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Studies in Sacred Chant and Liturgy

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November 11, 1954

C O N T E N T S

The First Milestone	3
Dogma and Liturgy.....	4
by Dom Leon Robert, O.S.B.	
The Alleluia <i>Tota Pulchra Es</i>	13
by Dom Olivier Bossard, O.S.B.	
The Communion <i>Gloriosa</i>	20
by Dom Jacques Tiret, O.S.B.	
Index to Volume One.....	26

THE FIRST MILESTONE . . .

This issue marks the close of the first volume and the first year's publication of the *Gregorian Review*. The editorial staff and the directors at Solesmes sincerely hope that this new publication has provided its readers with unique and valuable material on subjects of interest to them.

In the desire to provide the best service possible to those working in the vineyard, the *Gregorian Review* publishes in English translation the more important articles from the French originals as well as occasional articles from American sources. Many of the basic concepts of the Solesmes theory have been understood only by French-reading scholars because of their limitation to the original editions of Solesmes publications. The *Gregorian Review* has as its purpose the presentation to the English-reading church musician of the important articles on the notation, rhythm, word-accent and so many other points of which the voice of Solesmes has given authoritative pronouncements through the *Revue Gregorienne*.

In their selection of articles for future issues, the editors wish to be guided in some degree by the needs and interests of the readers, and therefore invite suggestions as to the subjects which could be included in these projected numbers. The emphasis is on sacred chant, of course, with room from time to time for material on the organ, polyphony, the liturgy and spiritual matters.

The Gregorian Institute of America wishes to thank the many readers of the *Gregorian Review* for the support they have given this publication during this first year, and in extending to them its warmest greetings of the Advent-Christmas Season wishes to express confidence in their continued interest and support in the New Year.

DOGMA AND LITURGY

by Dom Leon Robert, O.S.B., Monk of Solesmes

DOM GUERANGER AND THE DEFINITION OF THE DOGMA
OF THE IMMACULATE CONCEPTION

Undoubtedly one could not find in the history of the Church, particularly in modern times, a more remarkable application of the principle *lex orandi, lex credendi* than that made by Dom Gueranger in his celebrated *Memoire sur la question de l'Immaculee-Conception de la tres Sainte Vierge*, a monograph which contributed in no small degree to the definition of the dogma in 1854.

The occasion which led Dom Gueranger to write it is well known. In 1849, Pope Pius IX, of glorious memory, seeing the anti-Christian Revolution making immense progress everywhere (it was triumphant at Rome itself), wished to make recourse in a solemn manner to the all-powerful intercession of the Most Blessed Virgin. And to give new impulse to the piety of the faithful towards Our Lady and bring them to glorify yet more one of her most marvelous privileges, he resolved to define as dogma her Immaculate Conception. This was to assure new triumphs for the Mother of God and men, to consecrate a belief already held dear by the whole Church and to procure for the Holy See a particularly opportune manifestation of the infallibility of its teaching. It was most of all to touch the heart of the Virgin in exalting her purity and to beg her to intervene in the battles of the Church Militant; as she was the only creature who had never been subject to the devil, she was also the only one capable of crushing his head.

The Sovereign Pontiff, in order not to lack any knowledge, asked all the bishops of the world by his encyclical *Ubi primum* to collect within their dioceses the evidences of faith in favor of the Immaculate Conception, from the simple characteristics of piety of the faithful to the most erudite theologians' reasonings. Dom Gueranger was among the latter. For many years he professed the strongest devotion for this glorious prerogative of Our Lady. In 1823 two gifts of understanding, one the tenth of August at the Visitation of Le Mans, the other the eighth of December at the major seminary, had given him the internal conviction of its truth, and he had a great desire to bring forward his testimony. In May 1849, while he was meditating on this mystery, Our Lady again favored him with singular graces, and a supernatural intuition suddenly caused him to grasp in all its force the decisive argument which demonstrated the definability of the dogma. He explained all this to the Nuncio who encouraged him to compose a paper. Dom Gueranger set to work on it in autumn of 1849, and as early as April 1850, the work was published.

In this monograph he does not forget, certainly, any of the reasons which establish the definability of the dogma. But, showing that the historical, theological and even scriptural arguments had not succeeded so far in making themselves felt universally, he concentrated his effort on the only argument which appeared irrefutable to him and which he then was the only one capable of developing with all the necessary erudition: the argument of tradition, and more particularly the liturgical argument.

