

An Exploration of Issues arising in Comparison of a
Plainsong Hymn, and Introit and Gradual in each of the
Four Modes

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AN EXPLORATION OF ISSUES ARISING IN COMPARISON OF A PLAINSONG HYMN, AN INTROIT AND A GRADUAL IN EACH OF THE FOUR MODES

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Preliminary Comment

The works to be considered are drawn from the Liber Usualis, or Antiphonale Monasticum, or as plainsong found in Hymns Ancient and Modern/English Hymnal, and there from English sources. They all use Latin texts I am familiar with and this was the reason for their selection. All else is fortuitous.

Mode 1 - Dorian

Gradual- <i>Ecce quam bonum V. Sicut unguentum</i>	LU p1071
Introit- <i>Justus ut palma</i>	LU p1204
Hymn - <i>O lux beata</i>	AM p163

Mode 3 - Phrygian

Gradual - <i>Benedicite Domn V. Benedic anima mea</i>	LU p1654
Introit- <i>Ecce virgo concipiet</i>	LU p1683
Hymn- <i>Te lucis ante terminum</i>	LU p966

Mode 5 - Lydian

Gradual- <i>Justorum animae V. Visi sunt</i>	LU p1547
Introit- <i>Omnnes gentes</i>	LU p1009
Hymn - <i>Nocte surgentes</i>	AMR10

Mode 7 - Mixolydian

Gradual- <i>Liberasti nos V. In Deo laudabimur</i>	LU p1075
Introit- <i>Puer natus est</i>	LU p408
Hymn- <i>O lux beata</i>	AM p163 & AMR 15

The first part of the essay will consider the following aspects:

Text source and shape/fit to melody - word painting

Beginnings, middles ends of phrases - melismas

Centonisation - reused material, variation

Cadential behaviour

Performance issues - breathing, solo/choir, recitations, memory, liturgical use

The relationship of material within the genres of that mode as exemplified

The second part of the essay will consider:

Characteristics of hymns in various modes, and likewise Introits and Graduals.

Issues of orality, liturgy.

The essay will explore common and contrasting features. The Graduals exemplify the elaborate melismatic style, the Introits, a simpler psalmic style with a modicum of melisma, and the Hymns

exemplify simple neumatic writing. They are grouped according to Mode so that common features will be more apparent.

Dorian Mode examples

GRADUAL - Ecce quam bonum V. Sicut unguentum

Respond,

INTROIT - Justus ut palma

HYMN - O lux beata Trinitas (Tonus in Hieme)

The Gradual, *Ecce quam bonum V. Sicut unguentum*, (D Mode examples) is set for Mass for the 22nd Sunday after Pentecost according to the Liber Usualis, and uses text from one of the shortest psalms, Psalm 132(133) vv 1 and 2. (Behold how good a thing it is brethren, to dwell together in unity. It is like the oil on Aaron's head which runs down his beard), and this text has not been altered as have some later examples in this essay. The psalm will surely have been loaded with extra meaning for those living in religious community, and will therefore have been sung and listened to with added awareness. The steadily dribbling down melody may even have been a naïve monkish joke, akin to doodles on parchment or witty uncials, coupled as it is with this psalm.(perhaps over-interpretation but few works will have the association with such apt text). And it will not have escaped monastic singers.

The Gradual belongs in the first section of the Mass, the ministry of the Word, and is usually a Psalm verse reflection on the Old Testament reading bringing a Christian angle on this, and as the psalm is also an Old Testament work, this can require a “Christianising” antiphon. The Gradual and the Alleluia with antiphon following is sung just before the Gospel is to be read in procession from the chancel steps or the nave. The work is designed to be in ternary form, with a repeat of the Respond after the Verse. However, due possibly to a history of clergy not wanting to prolong the Mass, the repeat fell into disuse. The choir sings the Respond, and the Verse, a little more involved and higher, is sung by the cantor. The choir may join the solo part near its end as a conclusion.

All of this, until modern printed music, was sung from memory in a purely oral tradition, and much scholarly thought has been given to the issue of how this was achieved and transmitted over centuries and continents with such a vast repertoire. I will approach this discussion with Huckle (1) in mind, who has discussed some works considering the oral tradition, noting the similarity of melodies, and their principles of composition, which he says first requires division of the text into units defined by sense, so that melodic units correspond to these.

