HOW TO SIM
PLAIN CHAI
HOW TO SING
PLAIN CHANT

BY

FR. JAMES HARRISON, O.P.

Chiefly for the use of
Dominican Choirs

CUM PERMISSU SUPERIORUM

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# ERRATA

*Page 10.* The final note of the *Scandicus Subtripunctis* should be a *diamond* note.

*Page 12.* **ACCIDENTALS.** The sign of the *natural* should have been included:

```
\[\text{\textit{natural}}\]
```

*Page 40.* The last note on the third (last) line of the chant should be *LA* and not *FA*, i.e.

```
\[\text{\textit{NOT}}\]
```
PLAIN CHANT
Nihil Obstat:
  Austin Barker, O.P., S.T.L.
  Jerome Rigby, O.P., S.T.L.

Imprimatur:
  ✠ Petrus, Epīs Southwarc.
PREFACE

THIS is not a treatise on Plain Chant, but a compilation of practical definitions and rules which, if rightly understood and faithfully followed, will enable a choir to render well the beautiful melodies of the ancient chant of the Church.

But, however well the theory of the chant and the rules of its interpretation may be known, it will not be possible for any choir to obtain really good results, unless there be held regular and fairly frequent practices. And if it be felt that all these rules and practices are too much of a burden and an ever recurring impediment to the freedom of devotion, let it be well borne in mind that the Divine Office is primarily a public act of Divine Worship, and that consequently private devotion, though by no means a negligible matter, should nevertheless be subordinated to whatsoever the perfect performance of the public act may demand.
fact this should not be found too exacting.

In this collection of rules and definitions there is nothing, it is hoped, which is contrary to the *Regulae Cantus* to be found in our Dominican *Processionarium*. (1913 ed.)

The author takes this opportunity of expressing his gratitude to Father Clement Donovan, O.P., of the United States Province, for his great kindness in giving much valuable help and for revising the manuscript.

Fr. James Harrison, O.P.

*Hawkesyard Priory, Rugeley.*

7 Nov. 1919.
CHAPTER I.

NOTATION

STAVE: The Stave consists of four lines which include three spaces; and upon these lines or within these spaces are placed the notes, e.g.,

```
\hline
| 4 | 3 | 2 | 1 |
\hline
```

Occasionally the Stave is enlarged by an extra small line either above it or below it; and upon, above, or below these small lines notes may also be placed.

NOTES are the signs of musical sounds. They signify the relative height or depth of the sound according to their relative highness or lowness upon the Stave. The Notes, in their relation to one another according to sound or tone, are seven in kind, namely:—

DO (or UT), RE, MI, FA, SOL, LA, SI.
DO is the lowest in pitch, and the rest ascend either by tones or by half-tones (semi-tones), until Do is repeated, i.e. the same tone but, as it is called, an octave higher.

SEMITONES: The Semitones occur between MI and FA, and between SI and the repeated DO.

The Clef called DO, placed usually at the beginning of the Stave, signifies that all notes on the line which it embraces are DO. This being known, the other notes on the Stave are easily found either by ascending or by descending.

Similarly, the Clef called FA, signifies that all notes on its line are FA.
TYPES OF SINGLE NOTES

1. PUNCTUM, or SQUARE NOTE:

2. DIAMOND NOTE:

3. VIRGA, or TAILED NOTE:

4. QUILISMA, a zig-zag note between two ordinary notes:

5. ORISCUS, an extra note doubling the final note of a group:

TYPES OF NEUMS OR GROUPS

1. Groups of Two Notes

PODATUS or PES, the lower note of which is sung first:
2. Clivis, the top note of which is sung first:

3. Epiphonus, or Liquescent Podatus:

4. Cephalicus, or Liquescent Clivis

5. Distropha, or Bistropha, which is sung as one note of double value:

2. Groups of Three Notes

1. Scandicus:

2. Scandicus Liquescens:

3. Climacus:

* Each separate note of a Distropha or Tristropha is called an Apostropha.
4. **ANCUS, OR CLIMACUS LIQUESCENS**:

5. **TORCULUS**:

6. **TORCULUS LIQUESCENS**:

7. **PORRECTUS**:

8. **SALICUS**:

9. **TRISTROPHA, AS ONE NOTE OF TRIPLE VALUE**:

3. **Groups of Four Notes**

1. **PORRECTUS FLEXUS**:

* See Note on previous page.
2. SCANDICUS FLEXUS:

3. SALICUS FLEXUS:

4. TORCULUS RESUPINUS:

5. CLIMACUS RESUPINUS:

6. PES SUBBIPUNCTIS:

4. Groups of Five, or More; Notes

1. SCANDICUS SUBBIPUNCTIS:

2. SCANDICUS SUBTRIPUNCTIS:
Neums may be joined together so as to form larger groups.

If in the midst of, or at the beginning of a group (not at the end), two notes come together on the same line, or within the same space, then these two notes are called a PRESSUS, e.g.,

```
\begin{music}
\\\\\ \\\\ \\
\\\\ \\\ \\
\\\ \ \\
\end{music}
```

HALF NOTE

HALF NOTE: The Half note (or Guide) placed at the end or in the course of a line, is not to be sung, but shows beforehand the pitch of the note immediately following.

**SYLLABIC AND NEUMATIC CHANT**

If a piece of Chant has only one note to each syllable (or almost entirely so) it is said to be SYLLABIC.
If, on the other hand, the various syllables are frequently to be sung to neums or groups of notes, then the Chant is said to be NEUMATIC, or MELISMATIC, or ORNATE.

ACCIDENTALS

The only accidental used is the flat ♭, it can affect only the one note SI, which, instead of being a semi-tone, then becomes a whole tone below DO. In Dominican Chant books, this accidental affects every SI to the end of the line or space upon or within which it is placed, unless the natural SI is restored by the sign of the natural.

INTERVALS

An interval is the degree by which one note is higher or lower than another in pitch. The following are the names of the different intervals:

The Semi-tone (or half-tone) is the smallest of intervals in Gregorian Music, and
occurs naturally from MI to FA, and SI to DO, but accidentally from LA to SI flat.

The **Tone** occurs naturally between all notes except between SI and DO, and between MI and FA, but accidentally between SI flat and DO. The tone is sometimes called a Major Second, and the semi-tone a Minor Second.

The **Semiditone**, or Minor Third, contains a tone and a semi-tone.

The **Ditone**, or double tone, or Major Third, contains two tones.

The **Diatesseron**, or Just Fourth, contains two tones and one semi-tone.

The **Tritone**, or triple tone, or Major Fourth, contains three tones, and occurs naturally only between FA and SI. This interval used to be known as the "diabolus" on account of its occasional unpleasantness. Consequently the SI is sometimes flattened. Whenever this is to be done, the accidental sign $\flat$ is, in the Dominican chant books, always placed before SI;
otherwise the notes are to be given their natural sound.

The Diapente, or Fifth, contains either three tones and one semi-tone (Major Fifth), or two tones and two semi-tones (Minor Fifth, or False Fifth).

A Minor Sixth consists of a semi-tone with a Diapente.

A Major Sixth consists of a tone with a Diapente.

Greater intervals would consist of a Semi-ditone with a Diapente, or of a Di-tone with a Diapente.

The Diapason or Octave, contains five tones and two semi-tones, and ranges from any note to its corresponding note above or below.
CHAPTER II.

THE MODES OR TONES

The Modes or Tones are the names given to the result of an attempt to classify the melodies of Plain Chant.

This classification resulted in four groups or Modes, distinguished by their final notes.

These four Modes ended respectively on RE, MI, FA, SOL.

Each group or Mode, which had a possible range of eleven notes, was divided into two scales called authentic and plagal respectively, of an octave apiece (diapason), the middle five notes out of the eleven being common to both scales. The Final of each mode is also called the Tonic, or the Fundamental.

The Dominant is marked, in the following scheme with an asterisk.
1st Tone: Authentic [Dorian]†

1st Mode: LA, SI, DO, RE, MI, FA, SOL, LA, SI, DO, RE.

2nd Tone: Plagal [Hypodorian]

3rd Tone: Authentic [Phrygian]

2nd Mode: SI, DO, RE, MI, FA, SOL, LA, SI, DO, RE, MI.