Grouping the most ancient evidences of the feast of the Immaculate Conception, he seems to have had at heart the naming in first instance that which was instituted at Lyon in the Primatial of the Gauls. "In the twelfth century," he writes, "a sentiment which had not as yet made its way into the official teachings arrives at a maturity which leads to its manifestation elsewhere; certain Churches, among others that of Lyon, embrace this sentiment with such ardor that it is thought of setting up a solemn feast in honor of the mystery

which it expresses, or rather to give to this as yet little diffused feast the authority of an illustrious Primatial Seat which then professed ignoring the innovations.”

Now the institution of this feast generated some opposition. “A man revered throughout the whole Church, St. Bernard, rises up against both the institution of the feast and against the belief which was the basis of instituting it; nevertheless, he declares that he will defer his judgment to the Roman Church. The Roman Church, summoned to explain its position, remains silent!” He who says nothing, consents! The Roman Church tacitly approves that the privilege of the Immaculate Conception be glorified! Sooner or later she herself would openly consecrate this devotion and this faith.

It was Sixtus IV who had the honor of this initiative. In 1476, while not condemning a Thomist doctor (it was the General of the Dominicans himself) who declared the belief in the Immaculate Conception to be heretical, he officially approved the feast by the Bull “*Cum praeexcelsa*” which accorded “to all those who assist at Holy Mass the day of that feast, or recite the Canonical Hours, or are present at them, the same indulgences that the Popes Urban IV and Martin V had granted for the Mass and the Office of the Most Blessed Sacrament.” And Dom Gueranger continues, “The feast of the Conception of the Most Blessed Virgin was not yet declared obligatory, but Rome solemnly called on the faithful to celebrate it, and what is not less remarkable, Sixtus IV determined as liturgical form of this feast of devotion the mass and office composed by Leonard of Nogarolis.”

It was reserved to St. Pius V, the Pope of the Rosary and of Lepanto to accomplish a century later the decisive act and to institute for the Roman Church, that is to say, for the Universal Church, the feast of the Immaculate Conception. He did this in introducing it in the Breviary and the Missal which he promulgated in 1570. But as he did not wish to define the dogma, he restricted the scope of this decision in eliminating the proper mass and office composed by Nogarolis.

lis and in being satisfied with adopting in its place the mass and office of the Nativity of Our Lady "with the suitable substitutions." It was not to be until 1847 that the Church of Rome, thanks to Pius IX, was to once more have a liturgy proper to the feast of the 8th of December, in which the conception of Our Lady would be called "Immaculate."

But no matter. Dom Gueranger had from that point the material sufficient for his argumentation. A short syllogism was enough for this. But to give it more brilliance he was to compose it, not without some humor, with the two most celebrated adversaries of the dogma in the Middle Ages, St. Bernard and St. Thomas of Aquinas! Both, in fact, having been prompted to justify their doctrine, that is, that Our Lady had been sanctified from the womb of her mother, and finding nothing in Scripture to support their sentiment, had had recourse to the liturgy which was offered to them by the feast of the Nativity of Our Lady. And that is why, resuming their argumentation, Dom Gueranger could draw from letter 174 of St. Bernard and the Summa of St. Thomas (IIIa, q. 27, art. I) the elements of an irrefutable syllogism:

"The Church celebrates feasts only in honor of that which is holy;

"Now the Church celebrates the feast of the Nativity of Mary;

"Therefore, the Nativity of Mary was holy, or in other words, Mary was sanctified before birth."

And Dom Gueranger goes on immediately:

"Now applying the reasoning of the two saintly Doctors to the Conception of the Most Blessed Virgin, we say:

"The Church celebrates feasts only in honor of that which is holy;

"Now no one can deny that the Church celebrates the feast of the Conception of Mary. In the East she celebrated it several centuries before the schism; in the West the decrees

GREGORIAN REVIEW

of the Apostolic See have rendered it obligatory, have honored it with an octave, have in a word, placed on the same level as the Nativity, above the Purification and the Annunciation, solemnities whose object assuredly is holy;

“Thus, according to St. Bernard and St. Thomas, who did not see this feast established in the Church in their time, the Conception of Mary was holy.”

And he adds that a holy Conception could not be a Conception blemished by original sin: thus it cannot be other than an Immaculate Conception.

Having arrived at this point in his demonstration, Dom Gueranger could close his monograph, but to dissolve the last doubts, if any remained, he contents himself in showing throughout many pages more, with an impressive accumulation of texts drawn from the Fathers and Doctors from antiquity to our day, that this doctrine has never lacked support in the Church.

