy. But the older harmless and beautiful kind of interpolation, which connected the liturgical text more closely with the character of the feast, was still retained during the centuries following. In the pre-Tridentine Graduals we often come across a troped *Gloria* or *Sanctus*, etc. The tropes were longest preserved in the Church of Lyons, which was especially distinguished for its attachment to old traditions. In the middle of the 18th century many of the chants of the *Ordinarium Missae* were still sung there with interpolations, as is shewn by a book printed in 1765. ²

To return to S. Gall. There were other men of note who increased and extended the renown of the German monastery. Besides Notker and Tutilo, mention has already been made of Ratpert, their contemporary. His activity was confined to narrower limits, within the walls of the monastery. He created no new form, but we have several celebrated chants of his; e.g. a processional litany *Ardua spes mundi*, a litany frequently sung at the Baptisms of Easter and Pentecost, *Rex sanctorum Angelorum*, and a Communion chant *Laudes omnipotens*. A German hymn on S. Gall was also attributed to him. ³

About the same time S. Gall was the abode of Hartmann, Ekkehard I, and Notker Physicus, who were famed as composers. ⁴ Notker Labeo

¹ In this connexion mention should be made also of the liturgical plays and mysteries which sometimes appear in MSS. in company with the tropes. Thus *Cod. Lat. nouv. acquis.* 1235 of the Paris National Library contains on *fol.* 198 a piece to be sung after the Communion of Epiphany in which the three Wise Men of the East appear in turn, besides a Messenger and Chorus. Unfortunately many of the parts are indicated only by the first words. I hope to publish elsewhere this highly interesting 'mystery.' At Freiburg in Switzerland a similar one was preserved up till the 19th century, only much more prolonged. It was to be performed partly in church and partly outside.

² Bohn, in the *Cäcilia*, Trèves, 1877.

³ Schubiger, *l.c.* 36 foll.

⁴ Notker Physicus composed a chant, *Rector aeterni*, which was treasured in the

is also mentioned as an author¹ and Ekkehard IV as an excellent singer.

Since Schubiger has sketched the musical history of the monastery in the time of its chief success, we can see almost throughout its musical tradition an exact imitation of the Roman *Schola Cantorum*. Ekkehard IV, who traced back the foundation of the S. Gall Song-school directly to Rome, also tells of an authentic Antiphoner, which, like Gregory's original one at Rome, was venerated as an undisputed standard of Church music. In the time of Hartmann (†924) it was still at S. Gall, and this monk made it his chief task to teach the chants as given in the authentic Antiphoner. Godeschalk and Cunibert are famous as praiseworthy copiers of this Chant-book. It is certainly incontestable that the S. Gall MSS. of liturgical chant are among the most ancient and valuable which have been preserved to our time.

There is still in existence to-day at S. Gall an Antiphoner of Godeschalk, besides one written by Hartker, a pious penitent who was a voluntary recluse there.² In the *Cod.* 359, of which Lambillotte published a facsimile in 1851, it was believed that the original MS. of Romanus had been discovered, or at least a contemporary copy of it. But Ekkehard's account of this affair is suspicious. Above all, the much-quoted anonymous S. Gall biographer of Charles the Great establishes the very important fact that the S. Gall chant of his time was strikingly different from the Roman.³ There is no reason to refer this statement to the Office only, in which respect individual churches differed from one another; in any case it must somewhat lessen the enthusiasm felt for the S. Gall MSS. They are remarkable for a number of new signs quite unknown to the Italian and French traditions, so that the inference can hardly be avoided that the Roman melodies were connected at S. Gall with elements originally foreign to them, which show a more complicated rhythm and mode of execution than the other MSS. It is practically certain that these elements are of Greek origin; the most important sign is the horizontal stroke, which was already in early times the sign for rhythmical

Middle Ages and has been preserved in actual use down to our own day. Latterly the melody has been sung to the hymn *Vita sanctorum* of the Trèves Breviary.

1 To him we owe the oldest tract on music in the German language, printed in Gerbert, *Scriptores*, I, 96.

2 It is the often-quoted MS. 390-391, which has now appeared in a magnificent new phototype edition in the *Paléographie musicale*, series II.

3 'Nimiam dissimilitudinem nostrae et Romanorum cantilenae' (*Patr. Lat.* xcviij, 1377). Attention was for the first time drawn to this passage by Bäumer, *Breviergeschichte*, 233 foll.

lengthening. The same signs are found as early as in *Cod.* 484, in which we have already seen traces of Byzantine influence; they thus made their appearance at the time when the middle-Greek hymn-poetry was adopted at S. Gall. In the discussion of the liturgical notation and the MS. memorials of the *Cantilena Romana* more will be said on these points.

The establishment of the Song-schools in the Middle Ages was due not to accident, but to necessity. The medieval notation was certainly not intended to give all that we expect to-day from a notation: it rather presupposed a strong oral tradition. In the early centuries at least, the liturgical chant could only be handed on by being impressed upon the memory of a competent choir. It is also remarkable that the Song-schools lost their importance from the very moment that the musical staff was adopted, which led to a more satisfactory notation. About the year 1100 they had completed their task. The tradition of the liturgical chant thenceforward rested on other foundations.