The Respond of *Ecce quam bonum*, in the Authentic Dorian Mode, begins on *d* and takes an immediate leap up of a 5th to the dominant *a*, and this leap could be considered a motto, to be used again. The first word, *Ecce* (behold), becomes a modest gathering melisma, to cadence on *a*, where I have also added on the score a breath/pause (comma) to be followed by the second short phrase *quam bonum* to cadence on *f*, again with a short embellishment to underline the meaning of ‘good’. These two short statements instead of one longer first phrase, are then followed by a longer middle phrase which begins on *f* and for a while anchored stepwise about *g* moves up to *c'* and develops a melisma on the last syllable of *habitare*, (to live together) anchored about *c'* almost as a tenor, rising to *d'* and back to cadence on *a*, *fratres* (brothers), follows with a stepwise contour of its own (dotted box), which I have separated as an interpolated address to the brotherhood. The last phrase of the Respond begins on *f* and rises quickly to *c'* and a lengthy final melisma underscoring ‘unity’ to close on *d* the final. This last phrase is the first of several to outline a steady downward line *c – b flat – a – g*. to become illustrative of meaning – oil flowing down, till the melisma merges with a cadential figure (open box) about *f*, falling to *d*. These outline notes would be useful focal points in teaching the detailed melisma orally / aurally to choir singers. So, there is an overall arc to the melody, *d* to *d'* and back. I also note a preponderance of *d,f,a,c* in various uses: *d-a* the motto opening, *f-a* beginning a phrase, *a-f* or *f-d* falling at a cadence. The Verse contains three long sense phrases broken for breath, and begins on *d* with a motto leap to *a*, adapted to the text, a suggestion of *a-c* alternation and thereafter a long melisma specifically on ‘oil’, working the final syllable ‘*tum*’.

(1) Huckle, H. “Toward a new view of Gregorian Chant’ JAMS 33 (1980) p452

There is an intermediate cadence *f-d*, for a breath, reminiscent of the end cadence figure of the Respond, and the melisma continues using a figure *Cdf* (boxed) and the outline (dotted box) first used for *fratres*, to pause for breath and a cadence on *a*. The melody proceeds with reiterative *a-c* typical of Graduals, (ellipsed) until the phrase end *te* of *capite*, cadencing on *f*, and a breath. The last phrase is longer still, starting with a 4th leap *a-d'* on *quod*, (maybe a variant of the motto) and then to top *e'* in order to descend at length through Aaron's beard. This melisma involves a moment of reiterative *a-c* then draws on and extends material in that ending the Respond: the figuring about *b flat*, (open box) and the cadential figure. From *barbam*, the melody is anchored about *f* to cadence on *d*. This could have been the end, but a further melismatic phrase occurs, *barbam Aaron*, extending the *d-f-a* as anchored notes taking the line down to *A* and back to final *d*, is composed of reiterative writing and references to earlier cadential figures (open boxes).

This reiterative writing is significant in the Introit example in D Mode. The Introit is necessarily a much shorter work, placed at the outset of the Mass, covering the entry of the celebrant, who will probably cense the altar during its singing. It serves as a call to order, and leads on to the recitation of a relevant psalm verse. So, it bears a certain amount in common with other recitation genres – simplicity, modest range. The Introit, *Justus et palma*, is set for the Common Mass of a Confessor – not a Bishop, and uses text from Psalm 91(92) v 13. (The righteous flourish like a palm tree and multiply like a cedar of Lebanon which is planted in the house of the Lord, in the courts of our God.) The Latin used is a little bit short on verbs – (2) *plantatus est*, and *florebunt* are missing. In this work *f* becomes a tenor for recitation almost all the way through, the melody rarely moving other than stepwise in a limited range *C-c* But for the sole top *c*, the range is really a 5th, no higher than *a* the dominant, and we see again the *d-f* movement, the motive *C-d-f* (boxed) the final approached from the *C* an auxiliary just outside the authentic range, a passage of reiterative *a-c* in the middle phrase, and a final cadential figure akin to those in the Gradual (open box). The melodic fragment for *florebit* (dotted box) is also very like that for *fratres* of the Gradual, again making a point over the meaning. Since there are some fairly long phrases in this, I would add a breath after *Justus*, so the rest of the phrase will last until the end of the line with the verb. Thereafter phrases and cadences end on *g*, *f* and the final *d*.

The third work, the hymn *O Lux beata Trinitas* (in hieme - winter version) is typical of an Ambrosian hymn – 8.8.8.8. – four lines of eight feet. Whereas the former works are based upon Biblical texts, the hymn is a metrical strophic work of Greek origin, freely composed poetry on a religious subject, in this case adoration of the Trinity. It is set in the Antiphonale Monasticum for Saturday vespers in winter. Like the former works, the text drives the music, now regulated by a metrical design, and calling for simple neumatic writing. Unlike other settings of these words, this version has four different musical phrases, A B C D. cadencing respectively on *d*, *a*, *C* and *d*. Three of the phrases begin on the dominant *a*. It is almost all stepwise movement, with an occasional 3rd. (*a-f-d*) and sometimes two or three notes per syllable. It runs the full range of D mode.

(2) The Vulgate/Gallican Psalter has 'plantati'. While the Latin in the music may be drawn from Old Latin sources which remained in circulation until the 13th century, it is possible these words were omitted for purely musical reasons. The sense was probably apparent to the religious community long familiar with psalms.