4th Tone: Plagal [Hypophrygian]

5th Tone: Authentic [Lydian]

3rd Mode: DO, RE, MI, FA, SOL, LA, SI, DO, RE, MI, FA.

6th Tone: Plagal [Hypolydian]

† It was thought by medieval writers that the Gregorian melodies corresponded to the Greek modes; later research has shown this to be inaccurate, but the titles are still used.
7th Tone: Authentic [Mixolydian]

4th Mode: RE, MI, FA, SOL, LA, SI, DO, RE, MI, FA, SOL.

8th Tone: Plagal [Hypomixolydian]

In each Tone (as distinct from Mode) there are five tones and two semitones, but the position of the semitones (MI-FA and SI-DO) varies.

There are some melodies which do not strictly conform to these Tones, e.g. the Psalm In Exitu has its special tone (for Lent) with LA for Dominant in the first half of each verse, and SOL for Dominant in the second half; and some other melodies terminate in LA and others in DO.

Again, the melody sometimes exceeds the limits of its Tone scale and is then said to be superabundant; while sometimes it is deficient either in the Final or in the Dominant, and is then irregular; while at other times the Authentic and Plagal tones are found together in the same melody, which is then said to be mixed.
The Tone, therefore, gives, roughly speaking, the compass of the melody, and the Dominant is the note which may be said to dominate it and which in the Psalm chants serves as the reciting-note.

Note: By their Constitutions Dominicans are required to use only their own Chant (in nota ordinis, No. 62) in their various Liturgical services. If they have less variety (as indeed they have) than, for example, the Benedictines, the Order, no doubt, has very good reason for these limitations; for it would be quite easy for it to add other melodies to the present collection, if it so wished.
CHAPTER III.

RHYTHM

RHYTHM, which is the soul of the Chant, is a compound of several elements. It may be defined as the "flow and ebb of musical sound." But musical sound itself is not simple but compound.

A musical sound is made up of:

1. MELODY, or pitch, for a note may be high or low;

2. QUANTITY, or duration, for notes may have different lengths, and passages may be quick or slow;

3. INTENSITY, for notes may be strong or weak, and passages may be qualified by crescendo or decrescendo;

4. QUALITY, for there are the varying tone-colours of the different vowels and of individual voices.

The most important element of musical sound in relation to Rhythm is that of
Quantity or Duration. Hence Rhythm was accustomed to be defined as the order of movement.

Rhythm, therefore, does not essentially consist in the alternation of strong and weak beats, of high and low sounds, but is the sense of motion imparted to certain notes and the sense of rest attached to others. The sense of motion is called Arsis, and the sense of rest, Thesis.

In other words, Rhythm chiefly consists in the alternation of relatively long and short notes, of quick and slow passages. Not, of course, in the modern music sense namely, that some notes of themselves are long and others short, for in modern music the rhythmic movement is strictly measured, whereas in Plain Chant this is not so. A rhythmical thesis (called accent or ictus), however, occurs, in the latter, at every second or third note. Thus every Plain Chant melody is composed of rhythmical bars (so to speak) of two or three notes, and its movement is therefore said to be both binary and ternary.
As it is necessary to beat time in order to produce correctly the measured rhythm of modern music, so also is it necessary to beat time if it be desired to produce perfectly the free rhythm of Plain Chant.*

To do this correctly it is necessary to know where the rhythmical thesis or ictus occurs. In the Solesmes editions of the chant, this is marked by a little perpendicular stroke placed above or below a note (See Appendix.) But where the thesis is not so marked, as in Dominican books, it may be found, if the following rules be attended to.

The rhythmical thesis or ictus occurs:
1. At the first note of all neums, or groups of notes, except in the case of the Salicus, where the thesis falls on the second note, and also when the second note of a group forms a Pressus with the note following, for then the thesis falls on the first note of the Pressus.

* For direction in this matter see: Les Vocalises Grégoriennes, by Dom. A. Mocquereau, O.S.B. (Desclée & Co., Rome.)
2. At the Virga placed at the culminating point, whether in the middle or at the end, of a neum, e.g.

3. At the note immediately preceding any, except the smallest, of the bars.

Let it be well borne in mind, however, that this rhythmical ictus or thesis does not necessarily demand a stress or increase in strength of tone, produced by greater pressure of breath, but that it means simply the term of a movement. The new impulse of voice which every new rhythmical bar demands, is not an impulse of intensity or strength, but only of movement. The note which receives it may even be weaker or softer than the previous one.

* STRESS-ACCENT

Stress is given to certain notes, according to the rules which follow:

* Rhythmic accent (thesis or ictus), Tonic accent, (word-accent or grammatical accent) and Stress accent are three quite different things.
1. In the *Salicus* the second note receives a *slight* stress, as well as a slight prolongation.

2. The first note of a *Pressus* also receives a *slight* stress-accent.

3. A slight stress-accent should be given to the *tonic accent* of the Latin text; though care should be taken not to let this interfere with the rhythmic flow of the melody.

When the *tonic* accent happens to coincide with a *thesis*, then, of course, the *thesis* receives a slight stress.

In giving the *stress-accent* to a note, care should be taken not to lengthen that note. Stress and duration are different things. In fact, such accentuation should lean rather to shortness than to length.

Moreover, the amount of stress given to a note should be in proportion to the importance of the latter’s position.
In *Syllabic* chant (as, for example, in the singing, as also in the so-called "recitation," of the Psalms) the rules of good reading should be observed: that is to say, the accents, both principal and secondary, of words and phrases should be carefully attended to.

In both kinds of chant, syllabic and neumatic, any approach to *staccato* must be carefully avoided.

Each neum, or group of notes, is to be considered (in some sort) as one whole, and should be sung with one impulse of voice.

**LENGTH, PAUSES, EXPRESSION**

As to *length*, or *duration*, it must first of all be pointed out that all notes, whether square, diamond, or tailed, are of themselves equal in value.

Nevertheless, their value is not always uniform, but varies according to their position. Thus:—

At the end of every passage, *e.g.* of an Antiphon, or a Versicle, or a Responsory,
the last accented syllable, with the syllable or syllables following, (if the chant be syllabic), or the last neum or group of notes (if the chant be neumatic), should be slightly drawn out, and, at the same time, sung more softly.

The note immediately preceding these

A or A B C.

bars should be clearly longer and more lightly or softly produced. Moreover, at the bar B, an opportunity is given for a short pause to take breath, and at the bar C, for a full breath and longer pause.

But the note before the smallest bar

should not be lengthened, but only a little more lightly or softly produced. It is a D.
distinctive rather than a disjunctive sign; it prevents the clashing or confusion of the neums and words, and, in particular, helps to keep clearly distinct a number of neums which may follow consecutively (neuma jubilorum). In the Graduales of 1890 and 1907, in place of this bar, small spaces were used between the neums or the words.

The Double Bar points out the alternate turns of the singers, the ending of the intonations, the beginning of the verses, or the conclusion of a piece of chant. But only in the last case does this bar signify any pause or any lengthening of the preceding notes.

The note immediately before a Quilisma should be slightly lengthened, and the Quilisma itself sung more lightly or softly.
A *Virga* standing alone and a little apart from a group which follows, is to be doubled in length.

After any neum attached to a syllable which immediately precedes another syllable of the same word, no disjunctive pause should ever be made by the taking of a fresh breath, lest the word be incongruously broken. This is known as the *Golden Rule*.

Care should be taken not to sing the descending notes of a *Climacus* more quickly than other notes.

Attention should be paid to *shades of expression*; it is not human to sing a piece through at an uniform loudness. Consequently it is important to understand the *meaning of the text*, for the melody is meant to be so united to the words as to give them their *full expression*.

Hence, the *general rule* that the singing of the chant (as also the so-called "recita-
tion" of the Divine Office) should as a whole be restrained and of only a moderate loudness, should be most carefully observed. Only then can the proper variations of loudness and softness, of crescendo and decrescendo, be made.

A group of ascending notes should be characterised by a slight crescendo, and a group of descending notes by a similar decrescendo.