[Not only at S. Gall, but in all the monastic foundations in Germany throughout the 10th and following centuries, did the Liturgy and the Roman chant flourish. Many of them were in direct communication with S. Gall and thankfully accepted the great artistic gifts of the monks there. Reichenau was the centre of musical achievement: it was here that Berno and Hermann Contract lived and laboured. At Hirschau also, where the Abbot William wrote a detailed work on music, at S. George and many other monasteries, and finally in the secular churches, they vied with one another in love for the Liturgy and the liturgical chant.] Everything was regulated by precise rules, and so we see little sign of the introduction of innovations in Church music. ¹ As in Italy and the region west of the Rhine, so in Germany also, after the Roman liturgy had once been adopted, the chant belonging to it was faithfully maintained, until a dangerous enemy to the *Cantilena Romana* arose in the *Musica mensurata*. This originated in the North, and not only drove the old chant from the Sanctuary and superseded it, but also gradually transformed the relationship between the Altar and the choir. Finally the chant which had grown out of the Liturgy fell a prey, first in its method of execution, and then in its melodic and rhythmical essence, to the theories and principles of the new art.

¹ Towards the end of the 11th century Bishop Benno of Meissen reformed the Church music in his diocese according to the model of the Church of Hildesheim: 'regularem canendi modum restituit fecitque, ut concinne et eleganter divina officia decantarentur.' AA: SS. Bolland. III, *June* 16.

THE SACREDNESS OF SACRED CHANT

By Rev. Aloysius Knoll, O.F.M.Cap.

We speak of the chant being sacred or holy. St. Pius X designated holiness as one of the requirements for music of the Church, and his successors have re-emphasized this note. Wherein lies the holiness of Gregorian Chant? What kind of a holiness is this? Numerous writings have appeared that discuss the technical aspects of the Chant. But it is somewhat difficult to lay one's finger on source materials dealing with this note of Gregorian Chant, the sacredness of Sacred Chant.

Piux XII, in the encyclical letter *Musicae Sacrae Disciplina*, writes:¹

First of all the chants and sacred music which are immediately joined with the Church's liturgical worship should be conducive to the lofty end for which they are intended. This music—as our predecessor St. Pius X has already wisely warned us—“must possess proper liturgical qualities, primarily holiness and goodness of form; from which its other note, universality, is derived.”

It must be *holy*. It must not allow within itself anything that savors of the profane nor allow any such thing to slip into the melodies in which it is expressed. The Gregorian Chant which has been used in the Church over the course of so many centuries, and which may be called, as it were, its patrimony, is gloriously outstanding for this holiness.

This chant, because of the close adaptation of the melody to the sacred text, is not only most intimately conformed to the words, but also in a way interprets their force and efficacy . . .

Those who have written on the subject of holiness of sacred chant have often been content to repeat so many platitudes. Here we want to attempt to get to the core of the question by centering our attention on the dogmatic truth involved; namely, that as the official prayer of the Church the liturgical chant is a temporal participation with the Eternal Word.

In the Old Testament, Isaias saw God in His glory; in the New Testament, the Apostle John saw God. Both saw the angelic choir surrounding His throne; both heard them ceaselessly extolling—not the beauty of God primarily, nor His mercy, nor His justice, but above all—His holiness. God is holy.

¹ *Musicae Sacrae Disciplina*, Pius XII, Dec. 25, 1955, National Catholic Welfare Conference edition, Washington 5, D.C., p. 9.

We say the liturgical chant is holy. However, it must be clear that since chant is a created reality, it cannot possess holiness *a se*. The holiness of the chant must flow from some relation that chant has to the holiness of God.

When we say that the liturgical chant is holy, we mean that it has the virtue of sanctifying those persons who use it properly. In this way holiness is attributed to chant by way of an analogy of attribution.

Then again, we say liturgical chant is holy because it is an external expression of the sentiments and prayers of a holy man. It manifests holiness. In this manner also we predicate holiness of liturgical chant by way of analogy of attribution.

In still another way sacred chant is holy because it gives glory to God. One capital truth that God has granted us to know, a truth touching His designs, is that He has created all things for His glory. The index of holiness is just this: the glorification of God. Those things that procure the greatest measure of glory for God—those are the holiest.

There are some things which of themselves have no direct relationship with this glory, things which procure His glory indirectly and remotely. There are other works which procure this glory directly; their *finis operis* is the glorification of God.

The liturgical chant belongs to this latter class. True, the chants of the Church contain prayers of petition and supplication, but the dominant element is one of praise and glorification. Over and over the idea of the *Gloria Patri* is repeated in a thousand forms. We thank God solemnly for His great glory: *Gratias agimus tibi propter magnam gloriam tuam*.

If these were the only claims chant had to holiness it would deserve to be called holy in a high degree. However, there is another fact that emphasizes the holiness of the chant—its association with the Sacred Text and the Eternal Word. We know how close the relationship between text and melody is in Gregorian Chant. Pius XII seems to indicate this idea in the encyclical quoted above when he says: “This chant, because of the close adaptation of the melody to the sacred text, is not only most intimately conformed to the words, but also in a way interprets their force and efficacy.”²

We must reverently enter the sanctuary of the Most Holy Trinity, and learn there the truth that the chant is a created echo

² *Ibid.*, p. 9.

of the Eternal Word. "Look up through ten thousand times ten thousand circles of creatures nobler than we, to the inaccessible Light near which stand the veiled Seraphim, and into which, in wave after wave of melody, the never-ending Sanctus eternally rolls."³

There we see the Three Holy Persons and fearfully seek to know the mystery of Their ineffable communings. The Word, "the brightness of His (Father's) glory, and the image of His substance," (Hebrews 1, 3) is essentially the glory of His Father. "From all eternity, this Son in a single infinite Word which is Himself, expresses the Father's perfection, and this is the essential glory that the Father receives."⁴ The Eternal Word is a Divine Canticle singing the Father's praise. From all eternity He has given, gives, and will give, in this infinite and unique act which is Himself, eternal and adequate glory to His Father.