Phrygian Mode examples

GRADUAL - Benedicite Dominum V. Benedic anima mea

Respond.

Be - ne - - - di - ci - te - - - Do - - - mi - num
om - nes An - ge - li e - - - ius:
- - - po - ten - tes - - vir - tu - - - te - - - - - qui - fa -
- ci - - - tis - ver - bum e - ius
Verse
Be - ne - dic - - - a - ni - ma me - a Do - -
mi - num - - - et - om - ni - a in - ter - i -
- - - ra me - - - a
no - men -
- - - san - - - ctum e - - ius,
.....

INTROIT - Ecee virgo concipiet

Ec - ce Vir - go con - ci - pi - et, et pa - ri - et Fi - li - um et vo - ca -
bi - tur no - men e - - - us Em - - - ma - nu - - - el.

HYMN - Te lucis ante terminum

A B
Te lu - cis an - te ter - mi - num, Re - rum Cre - a - tor, po - sci - mus -
A' C
Ut pro tu - a cle - men - ti - a, Sis prae - sul et cus - to - - di - a.

The Gradual in E Mode (Phrygian – authentic) (*Benedicite Dominum V. Benedic anima mea* uses text from Psalm 102 (103) vv 1 and 20 and this text is either from an Old Latin source, or it has been modified to suit from the Gallican/Vulgate Psalter. (trans. Coverdale v.20: O praise the Lord ye angels of his, ye that excel in strength: ye that fulfill his commandments, and hearken unto the voice of his words. v 2: Praise the Lord O my soul, and all that is within me praise his holy name). Text is missing (3) or modified – including grammar. The Respond involves two balanced phrases – *Benedicite Dominum omnes Angeli eius / potentes virtute qui facitis verbum eius*, and likewise the Verse: *Benedic anima mea Dominum / et omnia interira mea nomen sanctum eius*. Truncation will have allowed for longer and more elaborate final melismas in what is to be a long work. The Gradual is half as long again as the example for Dorian mode, and comprises much more pre-existent centonised material than the previous example, used in both Respond and Verse, making a much more coherent whole, even though there are extensive melismas, particularly on final syllables. Respond material is reused in the Verse. In fact according to Apel's (4) criteria this is a singularly good example of the E mode gradual. All the traits he describes are present – the length, reiteration, shared material in respond and verse, and cadences especially on *d, e, g*.

The work opens with a standard phrase (4) of reiterated notes on *f* for *Benedicite*, (not used again) which seems to be at pains to avoid *e* until it arrives on *Dominum*, again a centonate fragment, which is reworked as a melisma over the final syllable of this word, decorating a cadence moving *e – d* (marked with a heavy line). This same material is used in the melisma ending *virtute*. *Omnes angeli* uses Apel's G' and its *eius* finishes with a melisma beginning after a pause for breath on *a*, really decorating reiterated *c*'s with upper and lower auxiliaries (to our ears) bringing a close on *g*. The heavy line from *a-g* marks the cadence underlying the melisma. *Potentes... verbum*, all use reiterative *c-a* and centonate material, and at *eius* a passage begins on *f* which runs to the cadence on *e*, (at last). This long section is simply reused as is for the same word finishing the Verse. Cadences through the Respond are on *d, g, d*, and *e*. These are long passages to sing, so breathing would need to be additional to cadences, before *Dominum*, and both the *eius* melismas, or covered within the choir. *Benedic* beginning the Verse, has a strong *e* start, but is also equally tied to *g*, and back to *d*. This material is not used again. *Anima mea* is the only moment of what might be word painting – certainly a singularly animated angular line, but a standard Phrygian intonation, and then again a long passage of reiterative *a-c* material, embellished with passing notes, cadencing on *g*. *Et omnia...* brings more such writing, just about *c*, then *a-c*, cadencing on *mea* at *g*. Again the cadence seems a delayed *a-g* on the last vowel. *Nomen* involves another standard phrase of Apel's (M), two repeated fragments which are then extended. And so the chant moves to the reuse of the *eius* material of the respond, asterisked and thus indicating the choir to sing again.

The Introit example, *Ecce virgo concipiet* uses text from Isaiah 7:14, unmodified. (A virgin shall conceive and bear a son, and he shall be called Emmanuel.) It uses the authentic form of the mode. Like the Gradual it seems to avoid the tonic *e* at the outset, starting on *g* as a repeating or reiterative note, then steps via *a* to *c*, which becomes the reciting note. There is a polarity over *e/c* recitation

(3) <http://www.medievalist.net/psalmstxt/ps102.htm>

20 *Benedicite Domino angeli eius potentes virtute facientes verbum (illius ad audiendam vocem sermonum) eius*

1. *Benedic anima mea Domino et omnia (quae intra me sunt nomini sancto) eius*

<http://www.latinvulgate.com/verse.aspx?t=0&b=21&c=102>

20 *Benedicite Domino angeli eius (fortes robore) facientes verbum (eius oboedientes voci sermonis) eius*