No individual member of the choir (other than the cantors and they only when necessary), should lead or dominate the choir; but all should strive to sing or recite the words (and indeed every syllable) together at a uniform pace and loudness.

As to speed, it is impossible to lay down any very precise directions. Much depends on the spirit of the piece and on the size of the church. The Dominican Constitutions warn us against being either too fast or too slow. "Et hoc ne Fratres
devotionem amittant, si festinanter, confuse et sine pausis, et non tractim et distincte dicatur; et ne etiam studium eorum impediatur, si nimis morose et cum caudis et protractione voci in medio vel in fine versuum dicitur." (No. 63). Between these two extremes there is plenty of latitude for variety. If, however, the directions we have given, or shall give, as to the manner of rendering the Chant, be faithfully carried out, there will be little or no danger of falling into either extreme.

Changes of speed are sometimes desirable, but it is for the cantor to settle such matters beforehand.

The pause in the middle of a verse of the Psalms should be clearly longer than the pause at an inflexion. It should vary in length, some authors say a pause of from two to four beats, in accordance with the dignity or solemnity of the feast. Thus, since the pause is an element of Rhythm, the more solemn (or the slower) the chant,
the greater should be the pause.

There should be no pause between verse and verse. At the same time, great care should be taken that a new verse be not begun before the completion of the previous one.

In the "recitation" of the Office, it is incumbent upon every individual member of the choir to make an effort to take up, and keep to, the note given out by the cantor, hebdomadarian, or versicularian, as the case may be.

The note (FA, F in modern music, is a good reciting note for most choirs of men) decided upon should be the one most suitable to the majority of the members of the choir, and it should not be changed throughout the whole Office. It is advisable to use a tuning-fork, or something equally effective, for the purpose of obtaining the correct note or pitch.

If, however, it is obvious that the choir
has departed from the right note, then this should be restored by the cantor at a favourable opportunity, or by the hebdomadarian, or versicularian, when reciting a Chapter or a Prayer, or when giving out a versicle or new psalm, etc.

LIQUESCENT NEUMS

A syllable which ends with the semi-note of what is called a liquescent neum (see page 8) is made, by its means, to melt, as it were, into the syllable immediately following. Its smallness is not a sign of the shortness of its duration, but of the lightness or softness of its production.

If the liquescent be absent and the note be finished with a small line only, e.g.*

---

then only one note is to be sung, but the double vowel sound (e.g. autem, ejus), or

* This note seems to be peculiar to Dominican books.
the several consonants (sanctus, virgo) must be as distinctly enunciated as if the note were there. Hence, this one note will necessarily be slightly prolonged.

CHAPTER IV.

PRONUNCIATION OF LATIN

CLOSERLY connected with the Rhythm of the chant, is the manner of pronouncing the Latin. For quality, as an element of sound, is specially exhibited in the varying tone-colours of the different vowels.

It is most desirable that all members of the choir should be uniform in method of pronunciation.

The following are some rules for the manner of pronouncing the vowels and consonants of Latin according to the Roman method.
VOWELS

Each vowel should have one uniform sound, whether it be long or short in quantity.

A should have a full open sound as in *father*, not only in open syllables as *amo*, but also in closed ones, such as *nam*.

E should be as *e* in *met*, or *a* in *fare*.

I should be equivalent to the English *ee*, whether the vowel in the Latin word be long or short, e.g. *inter*, *dico*, *in*.

O should be pronounced as in the English word, *for*.

U should be pronounced as *oo* in the English words, *boot*, *soon*.

A U should be as *ou* in the English word, *plough*.

Æ and Æ should also be pronounced as *e* in *met* or *a* in *fare*. 
CONSONANTS

C before $e, i, \alpha, \& \alpha$, should be pronounced as $ch$ in the English word, *church*. In all other cases it should be pronounced as $k$.

CH should be pronounced as $k$.

G before $e, i, \alpha$ and $\alpha$, should be soft, as in *general*. Otherwise it should be hard, as in *groom*.

GN should be pronounced as $ni$ in *onion*.

H in *mihi* and *nihil* should be pronounced as $k$.

J should be pronounced as $y$.

SC before $e, i, \alpha$ and $\alpha$, should be as $sh$ in English.

C after $x$ should be pronounced as $sh$, e.g. *excelsis*, pronounced *exshelsis*.

TI when preceded by a vowel should be pronounced as $tsi$, e.g. *laetitia*—*laetitsia*.

TH should be pronounced as $t$ alone.
Z should be pronounced as *dz*.

*Every syllable* must be clearly pronounced: two vowels should not be run into one.

English-speaking peoples will find it more necessary to take care of the *unaccented* syllables than of the accented ones.

The *r* in Latin words must be pronounced when it occurs before another consonant, e.g. *carnis* must be distinguished from *canis*, and *martyr* from *mater*.

*Double consonants* must be made to close the preceding syllable, as well as to open the next, e.g. *tol-lis*, *pec-cata*.
CHAPTER V.

PSALMODY

In the chant for the Psalms and Canticles (*Benedictus* and *Magnificat*) several parts are to be distinguished, namely:—

1. The *Intonation* or *Inception*;
2. The *Inflexion*, marked thus: ☞;
3. The *Mediation*, or *Middle Cadence*, marked thus: *;
4. The *Termination*, or *Final Cadence*;
5. The *Dominant*, *Reciting-note*, or *Tenor*.

1. An *Intonation* is made in every Psalm that is immediately preceded by the intoning of an antiphon. It is made, however, only at the first verse, the remaining verses, including the *Gloria*, beginning on the *Dominant*.

2. The *Inflexion* is to be made where marked thus: ☞. Here a short pause is also to
be made to allow for the taking of a short breath.

3. The *Mediation*, or Middle Cadence, is made in every verse at the asterisk, * together with a greater pause.

4. The *Termination*, or Final Cadence, is made at the end of each verse of the Psalm or Canticle. In the Dominican books the Third, Fourth, Seventh and Eighth tones have *two* different terminations, while the First tone has *three*. But only one kind of Termination is used in the same Psalm. The different Terminations are indicated after the Antiphons by the notes placed over the vowels e, u, o, u, a, e, (saeculorum. Amen.)

The Canticles *Magnificat* and *Benedictus* are sung with an *Intonation* at each verse. There is no *Inflexion* in them, but a short pause, without an inflection, is permitted, as is also in the verse of the *Introit* of Mass. Other Canticles are sung like the Psalms.
The following are the TONES for the Psalms, with examples of Meditations and Terminations. (The Magnificat is printed in full in the Vesperale, and no doubt the Benedictus will also be printed in full when a new Antiphonarium is published.)

FIRST TONE

Rule: The Mediation begins on the penultimate word-accent (natural or sometimes adventitious, an accent given merely on account of the necessity of the chant); and the last syllable, whatever it may be, is always on the last note, which is never repeated. The preceding note is, however, sometimes repeated.
Dominant | Mediation
---|---

.. Do-
im-um de .. cæ-
lis
.. Pa-
tri et .. Fi-
lio
In-
du-
.. .. .. .. .. tus est
Ju-
justus es .. .. Do-
min-
e
.. non .. .. .. .. ste-
tit
.. Bo-


nus .. .. .. es tu
.. Con-
tra .. .. .. me est
.. In .. .. .. .. me est
.. Do-


mi-


nus et dis-
tu-
lit
.. Ar-
gu-
.. .. .. .. as me
Qui vult .. .. .. vi-
tam
.. ut .. .. .. ci-
vi-
tas
Jerusa-
lem .. .. .. Do-


mi-
num
Isra-
el .. .. .. De-
us
sunt su-
.. .. .. .. per me
Eum cum prin-
ci-
pus
Fremet et ta .. .. .. be-
scet
Mi-
sc-
ri-
.. .. .. .. cor-
di-
a
.. Be-
ne-
.. .. .. .. dic-
tum
Je-
rut-
.. .. .. .. sa-
lem
Domus A-
.. .. .. .. a-
ron
Dominus ex .. .. .. Si-
one
.. Su-


per .. .. .. .. e-
um
Dominant Terminations

Sede a dextris meis is
... Nomen Domini ni
... Et praecinxit se
Ante luciferum genus i te
In quibus non est sal us
Pestilentiae non se dit
De dit timenti bus se
Mirabilia fe cit
In mirabilia super me
Abundantia diligentibus te
Tuum vivi fica me
Qui convertitur ad cor
Consolatus es me
Conteres naves Tharis sis
Super dominum David vid
Votum vovit Deo Jacob
Tu i Jerusalem lem
Rule: All three TERMINATIONS begin two syllables before the last accent (natural or adventitious), and the last syllable is always sung to the last note or group of notes, but the last accented syllable (natural or adventitious) to the penultimate note or group of notes.