This Holy Canticle that ever resounds in the bosom of the Trinity seems to give us the fundamental reason for the holiness of liturgical chant. The Second Person of the Trinity became man. This was the Eternal Word. His prayers, His chanting of the Psalms, His nights spent in prayer—this was the Canticle of the Eternal Word in human accents.

Before ascending into heaven, Christ gave His riches and His mission to the Church. Christ, in uniting Himself with the Church, gives her His power of adoring and praising the Father. This is precisely the function of liturgical chant. It is in fact the very praise of Christ, the Eternal Word, passing through the lips of His Church.

United with Christ, the Church, His Bride sings the canticle sung *in simu Patris* by the Word, for the Church is one with Christ her Divine Head. Sacred chant is holy, above all, because it is the temporal echo of the Eternal Word.

³ Rosencranz, Bishop Ambrose, *Thoughts for the Lenten Season*, Morrow Publishers, N.Y., 1936, p. 6.

⁴ Marmion, Dom Columba, *Christ the Ideal of the Monk*, B. Herder, St. Louis, Mo., 1926, p. 294.

EXCERPT FROM HISTORY OF CATHOLIC CHURCH MUSIC

By Karl Gustav Fellerer

translated by F. A. Brunner, C.Ss.R.

Contemporary Church Music

The Liturgical Movement

The 1903 *Motu proprio* of Pope Pius X, the 1928 Apostolic Constitution of Pope Pius XI and the 1947 Encyclical on the Liturgy of Pope Pius XII have detailed anew the liturgical significance of church music, and devised an understanding of its place within the liturgy. The Benedictine monks, Guéranger (Solesmes), Wolter and Schott (Beuron), like Cardinal Wiseman (London), had already in the 19th century broadened the appreciation of the dignity and importance of the liturgy. But it was only after the first World War that this movement attained any prominence, spreading into Germany after getting a real start in 1909 in Belgium under the direction of Cardinal Mercier and the Benedictine Abbacies of Mont César and Maredsous. The deepening of liturgical understanding, such as took place in Germany especially at Maria-Laach and Beuron, as it was promoted at Klosterneuburg, and as it was brought to life by R. Guardini, the Leipzig Oratorians and the circle of Rothenfeld, has done much far and wide to alter the position of the prevailing tradition of church music.

The Popular Chant Movement, carried to the people especially by the Abbacies of Gerleve and Grüssaw as well as by the Youth Movement has sought not only to give the chant its proper place in the parochial liturgical service, but to realize the active participation of the people in liturgical worship. The Song Movement for Youth (A. Gottron, U. Lipphardt) is one of those fostering this effort.

The restoration of the traditional Gregorian melodies in the *Editio Vaticana* created the basis for such movements. While one extreme wanted to isolate Gregorian chant—distributed between chanters, schola and people—as the only music for worship (meanwhile often assigning to the people tasks that were not given them even in Christian antiquity and the Middle Ages), another wanted to leave room for vocal polyphony, provided it was appropriate for liturgical expression and provided liturgical completeness and Gregorian chant were preserved. The latter tendency had to re-align the *ordinarium* and the *proprium* in their liturgical setting, and also give the church choir a new role in a polyphonic *proprium*. The

liturgical task of the church music as an integrating part of the sacred action is made manifest in the chant schola (boys' schola) at the altar. Christocentric thinking would necessarily result in a re-evaluation of church music as a whole.

But such ideas as these have not yet been generally realized. The experiences of the second World War and the period preceding it will no doubt have an influence in deepening the appreciation of the place of music in worship. No longer will it be possible to regard church music merely as a decorative feature in the service, following its own musical laws; on the contrary, it recognizes as a measure and rule the genuineness of the art and its liturgical expression. All tendencies in the Liturgical Movement have in common a resolve to reject false emotionalism and avoid choking the liturgy with too much music or with musical forms alien to the spirit of the liturgy.

The Liturgical Movement has endeavored to steer the position of church music back to the liturgical and artistic ideal of medieval worship, and to give back to the congregation an active role in the music of the service. It seeks to realize in our own time the ideal of the music of worship which has been lost since the Middle Ages. The artistic unity of a service accompanied only by Gregorian chant, tying together the singing of the priest and the choir or people in a single stylistic homogeneity, appears to be the ideal. But for the liturgical ideal, the stylistic ideal of a proper Gregorian performance is indispensable. For this reason, our own time must free itself from romanticized presentations of the chant—such as occur frequently in actual practice when the pure melody of the chant is wedged into a harmonic setting by the organ accompaniment. Similarly we must drop the effort to set the Gregorian melody to vernacular translations that destroy the essential unity of the text and the Gregorian melody.