1 *Benedic anima mea Domino et omnia (viscera mea nomini) sancto eius*

(4) Apel, W. *Gregorian Chant* London 1958. p 353-5 While his examples D1, and M are clear in the LU, that for G1 (omnes angeli) does not quite match my copy.

and *g-a-c* figure features here (lined brackets over), as it also does in the Gradual. Most of the text is set note for note, but with short runs for *Filium*, where the cadence is *f-d-e-d*, another short scale on a mid-syllable of *vocabitur, eius*, and something approaching a short final melisma on *Emmanuel*, ending with the typical cadence Hiley (5) describes anticipating *e*, (*e-g-f-e*) Simple stepwise from above cadences are on *a, d, g* and *e*.

The hymn *Te lucis ante terminum* again in the authentic form of the phrygian mode, is the version set in the Liber Usualis for Compline for the Feast of the Sacred Heart (maybe not the case in the Middle Ages, as this feast dates from the 18th century). The melody is unlike the other uses of this hymn in the calendar, where it seems to be a variant of the one tune. The text is three strophes of 8.8.8.8. Much of the text is set neumatically, note for note, but some syllables do have two or three notes. The melody has four phrases A B A'C, and begins on *e*, and rises using the *g-a-c* figure to a recitation on *c*, then back to *g*. Again there seems a polarity between *g* and *c* as tenor – *g* is the stronger call. Cadences fall on *g, d, g* and *e*, raising an issue about the mode which will be addressed later. Cadential figures at the end of A and A' are identical, again with notes of anticipation, and the final cadence quotes that of the Introit – anticipating *e* in a stereotyped way.

The Gradual in the Lydian Mode, *Justorum animae V. Visi sunt* is set for Mass in the Octave of SS Peter and Paul (July 6) and uses text from Wisdom 3 vv 1,2,3, shaped to suit. Passages have been cut out of verses 2 and 3, and this must be to make a positive message and to give two balanced sections of text for musical use (6). The text for musical purposes thus runs: *Justorum animae / in manu Dei sunt / et non tanget illos / tormentum mallitiae. V. Visi sunt / oculis insipientium mori / illi autem / sunt in pace.* This work has been discussed by Apel (7) and according to him several standard chant phrases are in use, in particular, the long melismatic openings of the Respond, and the Verse, and these are marked on the example. The melisma ending *animae* is noteworthy. There has been a cadence on *f* which is simply extended with figuring above and below this note. I have not noted this in other modes. The next phrase, Apel's G1, *in manu Dei sunt*, takes the melisma to oscillate about *b* flat before falling a 3rd to cadence on *G*. Again, newly apparent, this seems an elaboration of the following:



and could be the bones about which the passage could be taught orally. This may have been the way such melismatic passages were taught. The freedom to focus on the tonic *f* is clear in this work. And I note a triadic sense. The triad intervals *f-a-c* are common, but also the step *d-f*, so this to me, along with the alteration of the tritone *f-b* has intimations of d minor/F major, at this stage just an ambiguity. The work begins as a Plagal Lydian setting, but with the verse there is a shift to a 3rd higher evident this time with shift in the clef. The result is a higher Authentic version and tessitura for the soloist.

(5) Hiley, D. *Western Plainchant, a handbook* Oxford 1997 p111

(6) <http://www.latinvulgate.com/verse.aspx?t=0&b=25&c=3>

1. iustorum (autem) animae in manu Dei sunt et non tanget illos tormentum mortis

2. visi sunt in oculis insipientium mori (et aestimata est adflictio exitus illorum)

3. (et quod a nobis est iter exterminii) illi autem sunt in pace

But the souls of the just are in the hand of God, and the torment of death shall not touch them.

In the sight of the unwise they seemed to die: (and their departure was taken for misery)

(And their going away from us, for utter destruction): but they are in peace.

(7) Apel, Op cit. p345-8

Lydian Mode Examples

GRADUAL - Justorum animae V. Visi sunt

Respond. Apel F c Apel G1

Ju - sto -- rum a -- - ni -- - mae in ma - nu

De - - - i su - - - nt, et non tan - - - get . . il-

^{-los} tor-men - - tum mal-li - ti - - ae.

Verse. (clef has shifted) Apel A10 Apel A15 Apel F10-ish

Vi - si su nt o - cu - lis

in - si - pi - en - ti - um mo - ri: - - - il - li au - - -

tem - su - nt in pa - - - - ee.

Apel F10

INTROIT - Omnes gentes

O - - - mnes gen - tes , plau - di - te - - man - ni - bus:

ju - bi - la - - - te De - - - o in vo - ce - - - ex - sul - ta - ti -

o - - - nis.