In this case and similar cases, therefore, the last syllable is never considered to be accented. But if the last word be monosyllabic, then the preceding word receives or has an accent which is considered the last; if it be a Hebrew word of two syllables, then the first syllable is given the accent, but if of three or more syllables, then the ante-penultimate is accented.

N.B. When studying the examples and rules in this and the next chapters, the following points should be borne in mind:

I. All Latin words, except Prepositions and co-ordinating Conjunctions, have a tonic accent. But Prepositions also receive an accent if they stand alone or follow the word they govern, e.g. té própter; válet últra.

II. Both Prepositions and co-ordinating Conjunctions, however, may receive an adventitious accent in the following cases.

1. If the last Latin word before the Mediation sign be of one syllable, and the preceding unaccented word be of at least two syllables, then this latter receives an adventitious accent, e.g. súper mé.
(2). If the last word be a Hebrew word of only two syllables, and an unaccented word precede, then this latter receives an accent, e.g. ex Sión.

(3). If the last word be accented in its first syllable, and an unaccented word of two or more syllables precede, then this latter receives an accent, e.g. súper éum.

(4). If the last word be of four syllables of which the penultimate is unaccented; or of three syllables of which the penultimate is accented, then the preceding unaccented word receives an accent, e.g. cúm principibus; ét tabéscet.

(5). If the last Latin word be of five syllables of which the penultimate is unaccented; or of four syllables of which the penultimate is accented; or if it be a Hebrew word of at least three syllables; then the second syllable before the last accent receives an adventitious accent, e.g. miséricórdia, bénédíctum, Jerúsálem.

(6). If two monosyllables are at the end, then the accent of the third word from the end shall be considered the penultimate accent; and if this word be of itself an unaccented word, then it shall receive an adventitious accent, e.g. Bónus es tú; Contra me ést; In me ést.

III. In Dominican chant, the last syllable of a word never receives an adventitious accent.
IV. In the prototype of Bl. Humbert, from which the examples are taken, there are no rules. Consequently, the examples must be our chief guide.

**SECOND TONE**

<table>
<thead>
<tr>
<th>Intonation</th>
<th>Dominant</th>
<th>Inflexion</th>
</tr>
</thead>
</table>

Dominant  
Mediation

Pec- ca- to- rum non ste- .. tit  
Pu- er- i Do- mi- num  
Do- mus A- a- ron  
Je- ru- sa- lem  
Lo- cu- tus sum  
Dic- ta sunt de te

*Rule*: The MEDIATION begins on the last accent and the syllables following are again on the Dominant.
Dominant Termination

<table>
<thead>
<tr>
<th>Humiliatus sum</th>
<th>ni-mis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do-mini i-bimus</td>
<td></td>
</tr>
<tr>
<td>Tu-is Je-ru-salem</td>
<td></td>
</tr>
<tr>
<td>Custo-dit Is-ra-el</td>
<td></td>
</tr>
<tr>
<td>Mira-bilia fe-cit</td>
<td></td>
</tr>
<tr>
<td>Super dominum Da-vid</td>
<td></td>
</tr>
<tr>
<td>Filiae Si-on</td>
<td></td>
</tr>
<tr>
<td>Mira-bilibus super me</td>
<td></td>
</tr>
<tr>
<td>Ad-ju-vant me</td>
<td></td>
</tr>
<tr>
<td>Tu-a di-ca me</td>
<td></td>
</tr>
<tr>
<td>Dili-gentibus bus te</td>
<td></td>
</tr>
<tr>
<td>Timentibus bus se</td>
<td></td>
</tr>
<tr>
<td>Conver-tuntur ad cor</td>
<td></td>
</tr>
<tr>
<td>Consolatus es me</td>
<td></td>
</tr>
<tr>
<td>Saeculo tu-es</td>
<td></td>
</tr>
<tr>
<td>Habitatio est in te</td>
<td></td>
</tr>
<tr>
<td>Pestilentiae non sed-dit</td>
<td></td>
</tr>
<tr>
<td>Pedum tu-o-rum</td>
<td></td>
</tr>
<tr>
<td>Face-re cum e-is</td>
<td></td>
</tr>
</tbody>
</table>

**Rule:** The last syllable is on the last note, which is never repeated; the penultimate syllable is on the penultimate note, DO, which is sometimes repeated; and the third syllable (or fourth, if the penultimate be repeated) is on the antepenultimate note, MI, which is also sometimes repeated.

**THIRD TONE**

The following is the Third Tone for the Psalms:
Vo- luntas... e- jus
In ma- lig... nan-ti- bus
Au- di- vit Do- mi- nus et dis- tu- lit
Ar-gu- as... me
Qui vult... vi- tam
In- du- tus est
Justus es... Do- mi- ne
Ut... ci- vi- tás
Ex... Si- on
Domus A... a- ron
Jerusa- lem... Do- mi- num
Je- ru- sa- lem
Isra- el... De- us
Non... ste- tit
Sunt su- per me
Su- per... e- um
Eum cum prín- ci- pi- bus
Fremet et ta-... besc- cet
Mi- se- ri-... cor- di- a
Be- ne-... dic- tum
Bo- nus... es tu
Con- tra... me est
In- .. me est
Rule: The MEDIATION begins on the penultimate accent (natural or adventitious); and the last syllable, whatever it may be, is always on the last note, which is never repeated; the preceding note is, however, sometimes repeated.

FIRST METHOD

<table>
<thead>
<tr>
<th>Dominant</th>
<th>Termination</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-ni-ma</td>
<td>me-a Do-mi-num</td>
</tr>
<tr>
<td>In</td>
<td>le-ge Do-mi-ni</td>
</tr>
<tr>
<td>Et praec-</td>
<td>ci-n-xit se</td>
</tr>
<tr>
<td>Me-am su-per</td>
<td>me</td>
</tr>
<tr>
<td>Ante luci-fe-</td>
<td>rum ge-nu-i te</td>
</tr>
<tr>
<td>Di-</td>
<td>li-gen-ti-bus te</td>
</tr>
<tr>
<td>Vi-vi-fi-ca</td>
<td>me</td>
</tr>
<tr>
<td>Ordi-nem Mel-</td>
<td>chi-se-dech</td>
</tr>
<tr>
<td>Tu-is Je-ru-sa-</td>
<td>lem</td>
</tr>
<tr>
<td>Pestilenti-ae</td>
<td>non se.. dit</td>
</tr>
<tr>
<td>Mirabi-li-a</td>
<td>fe.. cit</td>
</tr>
<tr>
<td>Qui conver-tun-</td>
<td>tur ad .. cor</td>
</tr>
<tr>
<td>Conso-la-tus</td>
<td>es .. me</td>
</tr>
<tr>
<td>Conteres na-</td>
<td>ves Thar-.. sis</td>
</tr>
<tr>
<td>Super do-mum</td>
<td>Da-.. vid</td>
</tr>
<tr>
<td>De-o Ja-</td>
<td>cob</td>
</tr>
</tbody>
</table>
EXCEPTIONS

Dominant

Termination

E-ri-gens pau-pe-rem
Do-mi-ni-i-bi-mus
In mi-ra-bi-li-bus su-per me

SECOND METHOD

Dominant

Termination

Dex-tris me-is
Le-ge Do-mi-ni
In ex-cel-sis
In lae-ti-a
In Je-ru-sa-lem
E-su-ri-en-ti-bus
Po-pu-lo-rum
Pesti-len-tiae non se-dit
Spi-ri-tu-sanc-to
Ante lu-ci-ferum ge-nu-i te
Tu-um vi-fi-ca me
Conso-la-tus es me
Conver-tur ad cor
Mira-bi-lus su-per me
De-o Ja-cob
Tu-is Je-ru-sa-lem
In quibus non est sa-lus
Rules: 1. The first TERMINATION begins either on the fourth or the fifth syllable before the end of the verse. It begins on the fifth syllable if the last word be accented on its ante-penultimate syllable, or be a Hebrew word of three or more syllables; or if the last word be a monosyllable and the preceding word be of two or more syllables. In other cases it begins on the fourth syllable. The next syllable is always sung to the Podatus, LA-SI, followed by the next syllable to LA, (never repeated), and the last syllable to the podatus, SOL-LA.