In combining polyphony with Gregorian chant, the search for artistic unity must also realize the demand of the *Motu proprio* that a composition is more churchly the more close it comes to Gregorian chant. This it is which characterizes the route taken by the newer church music which, since the first World War, had to break loose from the older tradition. The detachment of the new church music from romantic sentimentalism—a detachment inspired by the Liturgical Movement—complemented the contemporary artistic development which was leading music away from emphasis on harmonic elements to melodic, from a striving for exaggerated external manifestations to a really inner expression. And the view of the extremists—especially among the youth—who sought to exclude all music except Gregorian chant and congregational singing and thus diminished the liturgical importance of polyphony and the artistic work of the

church choir, was countered by the broad comprehensiveness of the liturgical and artistic views expressed in the papal pronouncements on church music, especially in the Encyclical Letter on Sacred Music published on Christmas, 1955.

Disappearance of Romanticism

The Romanticism of the musical development of the nineteenth century was overcome by its own excess to the point of decay, in irrational impressionism and realistic naturalism, although some of its after-effects have persisted into our own period. Because of the continued working of the traditions of a "modernized" Cecilianism, church music in general remained aloof from this evolution, but, in France and Belgium especially, the impressionistic sonal effects gained importance in church music. Van Nuffel (*1883) built his great ecclesiastical art on this foundation. In the Romance countries, organ music particularly was linked in large measure to impressionism (Dupré, Peeters), and in turn transferred its tendencies to organ-accompanied church music.

In Southern Germany, about the turn of the century, the mild neo-romanticism of Joseph Rheinberger and the full sonorities of A. Bruckner, shifted (especially in Austria) to practical church music, created new principles for the development of ecclesiastical music. Joseph Renner (1868-1934), Joseph Schmidt (*1868), Joseph Pembaur (1848-1923) and his son Karl Maria (*1876), *inter alios*, went further in this direction, combining these tendencies with trends from the tonalities of Max Reger and from impressionism. Rooted in romantic conceptions, this art pursued subjective interpretations of the liturgical text, and in principle tallied with the new currents in expression that were formed within Cecilianism by Griesbacher, Filke, Goller, Springer, Meurer and others. The core of the expressional medium was the harmonics and the instrumental accompaniment. Hence, in this circle, *a cappella* music stepped aside in favor of church music with organ or orchestral accompaniment. This generation of church composers, among whom we must also number Rihovsky (*1871), J. Kromolicki (*1882) and others, freed church music from its crystallization within traditional forms, and opened the way to shaping the ecclesiastical expression by contemporary means.

The music of the early twentieth century continued to mold the expressive forms in line with the development of the nineteenth century, especially in instrumental music. Even the shaping of the voice lines was often determined by the peculiar character of the instrumental melody. Church music evolved within the bounds of

such a development could not fully correspond with the demands of the *Motu proprio* for a vocal music akin to Gregorian chant. The perfect solution of this vocal problem in the polyphony of the sixteenth century could indeed be imitated, but musical development as a whole had not developed an *a cappella* art that was a true expression of the modern period. But even where—as in the *a cappella* choruses of Bruckner, Rheinberger, Reger—a pure vocal melody was developed, the strict harmonic and measured bond of the melody, although it made possible a thematic suggestion of Gregorian, still did not permit the melody to be formed by its very essence into a free vocal line. After World War I, the new experience of the liturgy in the spirit of the *Motu proprio* forced church music to develop a new *a cappella* art. These efforts were aligned with the linearism which appeared in the general evolution of music and which permitted the development of a melody freed from the trammels of harmony. This linearity was first evolved in the string quartet, but found in church music its perfect vocal character. The ecclesiastical vocal polyphony which was formed around Jos. Haas (*1879) in Munich and Heinrich Lemacher (*1891) in Cologne is the expression of a new experience in art and liturgy, an experience that led vocal music to a distinctive expression.

This pursuit of a distinctively vocal expression in church music is noticeable also in the trends linked to instrumental-harmonic forms where the emphasis is now apparently on the vocal structure, even when the composers are of a different provenience.

This is most clearly seen in the later work of Jos. Venantius Wöss (1863-1943). Coming from the Bruckner circle, Wöss was affected by the Liturgical Movement and succeeded in shaping a rich vocal expression that became the most advanced in modern church music. In the same way, we can perceive this development in Jos. Lechthaler (1891-1948), around whom a circle of modern Viennese church musicians was formed. The distinctive advance of the melody of the vocal line conquered a rhythm that was heavily dependent on even measure and a harmony that dictated the conduct of the voices, and so a linear form of expression was evolved to shape the liturgical phrase according to its meaning. This evolution is free from that tonal abstraction which is to be seen in the more extreme examples of linearity and those compositions that attempt a restoration of the ancient polyphony. The development is linked to another evolution that arises from the union and intermingling of linear polyphony and harmony as seen in the works of composers who wrote primarily for instruments — men like Jos. Messner (*1893), O. Siegl (*1896), Carl Senn, Karl Kraft (*1903), Heinr. Kasp. Schmid (*1874), Arthur Piechler (*1898), Otto

Jochum (*1898), Heinr. Wismeyer (*1898), L. Berberich (*1892), C. L. Kagerer, Leo Söhner (*1898), E. Tittel, Joh. Hafner, M. Wunsch. In many harmonic and melodic adjustments, it is the voice line that takes the lead. Vocal polyphony also dominates the accompaniment which lends the liturgical phrase an inner-woven musical meaning in the spirit of personalized piety. This basic attitude of the Austrian and South German composers is not far different from that of the Silesian church musicians; of these, H. Buchal (*1884), G. Strecke (*1890), V. Friedrich (*1904), F. Kauf (*1883), A. Töpfer (*1883), A. Wittek (*1892), P. Blaschke (*1885), P. J. Kubeck and others have written works worthy of attention.