HYMN- NOCTE SURGENTES

A **B**

Noc - te sur - gen - tes vi - gi - le - mus om - nes, sem - per in psal - mis med - i - te - mur at - que,

C

vi - ri - bus to - tis do - mi - no can - ta - - mus dul - ci - ter hym - nus.

The Verse involves three of Apel's centonate phrases, and they are notable for their *f-a-c* triadic nature, and for the recitations on *c* which become more decorated as they progress. Virtually three systems of music focus on *c*, and to a lesser extent on *f*, with cadences on *a* that provide breathing. The last phrase, F10, seems also to be a decoration of the cadence *a-f*, marked with a line between staves, again an extension of the final syllable. Melismas in this Verse run at the outset, the middle and final phrases, and it is largely composed of pre-existent material.

The Introit, *Omnes gentes*, is in the Plagal form of the mode, and lies between *C* and *c*, with its focus around *f*. The text is drawn from Psalm 46(47):2 without alteration. (O clap your hands, all ye nations: rejoice unto God with the voice of joy). The Liber Usualis has it set for Mass on the seventh Sunday after Pentecost - ie Ordinary time. It opens with a rather longer recitation-melisma on the first syllable of *Omnes* than has been evident in the earlier introits, oscillating around *f* until it falls to the first cadence on *d*. The second phrase also focuses about *f* to fall to a cadence on *d*. The third phrase, while starting again on *f*, rises by a triadic *fac* pattern (square brackets) to *c* as top note, to fall again to *f*, sustained to a cadence (dotted brackets) over *Deo*, reminiscent of writing in the Gradual (at *mori*) The last phrase occupies the lower register of the plagal line, and begins on *d-f* recitation and drops to *C*, before a cadential figure on *f*. According to Hiley (8) such a secure fixture upon *f* as reciting note, rather than *c* is rare for introits in this mode. Again, to me, there is a sense that d minor/F major is subliminal. While there is the opening arabesque over *omnes*, and the melismatic extension of *Deo*, the remainder of the text is set in simple neumes of up to three notes per syllable. Cadences are on *d*, *d, f*, and *f*, and they approached either by step, or a falling third. Breathing is no issue in this work. The cadence provides the opportunity.

The hymn, *Nocte surgentes*, is again in the plagal form of the Lydian mode, and lies in the lower range. It spans but a 6th. The text is in Sapphic metre - 11.11.11.5. It is a hymn for Matins/Lauds and this version comes from the English Hymnal and Hymns Ancient and Modern where it is a "morning" hymn, given accompaniment by Vaughan Williams. The details of its source for those books is still unclear. It is an acknowledged "Early English" version of a tune that is found in (9) Stablein MMMA 531, sourced from Germany, but as yet there is no news from the RSCM and PMMS from their archives. It does not appear in Antiphonale Sarisburiense. The melody, which is note for note per syllable of the text, runs stepwise with several 3^{rds} included. Again *d* features leading to *f*, the anchor note for each phrase. It is a reciting note for the second phrase with *g* as a flex to it.

The last set of works is in the Mixolydian mode (G), in its authentic form, and is represented by the Gradual *Liberasti nos V. In Deo laudabimur*, which sets slightly modified text from Psalm 43: 8 & 9 for the Mass on Pentecost 23. (10) *Liberasti nos Domine, / ex affligentibus nos / et eos qui nos oderunt/ confudisti.// in Deo / laudabimur tota die / et nomine tuo / confitemur in saecula*, four phrases in each of Respond and Verse, with opportunity for ample melismas. Like the opening of the Phrygian Gradual above, the first phrase seems pointedly to avoid the tonic and rises to its dominant *d*, which battles thereafter as the tenor reciting tone with *c*. There is a cadential melisma on the last syllable of *domine* and another at *nos* ending the second phrase. This according to Apel is a standard centonate figure. (11) marked on the score with a dotted box. Like the Phrygian gradual it also prolongs a

(8) Hiley. op cit. p115 table

(9) Stablein, B, MMMA Vol 1, p263 Hymnar von Einsiedeln (Stiftsbibl.366 -12)

(10) <http://www.medievalist.net/psalmstxt/ps43.htm>

8. (Salvasti enim) [Liberasti] nos [Domine]de [ex] adfligentibus nos et (odientes nos) [eos qui oderunt] confudisti

9. In Deo laudabimur tota die et in nomine tuo confitebimur in saeculum

(11) Apel. Op cit. pp 356-7

Mixolydian Mode examples

GRADUAL : Liberasti nos V. In Deo laudabimur

Respond.

Li - be - ra - sti -- nos, Do - mi - ne, ex af - fli - gen - ti - bus - - - nos: - - - et e - os - qui nos o - - de - - - - - runt, con - fu - - di - sti. -

Verse.

In De - o, lau - da - bi - mur to - - - ta - di - - - e, et no - mi - ne tu - o - - - con - fi - te - bi - mur in - sae - cu - - - la.