2. The second TERMINATION begins either by descending to LA on the syllable before the last accent, or by singing the two unaccented syllables preceding the last accent to SI and LA respectively. The last accent and the syllables between it and the final syllable are sung to DO, while the final syllable itself is sung to the clivis, SI-LA. (cf: Rule at end of First Tone).

FOURTH TONE

Intonation    Dominant    Inflexion

\[\text{Diagram showing intonation and dominant inflexion for the Fourth Tone.}\]

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Dominant

Mediation

Pec-caught non stem.
Vo-lun-tas est jus.
Au-di-vit Do-mi-nus et dis-tulit.
Argu-as me.
Homo qui vult vi-tam.
Jus-tus es Do-mi-ne.
Aedifica-tur ut ci-vitas.
Domini ex Si-on.
Do-mi-nus Si-on.
Jerusalem Do-mi-num.
Is-ra-el Deus.
Sunt Je-rusalem.
Domus A-ra-ron.

SECOND METHOD

Intonation Dominant Inflexion

F
Dominant | Mediation
---|---
Pec-ca-torum... non ste-tit
Vo-lun-tas e-jus
Au-di-vit Do-min-nus et dis-tu-lit
Ar-gu-as me...
Homo qui vult vi-tam
dus es Do-mi-ne
Aedisifica-tur ut ci-vi-tas
Do-minus ex Si-on...
Do-minus Si-on...
Jeru-sa-lem Do-mi-num
Is-ra-el De-us
Sunt Je-ru-sa-lem...
Domus A-
am... 

Rule: The MEDIATION, for both methods, begins generally two syllables before the last accent, and the last accented syllable is sung to the note SI in the first method, and to MI in the second method. But if the third syllable before the last accent be an unaccented syllable of a word of three or more syllables, it also is sung to the same note as the second syllable before the accent.
FIRST METHOD

Dominant | Termination
--- | ---


Mirabili-a fecit
Qui conver-tuntur ad cor
Conso-latus es me
Contres na-ves Thar-sis
Super do-mum Da-vid
Vo-vit De-o Ja-cob


In mi-ra-bili-bus su-per me
Ante luci-ferum ge-nu-i te
Abundanti-a di-li-gen-ti-bus te
Tu-um vi-vi-fica me
Non com-mo-ve-bi-tur
Omni-a quae in e-is sunt
Tu-is Je-ru-sa-lem
SECOND METHOD

<table>
<thead>
<tr>
<th>Dominant</th>
<th>Termination</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mi- ra- bi- li- a fe- . . . cit</td>
<td></td>
</tr>
<tr>
<td>Conter- es na- ves Thar- . . sis</td>
<td></td>
</tr>
<tr>
<td>Su- per do- mum Da- . . . vid</td>
<td></td>
</tr>
<tr>
<td>Con- ver- tun- tur ad . . . cor</td>
<td></td>
</tr>
<tr>
<td>Con- so- la- tus es . . . me</td>
<td></td>
</tr>
<tr>
<td>Lauda- te no- men Do- mi- ni</td>
<td></td>
</tr>
<tr>
<td>Atriis tu- is Je- ru- sa- lem</td>
<td></td>
</tr>
<tr>
<td>In mira- bi- li- bus su- per me</td>
<td></td>
</tr>
<tr>
<td>Ante luci- fe- rum ge- nu- i te</td>
<td></td>
</tr>
<tr>
<td>Abundantia di- li- gen- ti- bus te</td>
<td></td>
</tr>
<tr>
<td>Tu- um vi- vi- fi- ca me</td>
<td></td>
</tr>
<tr>
<td>Tu- a ju- di- ca me</td>
<td></td>
</tr>
<tr>
<td>Omni- a quae in e- is sunt</td>
<td></td>
</tr>
<tr>
<td>Vo- vit De- o Ja- . . cob</td>
<td></td>
</tr>
<tr>
<td>Non commo- ve- bi- tur</td>
<td></td>
</tr>
<tr>
<td>Quando con- so- la- be- ris me</td>
<td></td>
</tr>
<tr>
<td>Tu- is Je- ru- sa- lem</td>
<td></td>
</tr>
</tbody>
</table>

Rules: 1. The TERMINATION of the first method begins generally on the fifth syllable before the end of the verse; the fourth is on the next note LA; the third is on the Clivis, SI-LA; the second is on the Clivis, SOL-FA; and the last syllable is on the note MI. If, however, the last word be a Latin word of at least three syllables having its accent on the antepenulti-
mate syllable, or a Hebrew word of at least three syllables, or a monosyllabic word preceded by a word of at least two syllables, then this TERMINATION begins on the sixth syllable, the fifth being on the next note, the fourth on the clivis, SI-LA, the third on SOL, the second on FA, and the last on MI.

2. The TERMINATION of the second method begins generally on the fifth syllable before the end of the verse; the fourth is on RE; the third on MI; the second on DO, and the last is on LA. But in the exceptional cases as given in the rule for the first method, the termination of this method will also begin on the sixth syllable, and the last two syllables will then be on LA.

**FIFTH TONE**

<table>
<thead>
<tr>
<th>Intonation</th>
<th>Dominant</th>
<th>Inflexion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dominant</th>
<th>Mediation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Dominus**

- Pueri
- Sunt Jerusalem
- Dominus ex Sisera
- Indutus
- Dicea sunt de

* me-... o
  lem...
  on...
  est...
  te...
Rule: The MEDIATION begins on the last accent, and the syllables following are on the Dominant.

<table>
<thead>
<tr>
<th>Dominant</th>
<th>Termination</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Musical notation]</td>
<td>![Musical notation]</td>
</tr>
</tbody>
</table>

Dex-... tris me-... is
Pesti-len-ti-ae non se-... dit
Mira-bi-li-... a fe-... cit
In mira-bi-li-... bus su-... per me
Ante lu-ci-fe-... rum ge nu-... i te
Di-... li-gen-ti bus te
Tu-... um vi-vi-fi-ca me
Qui conver-tun-... tur ad ... cor
Conso-la-... tus es ... me
Conteres na-... ves Thar ... sis
Super do-... mum Da-... vid
Vovit De-... o Ja-... cob
In ... Je-... ru-... sa-... lem
In ... ex-... cel-... sis
In ... lac-... ti-... i-... a
In quibus non ... est sa-... lus
Po-... pu-... lo-... rum
E-... su-... ri-... en-... ti-... bus.
Rule: The TERMINATION begins on the penultimate accent (natural or adventitious) and the last accent is sung to the Dominant, DO. Syllables between these two accents are sung to the notes DO and SI if there be two syllables; if there be three syllables two are on DO and one on SI; but if there be only one syllable, it is sung to SI. Syllables which follow the last accent are sung to LA.

(cf. Rule at end of First Tone).