Modern Church Music in Germany

Expression instead of pathos, authenticity instead of unreal make-believe—these became by-words in every area of the artistic life during the second decade of the twentieth century. Expressionism had to break on demand with every tradition of musical styling. In many different ways, it shaped the artistic speech of the times, in close kinship with the Gothic spirit. Church music, which in its liturgical consciousness was wholly alien to the pathos of Romanticism and its intrinsic disintegration as it appeared especially in A. Schönberg (*1874), as well as its countering forces, Naturalism and Impressionism, could find in Expressionism a world where it was possible to build a rapport between church music and the general evolution of music. Like the constructive linearity of polyphonic voice-linking, the melodic expression, sufficient in itself and free from harmonic or agogic interpretation, is the bearer of the music form as sought in the fulfilment of the liturgy. Even if the linear polyphony of Hindemith (*1895), Krenek (*1900), and von Webern (*1883) is considered novel in harmony and structure, in principle it points back to the art of the early Netherlands school of the 15th century, which was once the starting-point for the great evolution in ecclesiastical vocal polyphony. The weightless undulation of the Gregorian melody had been linked, in the course of the fourteenth-fifteenth century, to a stiffened time-equalization, and so similarly in a full break with tradition the melody today finds in the new linearity its unshackled expression. Hermann Erpf (*1891) brought this last abstraction of a harmony-less Gregorian *melos* into reality in his Mass for one voice. An abstract *melos* of this sort obtained more importance in later Protestant (Lutheran) music than in Catholic music. In Pepping, Distler, Kaminski and others, this last abstraction of the *melos* has been shaped into a consonance. In Catholic church music, Monnikendam (*1896), Roeseling (*1894)

and L. Weber (*1898) were the most radical in giving reality and liturgical expression to this linearity of the melody. Freed from every tonal tradition of harmonic relationship, this art, with its choral melody and thematics, is alien to any functional harmony. As in the fourteenth-fifteenth century, vertical relationship in the harmony is achieved by means of sound-parallels, fauxbourdon and the cadential formations. The fourth and fifth replace the third as the prevalent consonants. The contrapuntal leading of the voices lies in strict imitation, in parallel and contrary movements as they had already appeared in the early Netherland style of the fifteenth century, and untrammelled by any harmonic demands lead, in their absolute linearity, to sharp clashes of dissonance. The complete demoralization of art had caused the rise of an abstraction of the word, in accordance with the strictest conception of the liturgy, and this necessarily implied a complete break with the traditional church music attitude and its harmonic forms. The linearity of expressionism brought about the possibility of a correlation of choral melody free from harmonic considerations, and so gave rise to a polyphony that corresponded to the nature of Gregorian in accordance with the demands of the *Motu proprio*.

But just as the spirit of the mystery of the liturgy had become estranged from the homocentric Western thought that had arisen since the Renaissance, and just as its revival was grasped only in small circles and even here perhaps only externally, this extreme answer of abstract expression could not obtain any wide acceptance in church music in view of the sensuousness of every musical experience in our era. Like the extreme spiritual trends of music in the Gothic era, this abstract expressionism was also drawn again into the boundaries of tonal perceptiveness.

In the second decade of the twentieth century, the new ecclesiastical vocal polyphony won a distinctive character in the circle of Jos. Haas in Munich and Heinr. Lemacher in Cologne. Starting with the contrapuntalism of Max Reger, J. Haas gave the *a cappella* melody in his German Mass and Vespers a new trend-making form in expression and sound. In his canonic motets, this linearity reached its highest levels. In a rich display of ecclesiastical composition, H. Lemacher made the new tonal language, that sprang from a strict ecclesiastical *a cappella* melody, a new form of expression that had the most telling effect on his numerous students. Building on chorale themes, he shaped the free choral sweep of his voice-relationships into a profoundly liturgical expression which leads as much to a functionless harmonic combination of sounds like the organum and fauxbourdon effects of Gothic, as to harmonic tensions of bunched sounds. In the Munich group, we find Gottfried Rüdinger

(*1886), with his cleverly elaborated development of the *a cappella* melody and his profoundly conceived church music, along with J. Haas, K. Kraft (*1863), A. Piechler (*1898), O. Jochum (*1898), L. Söhner (*1898), H. Wismeyer, J. Jobst, H. Gebhard (*1897), J. Sell, H. Lang, A. Pfanner (*1897), have cultivated the liturgical style of expression to some extent in connection with instrumental sonority. Numerous south-German, Austrian and Swiss composers approach the basic stylistic attitude of the Munich group. Outstanding among them, with rich-sounding works, are H. Hermann (*1896) and Franz Philipp (*1890) of Baden, whereas the Swiss J. B. Hilber (*1891) is more akin to the Cologne group. The new church music had a special development among Rhenish church composers. Th. B. Rehmman's expressive and rich compositions are created in the spirit of a perfected choral art. Whereas in Th. Pfeiffer (*1875), J. J. Veith, A. A. Knüppel and W. Kurthen (*1882), links with the older formation of melodics are still at work, F. J. Wagner-Cochem, H. Weber (*1901), B. Hartmann, K. Roeseling (*1894) approach the newer sound effects. The strongest expression, however, is achieved by Hermann Schroeder (*1902), in whose church music and religious music the linearity of the melody is developed into a particularly rich and powerful sound.