INTROIT - Puer Nobis

Pu - er na - tus est no - - - bis, et fi - li - us da - tus est no - - - bis: cu - ius im - per - - ri - um su - per hu - - me - rum e - - - - - us, et - vo - ca - bi - tur no - men e - - - - - ius, ma - gni con - si - li - - - i An - ge - lus.

HYMN - O lux beata Trinitas (Tonus in Aestate)

O lux beata Trinitas

cadence note with a melisma on the last syllable of *confudisti*, with triadic arabesques above *g* (marked with lined brackets.) The melody in the Respond travels in two long arcs each covering two phrases, from the lowest *g* via the dominant *d* to top *g'* and back. The Verse, with four musical phrases and long melismatic passages, opens with a leap of a 5th, to reoccur, but the dominant *d* is challenged by *c* as the tenor by the end of the passage which is a long melisma on *Deo*, cadencing on *d*. This passage, according to Apel uses his D10 standard centonate material(12). And some of this melisma is also reminiscent of passages in the Phrygian Gradual. This Verse really becomes suited to a real tenor voice that can reach top *a'*, the upper limit of this line, where it oscillates about top *f* and *d* in a long directionless melisma over *die* to cadence on *b*. *In nomine tuo* has a repeated leap of 4th and 5th which grows into Apel's *g4*, a short melisma. *Confitebimur* and *in saecula* both have repeated figures which include a leap of a 3rd and 4th, to develop into Apel's *g12* as final cadence on *g*.

The Introit in this set is *Puer nobis*, again in the authentic form of the mode, with a range of a 6th within that. The text comes from Isaiah 9:6, but has had something of a re-write, and has had the Angels of S.Luke's Christmas gospel replace the eminent list in Isaiah. It is set for Mass on Christmas Day. The text, *Puer natus est nobis,/ et filius datus est nobis,/ cuius imperium super humerum eius,/ et vocabitur nomen eius,/ magni consillii Angelus*, has five phrases of melody which are largely recitation. Again the work opens with a leap from tonic to dominant, and again this *d* is challenged by *c* as the tenor reciting note. The first phrase cadences on *d'*, and the second phrase amounts to a repetition of this material to fall to a typical cadence on *g* (1-2-1).

The mixolydian Hymn, *O lux beata Trinitas*, (Tonus in Aestate / summer) is found in the Antiphonale Monasticum, set for Vespers of a Saturday. Stablein has versions of it noted as 535 from a source in Zurich. It is a simple version of another setting to be discussed later. The text is three strophes in 8.8.8.8. metre, and is a poem in adoration of the Trinity. The setting is in the plagal version of the mixolydian mode, beginning and ending all but the third phrase on *g*. That phrase begins on *a* and cadences on *e*, which shows again a relationship between the Phrygian and mixolydian modes. There is a formal scheme of A A B A' with simple neumatic writing, nearly all by step, with two or three instances per phrase of two notes per syllable, three steps of a 3rd. There is no other feature commonly found in the other works.

The twelve works considered so far can now be examined from the viewpoint of their genres compared across the four modes.

This exploration has drawn my attention to the real focus upon psalmody reinforcing teaching in the Ministry of the Word, or the Mass of the Catecumens, which is really preaching and teaching preliminary to the eucharist. The Church Fathers recount the use of psalmody in the Vigils of the early Christians, and these psalms were known by heart and sung from memory, corporate feats of memory we no longer exercise, and perhaps cannot imagine. The Gradual has its origin in these mists of early

(12) Apel. Op cit p.356-7

(13) http://vulsearch.sourceforge.net/html/Is.html#x9_6

Is 9:6 [Puer] Parvulus (enim) natus est nobis, et filius datus est nobis, (et factus est principatus) [cuius imperium] super humerum eius : et vocabitur nomen ejus, (Admirabilis, Consiliarius, Deus, Fortis, Pater futuri saeculi, Princeps pacis.) [magni consilii Angelus] This Christianises the prophecy.

worship, and was well established in the liturgy of the 4th century as a processional psalm, the procession being to the body of the church, often the chancel steps, for the Gospel reading. The Gradual is an important part of the Proper of the Mass, the variable sections according to the season and the Calendar, the concept for which probably derived from Jewish-Christian practice in the synagogue (15). For some reason there are not plainsong graduals for every day or season of the calendar. There are too, varying accounts of the number of Lessons in the medieval mass. Certainly there was an Old Testament lesson, and the Gradual reflected upon that from a Christian viewpoint, and maybe there was an Epistle prior to the Gospel. Elaborate Alleluias followed the Gradual except in Lent. Over time the Gradual became but one psalm verse Respond, sung by a choir, and another psalm Verse sung by an able soloist. It was an elaborate work of virtuosity, and at one time, of improvisation, underscoring the importance of the Gospel to follow. What is frozen in time in neumed manuscript text may have had quite a fluid pre-history in the oral tradition of the music. (16) (17) (18) Clearly the scholarship of the last fifty years has found a helpful clue to that oral tradition in the identified use of standard phrases for the benefit of those required to improvise as soloist/cantor and for those training the choir. A body of well known pre-existent melody would have been useful. But it is also clear that such centonisation or patchwork, was subtle and may not necessarily have involved long phrases such as Apel finds, but as Leo Treitler finds, much smaller ideas (18). Perhaps, I think, even the neume shapes themselves are part of this machinery – well understood little fragments of melody, out of which long strands can be spun.