SIXTH TONE

Rule: The MEDIATION of this tone is exactly the same as that of the first tone, (p.39).
Rule: The TERMINATION begins on the fourth or fifth syllable before the end of the verse. The syllable immediately following is sung to the Podatus, SOL-LA, the next syllable is sung to the note SOL, which is never repeated; and if the Termination begins on the fourth syllable, the last syllable is sung to one note FA; but, if the Termination begins on the fifth syllable, the last two syllables are each sung to FA. The Termination begins on the fifth syllable in the exceptional cases mentioned in the Rule for the Terminations of the Fourth Tone.
THE SEVENTH TONE

Intonation Dominant Inflexion

Rule: The MEDIATION follows the same rule as that of the First Tone (p. 39)

FIRST METHOD

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### SECOND METHOD

<table>
<thead>
<tr>
<th>Dominant</th>
<th>Termination</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common...</td>
<td>ve-bi-tur</td>
</tr>
<tr>
<td>Po-pu-...</td>
<td>lo-rum</td>
</tr>
<tr>
<td>Be-ne-d...</td>
<td>ce-tur</td>
</tr>
<tr>
<td>In lae-...</td>
<td>ti-a</td>
</tr>
<tr>
<td>Moy-si et</td>
<td>A-a-ron</td>
</tr>
<tr>
<td>Sal-vum me</td>
<td>fa-ci-as</td>
</tr>
<tr>
<td>In ex-...</td>
<td>cel-sis</td>
</tr>
<tr>
<td>Pe-dum tu-...</td>
<td>o-rum</td>
</tr>
<tr>
<td>Su-per...</td>
<td>e-um</td>
</tr>
<tr>
<td>Pesti-len-tiae non</td>
<td>se-dit</td>
</tr>
<tr>
<td>Vul-pi-um...</td>
<td>e-runt</td>
</tr>
<tr>
<td>Non est...</td>
<td>sa-lus</td>
</tr>
<tr>
<td>Ja-cob et</td>
<td>Jo-seph</td>
</tr>
<tr>
<td>Di-li-gen-...</td>
<td>ti-bus te</td>
</tr>
<tr>
<td>Et e-nu-...</td>
<td>tri-es me</td>
</tr>
<tr>
<td>Vi-vi-...</td>
<td>fi-ca me</td>
</tr>
<tr>
<td>Ante lu-ci-fe-rum gen-u-...</td>
<td>i te</td>
</tr>
<tr>
<td>Tu-a li-...</td>
<td>be-ra me</td>
</tr>
<tr>
<td>Ut e-...</td>
<td>ru-as me</td>
</tr>
<tr>
<td>Et prac-...</td>
<td>cin-xit se</td>
</tr>
<tr>
<td>In mira-bi-li-bus...</td>
<td>su-per me</td>
</tr>
<tr>
<td>Quae in...</td>
<td>e-is sunt</td>
</tr>
<tr>
<td>Qui con-ver-tun-tur...</td>
<td>ad cor</td>
</tr>
<tr>
<td>Conso-la-tus...</td>
<td>es me</td>
</tr>
<tr>
<td>Habita-tatio est...</td>
<td>in te</td>
</tr>
</tbody>
</table>
Rule: The TERMINATIONS generally begin on the *penultimate accent* (natural or adventitious); the next note is sometimes repeated; the final syllable is always sung either to the *Clivis, SI-LA*, for the first Termination, or to the *Podatus, SI-RE*, for the second Termination; while the preceding note *DO*, generally receives the final accent, and may also be repeated. But to this rule there are, as may be seen from the examples, several exceptions.
EIGHTH TONE

Intonation    Dominant    Inflexion

Dominant    Mediation

Domino
Opera
Dicta sunt de
Locutus
In Ephra-
Jerusa-

me-o
Do-mi-ni
te
sum
In Ephra-
ta
Jerusa-

Rule: The MEDIATION begins at the last accent, and the syllables following are sung on the Dominant.
<table>
<thead>
<tr>
<th>Dominant</th>
<th>Termination</th>
</tr>
</thead>
</table>

| Domini i.bimus | | |
| A dextris me.is | | |
| Ordi.nem Mel.chi.se.dech | | |
| Lucif.rum genu.ite | | |
| Mira.bilia fe.cit | | |
| In mirabilibus super me | | |
| Diligen.tibus te | | |
| Vivi.ca me | | |
| Conv.tur tur ad cor | | |
| Consolatus es me | | |
| Conteres nav.ves Tharsis | | |
| Vovit De. o Ja.cob | | |
| Super domum Da. vid | | |
| Habitatio est in te | | |
SECOND METHOD

Ante lu-ci-fe-rum genu-i te
Persecuti sunt me ad-ju-va me
Tu-a vi-vi-fi-ca me
Abundantia di-li-gen-ti-bus te
In domum Do-mi-ni i-bi-mus
Tu-is Je-ru-sa-lem
In mirabi-li-bus su-per me
Et praecin-xit se
A dex-tris me-is
Vovit De-o Ja-cob
In quibus non est sa-lus
Conver-tun-tur ad cor
Conso-la-tus es me
Habitatio- o est in te

Rule: The first Termination begins either on the fourth syllable from the end of the verse, i.e. one syllable to each note; or on the fifth syllable, and then the last note is repeated in order to take the last two syllables, and this occurs in the the exceptional cases mentioned in the Rule for the Fourth Tone.
The second Termination begins two syllables before the last accent (natural or adventitious) and the last accent may be followed by one, two, or three syllables which are sung on the Dominant.

**TONUS PEREGRINUS**

![Music notation](image)

**NOTE:** This Tone is sung to the Psalm *In exitu* outside Paschal time. It may be found, printed in full, in the Vesperale for the second Vespers of a Sunday. In Paschal time, however, the same psalm is sung to the seventh tone.

The Tone for the Psalms in Pretiosa; in the Preces for Benefactors before and after Dinner or Supper; when carrying a corpse to the grave and in the return of the procession; in the procession after Mass for the Dead; and in the psalms for the burying of the dead,—is as follows:

![Music notation](image)

*Digitized by Microsoft®*
If a Hebrew word or a monosyllable occur at the end or in the middle it is sung thus:

\[
\begin{align*}
\text{Volunte} & \quad \text{tur-} & \quad \text{a Si} & \quad \text{on} \\
\text{Meo} & \quad \text{.. mun-da me} \\
\text{Saucu-} & \quad \text{lo-rum. A} & \quad \text{men.}
\end{align*}
\]
1. Manner of singing the CHAPTERS.

These always end with an Inflexion (♀) thus:

\[ ♀ \]

which is preceded by a Mediation (:) thus:

\[ : \]

Sa-piens... e-rit  
Di-cit Dom-inus  
No-bis in Fi-li-o  
Je-ru-sa... lem  
Vi-ri... su-i

Note. A Mediation may itself be preceded by another Inflexion if the Chapter be sufficiently long; but at all times two Mediations or two Inflexions should not come together.

A prayer is divided into two parts, the Body and the Conclusion.

(a). In the Body of the Prayer there are two modulations:

i. an Inflexion (♂ or ;) thus:

ii. a Mediation (:) thus:

Rule: The INFLEXION is made by descending after the last accent before the pause. The MEDIATION is made by descending after the penultimate accent, and rising again on the last accent before the pause. The Mediation should always immediately precede the Conclusion. If the prayer be short the Inflexion may be omitted, but if longer than is usual, a Mediation may be made before the Inflexion.

(b). The Conclusion is either long or short. If long, it has three modulations: first an Inflexion at tuum or Patre, and then a Mediation at Sancti Deus, which
immediately precedes the *Termination*. The *Termination* is made thus:

```
Hi — — —

```

If the *Conclusion* be short, as in *Memories*, (except the last), it is made thus:

```
— — — —

Per Christum . . . Domi-num nostrum. Amen
Per omni- a sae-cu-la sae-cu- lo-rum. Amen
```

(c). The *Introduction* to these Prayers is as follows:

```
— — — —

```

```
— — —

O- re-mus.
```
3. Manner of singing PRAYERS at all other times.

(a). The Body of the Prayer:—

i. The Inflexion is made thus:

![Musical notation]

ii. The Mediation is made thus:

![Musical notation]

Salute gaudere Perfrui laetiitia

(b). The Conclusion:—

i. The Mediation is made thus:

![Musical notation]

Spiritus sancti Deus.
ii. The *Termination* is made thus:

\[
\text{Per omnia saecula saeculo-rum. Amen.}\]

\[
\text{Per Christum Dominum nos-trum. Amen.}\]

(c). The *Introduction* is as follows:

\[
\text{Dominus vobiscum. Rv. Et cum spiritu tu-o.}\]

\[
\text{O-re-mus.}\]

4. *Manner of singing the LESSONS.*

*Rule.* The LESSONS are divided into sentences; and a sentence may have one, two, or three different modulations, viz. an *Inflexion*, *Mediation* and a *Termination*.