In the Masses of the Berlin composer Jos. Ahrens, the spirit of Gregorian has been grandly invested in a modern tonal language. H. Dombrowski (*1897), Th. Pröpfer (*1896), H. Marx (*1903), and others have produced some little works of church music in the modern tonal language.

All forms of ecclesiastical musical art are embraced by the new musical expression. As a result of the liturgical movement and its cultivation of a chant ordinary, the composition of Mass propers (O. Jochum, H. Lemacher) has been given special impetus. The new devotional song, incorporated in choral cycles, has bridged the gap towards religious music. The community chorale, with leading choir, community singing and chorus, has broken new paths. In the combination of voice and wind instruments, the newer church music has attained new tonal horizons in its latest development.

In contrast to the expressionistic linearity of modern church music which brings the harmony-free *melos* of the Gregorian chant into tonal relationship in unencumbered oscillation, the ancient classical polyphony construed the Gregorian *melos* in its polyphonic vesture harmonically. The melody could thus obtain its harmonic arrangement and, in this arrangement, a possibility of harmonic development that the following centuries utilized to the fullest extent. One school of modern church music seizes upon this ideal of classical

polyphony which puts the Gregorian melody under harmonic constraint. This neo-Palestrinism manifested in part a strict diatonicism in the Palestrina style, in part a harmonic modernization, but went beyond mere imitation to achieve a personal expression in the objective fashioning of the liturgical text. This school went back to that source which escaped Cecilianism, and drew it away from authentic art in its search for a solution. K. Thiel (1862-1942), W. Kurthen (*1882), R. Casimiri (*1880), utilizing their knowledge of historical science, have made the ancient classical polyphony the basis of their liturgical expression, in accordance with the stress laid upon the Palestrina style in the *Motu proprio*. Alfons Schlögl (1886-1926) and Thom. Hagedorn sought to strengthen this expression by harmonic expansions, as did Stockhausen, von Droste, P. Blaschke (*1885) and G. Biala. Kurt Doebler (*1896), however, gave the strict contrapuntal melodic structure of Palestrina a new shape by a rich mobility of tonality, and thus made it the support of a novel expression.

Proceeding from its own essential form and spirit, but on a modern basis, the Palestrina style has attained importance in modern church music, and has taken a place alongside the forms of expression in contemporary church music that were determined on the basis of Gregorian chant. Like the development of music in general, the great advance of liturgical music in the newly-discovered stylistic world during the second decade of the twentieth century was gradually clarified and established in its basic position, and soon reached a balance between schools that at first were sharply divided.

REVIEW

GREGORIAN CHANT

By Willi Apel

Bloomington, Indiana
Indiana University Press, 1958
529 pages, octavo, cloth bound, \$15.00

It is a rare experience to come across a book that seems to be completely adequate. Such a work is the superb treatise on Gregorian Chant by Willi Apel. A volume of prodigious research, the product of a tremendous amount of scholarly study, this withal is an eminently readable book.

Gregorian Chant is cast in three parts. Part One (pp. 3-83) discusses the Liturgy and its development; Part Two (pp. 87-198) treats the general aspects of the Chant under the headings: 1-the texts; 2-the notations; 3-the tonality; and 4-the methods and forms of psalmody. The Third Part, over half of the book (pp. 201-464), is devoted to Stylistic Analysis under the general headings: 1-the Liturgical Recitative; 2-the Free Compositions in their general aspects; and 3-the Free Compositions according to type.

This reviewer does not feel competent to pass judgment on the sections relating to the Roman Catholic liturgy. It would take an expert liturgist to do that. The sections relating to music are judicial and penetrating. The author is completely abreast of all recent developments in the study of the Roman Chant. In fact, he goes far beyond current thought in his discussion of the western development of the choral. It is his mature judgment that the most significant development of the chant occurred in France from 750 to 850 and not at Rome. The efforts of Charlemagne to impose the Roman rite on the French cathedrals was resisted to the utmost by the Gallican clergy. Despite the inevitable success of Charlemagne's efforts, there occurred a number of fundamental transformations in the Roman liturgy, changes that were presumably also reflected in the music. It is this music that was recorded in the oldest codices of St. Gall, Laon, Chartres, Einsiedeln, St. Yrieix, and Montpellier, which is the music that has come down to us in the modern books.

It would have been more helpful to the casual reader to have assumed a more positive stand on the question of Gregorian rhythm. However, all angles are discussed with clarity and unusual fairness. The theories of the Solesmes school, from Dom Pothier to Dom Mocquereau are presented with precision. The divergent theories

of the mensuralists are discussed in detail, including the hypotheses of Antoine Dechevrens, Alexander Fleury, Georges Houdard, Ewald Jammers, Jules Jeannin, Walther Lipphardt, Hugo Riemann, and Peter Wagner.

Fascinating additions to the main work are an excellent chapter on Ambrosian Chant by Roy Jesson (pp. 465-483) and an informative study of the Old-Roman Chant by Robert J. Snow (pp. 484-505). A Prolegomena to a History of Gregorian Style brings this superb volume to a fitting conclusion. Since it is the only extensive work in English on the Chant and since it is moreover such a magnificent monograph on the subject, it is recommended most enthusiastically to every library.