Melismas are a key to the Gradual. They feature in both Respond and Verse. Those in the Respond are generally shorter (up to 10-12 notes) and these can occur at the beginning, or in middle phrases approaching a cadence, often underlining words of interest or significance. Longer melismas of 15-20 notes can run to the final cadence in the D and G Graduals. The E and F Graduals run much longer melismas in the Respond, particularly at the final cadence. The vocal range in the Respond also suits the choir voice of about an octave, and sits generally lower. The Verse is usually higher. The example Gradual in F has a shift in the clef up a 3rd and moves to the Authentic version of the mode. That in G is so high as to demand a real tenor top range. The melismas for the soloist can be extensive, none more so than those in E mode, which also showed a real tendency to reuse thematic material of the respond – wholesale and without conscience, but also achieving a sense of unity in the work. Others repeated ideas with more subtlety. Something approaching later sequential treatment is evident as in the last full line of *Liberasti nos*. There seems a tendency too to share material with other genres. Fragments of the gradual melody can turn up in the introits eg. the cadences of the Dorian examples.

Small motifs can be common to a mode whatever the genre. In the Dorian mode the leap *d-a* can feature, as can *Cdf*. In the Phrygian mode *gac* is common, as is the retrograde of this. In the Lydian mode *d-f*, in the Mixolydian *g-d* and again *gac* as in E, can be noted.

The Graduals' content was psalmody and three of those under consideration draw upon two psalm verses each as standard, but one, *Justorum animae V* uses text from Wisdom 3:1, and this departure was not unusual on occasions. (Interestingly this text is not used in the Liber Usualis at All Souls.) Clearly the composer/s took the freedom to modify the texts to suit a Christian and musical purpose. Several have had judicious modification presumably to make musically balanced phrases.

(15) Spong, J. *Liberating the Gospels*. Harper 1997 Spong finds a parallel relationship between NT synagogue festivals and teaching. The nascent Gospels being a gloss on these by early Christian teachers/scribes as the source of the Calendar. Advent to Pentecost match the Old Testament readings and Jewish festivals. The remaining six months are for teaching.

(16) Levy, K. *On Gregorian Orality* JAMS 43 (1990) 185

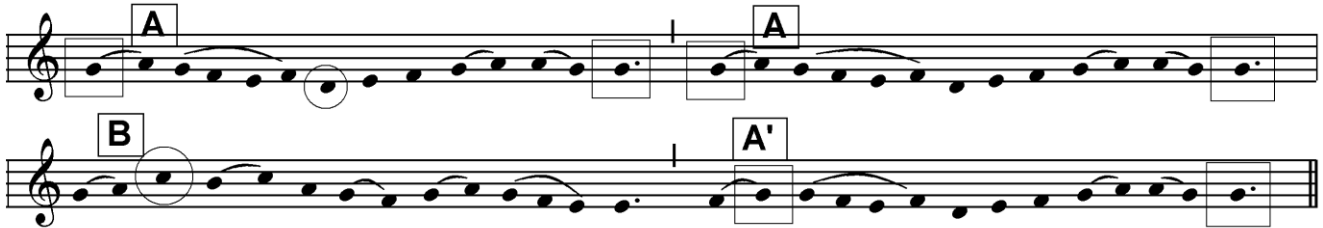
(17) Levy, K. *Gregorian Chant and the Carolingians*. Princeton 1998

(18) Treitler, L. *Centonate Chant* JAMS 28 (1975) pp16-17

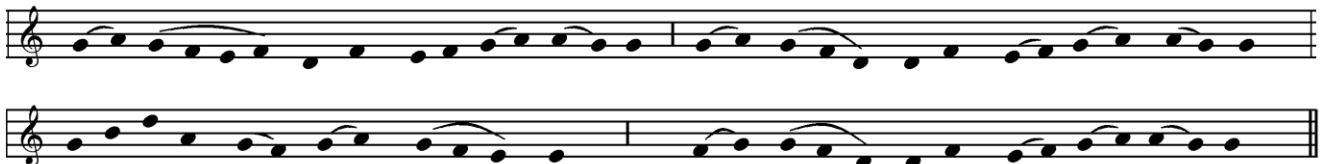
The Introits, according to Connolly (19) date somewhat later than the Graduals in the evolution of the Mass Proper, perhaps the sixth century. Liturgy would have been well established and well ordered to require music to cover the entrance of the celebrant, though in a smaller church not much time was required, so the work is really quite short. In a papal setting this could involve quite a few psalm verses to cover the action and this clearly is an option. But it was too early in the worship for highly wrought music. What was needed was not much more than recitation of, again, some psalm verses. And again, sometimes verses were taken from other scripture – Isaiah in two examples, especially in the Christmas season, being an opportunity to prove prophecy.