*Rule for Termination:* The last accented syllable is sung to *MI* and only unaccented syllables are sung to *RE*. If the sentence should end in a monosyllable, it also is sung to *MI*. 
1. If there be only one modulation, it must be a *Termination*, thus:

```
Frater    Jo-    an-    nes
Gra-     ti-   a     ple-   na
Translatus    ad  tu-   mu-   lum
Fortes    in    fi-    de
Dias     es   me-    i
Dom-     minus De-   us
Is-      ra-    el   ..
Conversa- tus .  est   ..
Miser-   ri-     cors est ..
. .  Pec-   ca-    vi
. . .  Ab-   sit
Torquentes cor . . .  me-   um
Et non   . . .  a-   li-   us
Jesus    . . .  Chris-  tus
Ad Nathan . . .  di-   cens
Apud    . .   te   est  ..
Haec di-   cit   . .  Do-   mi-  us
Et dixit ad . .   me   ..
“Tunc a-  bi-   it,   in-  quit”
“Unus de du-.  o-   de-  cim”
Commiss-  sa   . .  sunt  ..
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*Questions are modulated thus:*

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Quid est.....e-  um cor tu-  um?
The Lessons are concluded as follows:

1. Tu autem. Domine, 
2. Haec dicit Dominus Deus, Convertimini ad me:

NOTE. When the Lesson does not end with Tu autem or Haec dicit, then the last sentence ends thus:

Dicit . . . Dominus omnipotens.
. . . . . In sempiternum
. . . . Filiis Israel . . .
. . . . Conservatus est . . .
. Ab omni ope requod patri . . rat
N. B. If a speech or some quotation be referred to, even though in the form of a question, it, nevertheless, is sung in this manner:

Et non di-xit e-i Je-sus: non mo-ri-tur:

sed sic e-um volo ma-ne-re donec veniam quid ad te?

And this is also observed in the singing of the Epistle and of the Gospel.

2. If there be two modulations, the first will be a Mediation, which is made as follows:

Me-a me-cum est:
Fili-is Is-ra-el:
De ra-di-ce Jes-se:
In ma-nis et va-cu-a:
Vi-dit lu-cem magnum:
In His-pa-ni-a:
Et a-li-bi:

3. If there be three modulations, the Mediation will be preceded by an Inflexion made in the ordinary way.
5. **Manner of singing the EPISTLE.**

In the chant for the EPISTLE there are the following modulations:

1. The *Mediation*, made as follows:

```
Be- a- ti .... Pau- li a- pos- to- li:
Doctri- nam .... scrip- ta .... sun- t: Je-
Sec- cum- dum .... Ex tri- bu .... Gad:
 .... Qui ti- met .... De-
Quam- ob- rem as- sen- ti- re .... no-
 .... Au- tem fac- tus .... sum vir:
Vox qui- dem vex Ja- cob est:
 .... Ja- cob au- tem:
 .... Lux ve- ra:
No- ta sit omni- bus ho- mi- ni-
 .... Je- ru- sa- lem li- be- ra est:
Si- na e- nim ... mons est in A- ra-
 .... Sedqui de an- cil .... la:
 .... Qui ex- hor- ta-
 .... O- le- i non est immi-
Extri- bu .... Nephe- ta- li:
Tu au- tem ... per- ma- ne-
 .... Si- ve ... mi-
 .... Vo- bis met- ip-
 .... In- po- pu- lo ho- no- ri-
Ut fac- ci- am vo- lunt-
 .... Zor- ro- ba- bel au-
Ad e- um .... ex- tra .... cas- tra:
Quem fe- ce- rat ... ad loquen-
Mo- ra- ren- tur in ... Si- chem:
```
Rule. Unaccented words or syllables immediately preceding the penultimate accent are sung to RE. Accented words or syllables immediately preceding the penultimate accent are sung to FA. The penultimate accent itself is also sung to FA, as is also the final syllable or a monosyllabic word, and the syllables in between these two are sung to MI. Hebrew words of three or more syllables, and Latin words of more than three syllables, have only one accent, unless they come at the end of the Mediation.

The beginnings to the Epistle, e.g. Fratres; Carissimi; In diebus illis, do not prevent the Mediation from coming in the same sentence; thus:

\[\text{In diebus illis:}\]

\[\text{Carissimi: Omne quod natum est ex Deo:}\]

\[\text{Fratres: Qui gloria, hor tamur vos:}\]

\[\text{Erat vir in Babylon:}\]
2. The Termination, at the end of each sentence, and made as follows:

\[
\begin{array}{ll}
\text{Ad} & \text{Romanos} \\
\text{Ad} & \text{Corinthios} \\
\text{Ad} & \text{Titum} \\
\text{Ad} & \text{Galatas} \\
\text{Pe} & \text{Petri apostoli} \\
\text{Jo} & \text{Annis apostoli} \\
\text{Lectio Amos} & \text{prophetae} \\
\text{Isaiae} & \text{prophetae} \\
\text{Lectio} & \text{bibliae Genesis} \\
\text{Liberi Sam} & \text{etiam} \\
\text{Haec dict Dom} & \text{minus Deus} \\
\text{Inventus est} & \text{Justus} \\
\text{Dissipatae} & \text{rum} \\
\text{Sobri} & \text{tem} \\
\text{Os} & \text{sum} \\
\text{Ilum in nube} & \\
\text{Duodecim milia signa} & \text{ti} \\
\text{Qui} & \text{dixit} \\
\text{Et} & \text{ego} \\
\text{Haec} & \text{meet} \\
\text{Quaerens quem} & \text{devoaret} \\
\text{Spem non} & \text{ha-bent} \\
\text{Dominus est} & \text{cens} \\
\text{Ad A-chaz} & \text{di-co} \\
\text{In Is} & \text{ra-el} \\
\text{In Jeru} & \text{sa-lem} \\
\text{Sed} & \text{di-co}
\end{array}
\]

Rule. The Termination begins at the penultimate accent (natural or adventitious) with the podatus FA-SOL, and the last syllable is sung to MI.
QUESTIONS are sung as follows:

Numquid non audi-ce-runt?

Quis contra nos?
Qui enim es tu?
Laudo vos?

It is permissible to make a Mediation before a question-modulation, and also immediately before the conclusion of the Epistle.

3. The Epistle is concluded as follows:

Sed in azy-mis sin-cre-tatis,
Illius e-na-ra-bit,
Per Jesum . . . . Chris-tum
In Christo . . . sto Jesu .

et . . . ve . . ri-tatis
omnis ecc-le-si-a . sanc-to-rum
. . . Dom . . minum nos-trum
. . . Dom . . mino nostro
Rule. The Conclusion consists of two phrases separated by a short pause. In the first phrase are two accents, the syllables between which are sung to RE. In the second phrase there are also two accents, and the syllable before the last accent is sung to MI; but if it be the second syllable of a dactyl then the two syllables are sung to MI.

6. Manner of singing the GOSPEL.
   i. The Mediation is like that of the Epistle, as also are Questions, and the Conclusion.
   ii. The Termination, at the end of a sentence, is made by descending from FA to MI at the last accent and at all the syllables following, thus:

   Ge-nu-it Ja-. . cob
   . . Et di-xit .
   . . Non sum .

   iii. The Dominus vobiscum, etc. at the beginning, are like those for the Prayers at Vespers. The Responsary after the singing of the name of the Gospel is as follows:

   Glo-ri-a ti-bi Do-mi-ne.

   For the manner of singing other parts of the Chant such as Glorias, Responsaries, Versicles, etc., see the Processionarium, O.P.
The MASSES in our Graduale are as follows:

1. *IN FESTIS TOTIS DUPLICIBUS.* This Mass, according to our Caeremoniale, should, at least, be sung on *Solemn* feasts, e.g. Prior's Feasts; it may also, of course, be sung on all *Totum Duplex* feasts.

2. *IN FESTIS DUPLICIBUS.* This Mass may be sung on ordinary *Totum Duplex* feasts and on all *Sundays* which are not *Solemn* Feasts; but it may also be sung on all *Duplex* Feasts.

3. *IN FESTIS SIMPLICIBUS.* This Mass may be sung on ordinary *Duplex* feasts (not Sundays), and on *ferial* days within *Solemn* and *Most Solemn Octaves*, and on these *Octave-days*; and on *Simplex* Feasts.

4. *DE BEATA VIRGINE.* This Mass should be sung on *ferial* *Saturdays*; but it may also be sung on all *Feasts of Our Lady*; within *Solemn Octaves* of Our Lady's feasts even on other feast-days; and as often as the Mass is of Our Lady.

5. *INFRA OCTAVAS SIMPLICES.* This Mass may be sung on *Simplex* feasts and for *Votive Masses*.

6. *PROFESTIS DIEBUS.* This Mass should be sung on ordinary *ferial* days, not mentioned above.

7. *PRO DEFUNCTIS.* This Mass must be sung for all *Masses for the Dead*. 
In PASCHAL TIME the Paschal Kyrie should be sung on all Simplex feasts and above; on Sundays; within Solemn and Most Solemn octaves; and also on the Vigils of Easter and of Pentecost.

On the VIGILS of EASTER and of PENTECOST, the Gloria, etc. should be from the Duplex Mass.

The Order has now adopted, as one of its Masses, the MISSA de ANGELIS together with its Credo. For directions as to the use of this Mass, as well as of the others, see the Ordinarium Missae, pp. 57 to 63.

According to Dominican law, the Credo should be sung unaccompanied.

III

AT BENEDICTION of the BLESSED SACRAMENT, if the choir be composed of religious, it is most desirable (even though it may not be of obligation), that all the music be restricted to Plain Chant. If, however, the choir be composed of seculars, there is no objection to the use of modern music, provided the regulations of Pope Pius X be not departed from.

Nevertheless, whatever be the nature of the choir, it is very undesirable that the music be partly according to modern, and partly according to Plain Chant principles. For the principles of each are so different that to endeavour one moment to sing according to one set of principles, and the next moment according to the other set, is almost sure to be to the detriment of both kinds of music.
In the Dominican chant there is only one melody for the Verbum Supernum and hence for the O Salutaris. But other melodies (if change be desirable) can be easily adapted. For example, the melodies sung to the Compline hymn Te Lucis, are very suitable.*

For the Pange Lingua, and hence for the Tantum Ergo, we have three melodies (see Vesperale for the feast of Corpus Christi). But the melody of the hymn Urbs Jerusalem, or of S. Michael's hymn Tibi Christe, may be adapted. We would recommend for use at Benediction Cantus Pro Benedictionibus SS. Sacramenti, by Fr. M. Barge, O.P. (Society of S. John the Evangelist—Deselée, Lefèbvre & Co.—Tournai [Belgium] and Rome).

IV

It is as necessary for the good rendering of Plain Chant, as it is for that of modern music, that great attention be paid at least to the elementary rules of good voice production. Hence, vocal exercises should be practised in order to obtain a sufficient volume of sound, a true and precise "attack," smoothness of execution, and purity of vowel sounds.†

* See Completorium O.P. especially pp. 13, 38, 102, 103, 110, 120, 132, 154, etc.

† For guidance in this matter, see other works: e.g. A Primer of Church Music, by Fr. V.C. Donovan, O.P. (Kenedy & Sons, N.York).
The Dominican ORDER has published the following Liturgical books, within recent years, containing the reformed notation of the chant:—

The GRADUALE, containing the Proper and Common of Masses;

The VESPERALE, containing the chant for Vespers for all days in the year;

The COMPLETORIUM, containing the chant for Compline for every day in the year;

The PROCESSIONARIUM. This book contains the chant for all PROCISIONS and also the general and particular rules of the chant;

The TRIDUO ante PASCHA, containing the Offices and Masses for the last three days of Holy Week.

ORDINARIUM MISSAE, (Rome 1910). This is a small book of some sixty pages, containing the chant for the different grades of Masses (including the Mass for the Dead) to be found at the end of the Gradual. But it also contains the Mass known as De Angelis, which, therefore, is thus formally approved for use amongst Dominicans. In an appendix, there are given very precise directions, based on the Prototype of Bl. Humbert, fifth Master-General, as to the use of the various Masses contained in the book.
CHAPTER VII

ACCOMPANIMENT

The perfection of any accompaniment is that it be in strict agreement with the melody which it is to support. Strict attention, therefore, should be paid to the modality (or tonality) of each piece.

The harmonies should be founded on the Diatonic scale of five tones and two semi-tones.

Chromatic progressions (i.e. made up of semi-tones) are absolutely foreign to the Plain Chant melody, and rob it of many of its strongest and most beautiful effects.

The organist must be thoroughly conversant with the theory of the Chant which he is to accompany.

He must be careful to mark the rhythm of each piece, bringing out its accents, and passing lightly over unaccented notes and phrases. Hence, the chords should be played only on the rhythmical accent, or thesis.

The best accompaniment, that which fully bears out its name, does not aim at leading the voices in an obtrusive manner, still less at drowning them in its magnificence.

Hence, the Chant should be accompanied softly. A loud accompaniment covers the voices, injures sing-
ers by causing them to force their voices, and makes a light and free execution impossible.

A calm accompaniment, varied by a judicious change of chords, affords the most satisfactory setting for Psalm-tones.

The accompaniment should be very simple in texture, the parts moving as little as possible, and with as small intervals as may be; for every large interval (more especially in the bass), tends to make an accompaniment sound heavy, and actually makes it difficult to avoid playing heavily, thereby hampering the freedom of the rhythm.

Nevertheless, the accompaniment must be sympathetic. The organist must be in touch with his choir, he must feel for its weaknesses and be ready to give support; he must know its strong points and give them scope; but he must be willing to restrain those gorgeous harmonies which too often seduce the accompanist of Plain Chant.

Lastly, the organist should always remember that he is subject to the direction of the Cantor in all matters that affect the choir.*

* For further guidance in this matter see other works, e.g.

The Art of Accompanying Plain Chant, by Max Springer—
(Fischer & Bro., 111 New St., B'ham & New York).

Rhythmic Accompaniment of Plainsong, by Rev. S. G. Ould, O.S.B.
(Amplesforth Journal, July 1915).
APPENDIX

Attention is here called to certain differences to be found in some editions of Plain Chant other than Dominican.

The *Rhythmical accent, or ictus, or thesis*, is sometimes shown by a little *perpendicular line* placed above or below a note, (see Dom Pothier’s edition of the Graduale O.S.B.); or by a *very small stroke* added to a *punctum* (much smaller than the stroke of a *virga*, and not to be confused with the Dominican *liquecent stroke*); or by a very small *perpendicular stroke* joined to the left corner of a *diamond note*. Thus

![Music notation example]

A little *horizontal line* placed over or under a note or group of notes, indicates that that note or group of notes is to be sung a little more slowly.

A little *dot* placed to the right of a note doubles that note, thus:

![Music notation example]

The *quarter bar* indicates a pause or delay where breath *may* be taken but need *not* be. If, however,
breath be taken, it must be done rapidly, and the time taken deducted from the length of the preceding note, e.g.

\[ \text{A comma is sometimes placed after a note to mark the place of a very rapid breath.} \]

The *asterisk* (*) often marks the end of the intonation, thus taking the place of the Dominican double bar.

In the *Solesmes Chant* books, the influence of the accidental *flat* (♭) extends only to the end of the word in which, or up to the bar before which, it occurs. In the *Vatican* edition of the Chant it affects only the *note* to which it is attached. Other books must be consulted for the manner of singing the psalms according to the Solesmes method.
BIBLIOGRAPHY

I

CHIEF SOURCES OF INFORMATION FOR THIS BOOK:

1. *Dominican Liturgical Books*, especially the *Processionarium*.

2. *A Grammar of Plainsong*, by the Benedictines of Stanbrook (Art & Book Co.).


II

FOR FURTHER STUDY SEE THE FOLLOWING WORKS:

1. *La Paléographie Musicale*, by the Benedictines of Solesmes.


5. Les Mélodies Grégoriennes, by Dom J. Pothier, O.S.B.

6. The Solesmes Transcriptions.

7. Petit Traité de Psalmodie, by the Solesmes Benedictines (by Dom Mocquereau).


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