Ernst C. Krohn

Mass

MISSA BREVIS (Without Credo)

for Soprano, Alto and Baritone

Johannes Pranschke

Anton Bohm & Son, Augsburg

This Mass for various reasons would be a wonderful introduction to the modern polyphonic composition and to modern music in general. It is very modestly written. But within its lines are a number of subtle devices, chief of which is that of rhythm. The unwitting choirmaster who directs this as a straight 4/4 composition will miss the whole rhythmic texture just as surely as he will miss it in a Mass by Palestrina or any other great polyphonic composer. While there is considerable imitation throughout the Mass, never is the imitation carried out literally and note for note. What better device for keeping a choir in the early stages of its work completely wide-awake!

Throughout, the words are well scored. The rhythms correspond to those with which we are not all, but should be, familiar. When we find such a Mass, if we think of the accent not as a kind of hammer thrust, but rather as a kind of lifting, an intensification of the Latin vowel, it will be surprising how the Mass will almost sing itself and how the dynamics will somehow flow as an integral part of the music. The choir should find the somewhat 14th century cadences rather delightful and, further, an introduction to modern composition. One caution should be observed, however. The interior part is one around which the others revolve. In such a Mass, too often we hear the extremes only. The Mass will not be successfully performed unless the interior part is well coached.

James Welch

Other Music

NON NOBIS DOMINE

by *Michael Haller* (1840-1915)

TTBB with Organ

(Originally published in the CAECILIA SUPPLEMENT, 1887)

Here is a fine piece of choral writing, and certainly one of the finest things to come down to us from the so-called Caecilian School of 19th-Century Germany. Composed entirely on the text "Non nobis, Domine, sed nomini tuo da gloriam!" the motet of some 96 measures is appropriate for solemn and festive occasions. It is a splendid example of a four-part choral fugue.

There are some interesting sidelights regarding both its publication, and its performance in Germany, as told to the writer by Dr. Caspar Koch of Pittsburgh.

John Singenberger, founder and publisher of CAECILIA, enroute from Rome to America, made his customary stop at Regensburg, Germany, to visit his many good friends there which included Haberl, Witt, Haller and others who were associated with the world-famous church music school in that small Bavarian town. He asked Haller—this was in 1887—if he might have something for publication in CAECILIA. Haller had just completed the *Non nobis Domine*. The manuscript was still lying on his desk, and this he handed over to Singenberger. Singenberger immediately published the work in the CAECILIA SUPPLEMENT of that year.

Following publication of the work, Professor Singenberger usually used the motet at the Solemn Mass at the closing of each school year, and so his pupils at the Normal School at St. Francis (Milwaukee) were quite familiar with the work.

Some years later—1903—at Regensburg, Father Haberl asked the graduating students at the music school what they might suggest as an appropriate Offertory motet at the closing Mass. Caspar Koch, who had been a pupil in Singenberger's class, suggested Haller's *Non nobis*. Dr. Haberl did not know the composition, but sent over to the great publishing house of Pustet (just a few streets distant) for some scores. The pupils sang through the motet—Haberl was very pleased, and the motet was sung next day at Mass! This was, as Haller himself stated on the occasion, the very first time that the composer had heard the motet sung!

Paul Koch

Books

ORGAN REGISTRATION IN THEORY AND PRACTICE

E. Harold Geer

J. Fischer & Bro.—1957

409 pages; graphs, tables and music examples

The publication of *Organ Registration in Theory and Practice* represents the fulfilment of one phase of a long career in music. This book by the late Dr. Geer is a product of his wide experience as a performer, his thorough knowledge of the instrument, and of a very intensive study of the physics of organ tone. In the latter, he was assisted by colleagues in the Physics Department at Smith College.

This book covers the study of registration from the standpoint of physics, history, and to a limited degree, aesthetics. The registration problems of a number of major organ works are discussed in detail. Dr. Geer's is a conservative approach to the subject which even suggests that there has been no such thing as controversy in matters of organ tone during the last twenty-five years.

The beginner as well as the advanced student of organ will find some important material in the book, especially in Chapter Two, *The Organ as a Source of Sound*. For example, for the first time in any organ book known to this reviewer, there is a discussion of the effects of temperature and humidity on the *velocity* of sound. This may seem like an insignificant point in the day-to-day business of playing the organ, but actually the phenomenon can easily be demonstrated, and the effect on a performance is marked.

Chapter Seven, *Color and Mood*, will no doubt be the basis for considerable disagreement. (And elsewhere in the book, his registration of Bach will be bitterly contested). Dr. Geer approaches the subject on a highly individualistic basis and some readers will scorn his arbitrary assignment of "moods" to certain pieces. There is a problem of semantics here which each reader will solve differently—or ignore.

Sometimes there are references to "a flute" or "a string"—the bewildering variety of such voices on the modern organ leaves the reader in doubt about Dr. Geer's tonal intention. Actually, any book or discussion about organ registration is seriously weakened by this one disconcerting reality.

Perhaps an appraisal of this book, a completely fair one, should wait a few years. A little more perspective on the problems of taste, tradition, and "authenticity" in organ registration would be helpful.

Myron J. Roberts

THE FAITHFUL AT MASS

By *William S. Abell*

(Helicon Press, Inc. \$2.75)

This is not the run-of-the-mill type of Mass study, but something totally different — an explanation of the Mass and its prayers and ceremonies from the viewpoint of the average layman. Written originally by the author, a layman, for his own family's instruction, it incorporates not only a brief but illuminating discussion of the meaning and the history of the Mass, but more important, its chief contents, pp. 41 to 118, are a series of reflections on the Mass prayers as they unfold at the service, with the prayers of the ordinary and, for the sake of example, the proper of Holy Trinity, on the left-hand page and the reflections on the right-hand. Thus it is usable as a prayerbook — a very handy way to get acquainted with the beauties of the Roman missal.