The four hymns explored bring other issues. Their history is old, dating from early Christian times. Some vestiges of them even lurk in the Epistles, new-born religious poetry as opposed to psalmody, and in time akin to balladry. In their simplicity they were ideal for wider congregational singing, and for reinforcing learning. Thus they became a vital part of monastic education in theology. They certainly belong in the monastic Office. St Ambrose and other Church fathers contributed to the literature. The music was bound by the metre, and is largely neumatic and stepwise, as in three of the examples. There were few patterns of metre, (eg Ambrosian and Sapphic were most common) and this meant that texts were quite interchangeable, which could be useful. The version of *Te lucis* used, differs in that it is relatively ornate with two, three or four notes per syllable, and bears no relation to the melody used at other times - on this occasion for the Feast of the Sacred Heart set in the Liber Usualis. That feast did not exist in medieval times, though there was a following for the cult of the Wounded Side. Additions to the liturgy and calendar over the centuries have also shaped the music, and can help date chant. The two versions of *O lux beata* that have been examined set the words to quite different music, and that for summertime, is a simple version of yet another chant below, of possible Sarum origin. Curiously there is no mention of use for the feast of Trinity. The chant has a more flowing figuring with more groups of three and four notes per syllable, and anticipatory notes. The question of an ‘English-ness’ of this chant arises.

HYMN - O lux beata Trinitas ?Sarum version in AMR



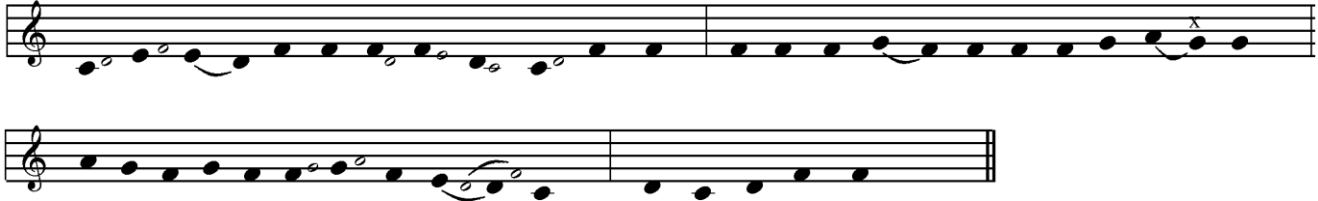
Hymn - O Lux beata - Worcester Cathedral Libr F160



The Worcester Cathedral version noted in Stablein 22(3) is almost the same, but with minor differences that speak of imperfect memory, or inaccurate notation, or untrained ears. The third phrase especially causes a problem.

The question deepens further in considering *Nocte surgentes*. This hymn was obviously in wide circulation throughout Europe as a hymn for the Night Office, but not all manuscript is notated. Maybe it was so well known by sleepy monks that it was deemed unnecessary. Stablein has several different melody versions. It was in use in Anglo-Saxon England (20) and has remained there somewhere to reappear in the English Hymnal as my example. However, Stablein below does contain another very similar version from a German source worth comparison.(21)

Nocte surgentes - Stablein 531



The ‘English’ version follows the small notes. Again, the question of fallibility in memory, ear and or notation arise. My sense is that the English version is a more polished melody, and sits better in the F Mode, having a typical Lydian beginning *d-f*, and references thereafter, and the motif *Cdf*. The source in England has yet to be traced.

In considering all these works in their various modes, it seems to me that some curiosities linger. While the Phrygian mode has had a continuing history even into modern works, this seems an ‘insecure’ mode. Unlike the Dorian mode which will happily focus about its tonic and dominant, the Phrygian plays avoidance games, and this is possibly due to the placement of the semitones. Cadences tend to be on *g*, *d*, and finally *e*. And interestingly, the Mixolydian mode has a similar problem with its dominant, *d*, often overtaken by *c*. This connection foreshadows some relationship suggestive of E minor and G major. The Lydian mode F, with its B flat, has a similar suggestion of a connection with d minor, as *f* and *d* and triadic formations on them are noticeable. Intimations of things to come. It is fascinating that the collective human mind can take so long to bring a concept to fruition.

Gillian Lander, June 2009

(20) Milfull, Inge. *The Hymns of the Anglo-Saxon Church* Cambridge 1996

(21) Stablein, B. MMMA Vol 1. 531 p 263 Hymnar von Einsiedeln (Stiftsbibl.366,12)

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