This book, cheap but priceless, might be a good buy for the members of the choir. Choir people need a deepening of their appreciation of the Mass. Why not ask the pastor to buy each one a copy for Christmas?

Francis A. Brunner

NOTES FROM JUVENILE JOTTINGS

The background of the Renaissance originated in the low countries of the Mediterranean called the phenomenon of Flemish origin in the thirteenth and fourteenth century. According to the researchers of materials for that period the type of singing was all what we called by fifteenth century composers as *riddle cannons*. Merchant's compositions were the type music written at that time.

Accordingly the musical culture developed out of Italy by-way-of the water routes to the leading citizens of the world of the time, the British Isles, France, Netherlands, then across country to Germany.

The cultural music groups of that time were known as *Camarata's* formed in Italy. The Florentine Camarata of Venice was the center of the music field by the end of the sixteenth century.

In the late 1300's and early 1400's an Englishman by the name of Dunstable living in France during the rule of Henry V and VIth did a lot of interesting works and helped the development of part music and we know it today. It was that development of his works that led us to the Burgundian composers works and developed, part music, even more completely.

There were several leading composers of that period that reigned for about 150 years. Dufay, a Frenchman, and Huzenga of Holland, that were two of the most important composers of the Burgundian period and in the church we see many of their works being performed today.

Some of the distinctive progressive traits of this time was the developing of cadencing whereas the first Polyphonic music had no punctuation. The vocal lines of the different parts were written in equal voice in the same tessitura. The Contraphonemus is a fixed part in the tenor voice and the vagras parts (containing 2) were wandering to make a cord. The progression in this was the development of progressive harmonic moving parts as we know in music theory today.

The actual writing of music was done by scribes, copying the notes from the blackboard written by the composers.

The manuscripts or scores began to develop in the fifteenth century. A choir had only one large book that stood on a music stand for all to read. The pages were named *verso* and *recto*. The verso was the left page and recto was the right page. Recto was the only page numbered. The parts were written so the descant was the top of the verso page, tenor at the top of the recto, alto was at the bottom of the verso, base at the bottom of recto. At first they didn't have a music staff even. The staff was used in manuscripts of choir music about the same time printing was invented, in about 1470. The beautifully printed manuscripts of Petrucci came as early as 1473.

In this brief summary of facts of history about music during the renaissance I've tried to establish the slow, but progressive development of music from its beginning on record. The progress was not a dedicated outline, but quite vague and slow in development of the established art as we know it today. Our course our harmonic scale being established as a set pattern of vibrations of the scales is one reason our music today seems so simple, but it was only the development of this that has established our tonality. I would like to go into more detail, but my paper isn't long enough.

LITURGY I

The form and elemental procedures and customs of the Roman Catholic Church are extremely detailed and precisioned ritual. It all goes to make up a very beautiful and meaningful church service.

My understanding of the church service has been greatly clarified with the course. Realizing the beginning of chant in the church was started by Pope Gregory at the end of the sixth century. And the chant is so much a part of the High Mass. Even though the first Gradual wasn't published till 1908.

The Mass is the center of the Liturgy which is divided into two parts. From the musician's point the ordinary parts containing the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. The proper parts consisting of Introit, Gradual (Alleluia, Tract sequence), Offertory, Communion. These are the important divisions of the music sequences in the Mass. The hours of the Office help to fulfill the acts of the Mass as the Rituals also encompass for special acts.

I wish I were allowed enough paper to go into detail the general contents of the important books issued in the church. All of them center from the *Missal* first published in 1570, but revised and extended since. There are three secondary books based on the *Missal* known as the *Lectionary* containing Epistles and Gospels. The *Gradual* containing the Gregorian chants for the choir. The *Chant for the Passion* containing chant sung by deacons during Holy Week.

The Bishop's book *The Pontifical*, issued in 1752 revised in 1888 is divided into three parts; however, the chant has not yet been revised. They still use the old version.

The *Breviary*, contains all the Divine Office without music and printed in four volumes. There are also two secondary books from the *Breviary* called *Day Hours*, containing all parts except Matins. The other secondary book is called *Antiphonal* which contains the music for the *Day Hours*.

The *Ritual*, has ten parts containing all services needed by a priest except those contained in the *Missal* and the *Breviary*.

The *Ceremonial of the Bishop*, a book of rubrical directions and also many directions for the music.

Memorial of Rites, is a book covering just what the title suggests and is often called the *Little Ritual*.

The *Martyrology*, is a calendar giving the names and accounts of martyrs, and saints.

Order of the Restored Holy Week, is a supplement to the *Missal* and *Breviary* for Holy Week.

The Liturgical year is a full subject and I could write at least ten pages, the I will try it in one short paragraph. There are two cycles the Temporal and Sanctoral. Under the two cycles the feast days have been classified so that if the two cycles coincide they are able to distinguish which celebration takes precedence or which one is postponed or cancelled.

I feel the information gotten in this course very valuable, because as a prospective choir director I know how the service is made up. With this information my job will be easier in selecting the correct music for the right day and will know why it has to be selected in that manner.

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