The demonstration was perfect—at once simple and irrefutable. Msgr. Malou who later summarized in a large work all the ~~works~~ composed on the subject of the Immaculate Conception, did not hesitate to write: “Of all the writings which appeared in 1850 on the mystery of the Immaculate Conception, the most remarkable without question is the Memoire of Dom Gueranger.” And Pope Pius IX, sending to the bishops the *Pareri* or collection of items relative to the definition of the new dogma, recommended to them to read this Memoire: “Read that; it is clearly how one must think about the question.”

But the Pope showed his satisfaction in a yet stronger manner. He chose Dom Gueranger to be one of the first theologians charged with sketching an “Apostolic Constitution” in which would be promulgated the definition of the dogma. Before the Abbot of Solesmes, a single theologian had received the same mission, Father Perrone, who had already set a first editing in motion. Dom Gueranger took

up this work, and, having obtained the collaboration of another Jesuit, the Rev. Passaglia, wrote a new Constitution taking account of the observations of the Holy Father. Arriving at Rome in November of 1851, Dom Gueranger was able to give his project into the hands of the Pope as early as the month of March, and a short time later he returned to Solesmes, called back by the government of his abbey.

This draft has been preserved. A theological introduction justifies the expediency of new dogmatic definitions by the Church in the course of time. Then a first part shows in the profound exigencies of the dogma of the divine Maternity and in the testimony of tradition the foundation of the revealed doctrine of the Immaculate Conception and gives it the definition of faith. Finally, a second part, composed on the express request of the Pope, setting in relief the words "*sola interemisti*" of a famous responsory, shows how by her Immaculate Conception Our Lady has triumphed over all heresies. We must cite from the original French text of Dom Gueranger, later translated into Latin and sometimes developed by Father Passaglia, a few passages from this part of the draft of the Bull, the astonishing timeliness of which will be admired:

"Who would believe it! In our time we find among Christians and even in the ranks of the Church men misguided in their thinking to the point of wishing to convince themselves and others that humanity has a right to all the divine prerogatives; that it is its rule and its supreme law; that none of its desires, none of its concupiscences should go unsatisfied, carried as it is by its internal movement to progress without measure and, in a certain sense, infinite. For, they say, its unique end is earthly and must be obtained here below.

"These monstrous errors and others similar have taken possession of a number of souls and intelligences who are sworn to do everything, to undertake everything, sparing nothing of Religion, society, or of the natural order to arrive

GREGORIAN REVIEW

at that end to which they are pledged and strive with all their strength in a spirit of unbalance: to radically overturn the State as well as the Church, in order to inaugurate a new form of human groupings. In this there will be no longer any restraint on cupidities, nor any sanctity, unity or stability in marriage . . . , under it will be proclaimed the abolition of the right to hold property; the scorn of all that is honest, and God finally, whose existence they cannot completely deny, will be confused by their sacrilegious mouths (an abominable affair) with evil itself . . .

“Moreover, we see it clearly, and our soul is drawn by it into deepest sadness: another peril perhaps more serious menaces the flock of the Lord. There are other wolves who, disguised in sheep’s clothing, prowl about in waiting for their prey. We designate by this those men whose character is to follow the middle road, limping on both sides to try to unite Christ with Belial, to keep the words of the faith while completely destroying and falsifying their content. They feign our doctrine, and they uphold and spread a different and completely contrary one.

“They feign our doctrine when they seem to recognize in words and writings the universal weakness of mankind, but they uphold and spread the opposite doctrine, contrary to ours, by the negation of all the effects of the common falling away.

“They feign our doctrine when they seem to admit spontaneously the divine mission of Christ; but they uphold and spread the opposite doctrine, contrary to ours, for they would have it that Christ came not to draw men out of their servitude to sin, not to raise them to adoption as sons and to help them in their battles against the flesh and the blood, but to change the political face of the world and to endow it with a new form of civil society.

“They feign our doctrine and, in reality, they trample it underfoot when they assert their obedience to the Church, for

this obedience is wholly verbal. If the Church does not obey them, if it does not condone their doctrine and strengthen with its authority their current inventions in social and political affairs, they show themselves set to separate from it without scruple, they repudiate its teachings, scorn its power and attack its august hierarchy with their sarcasms and their calumnies . . .”

Dom Gueranger continues thus at still greater lengths, to arrive at his conclusion, in which he solemnly recalls the reality of original sin, of its consequences, and the conditions of our salvation. He extols, lastly, the unique glory of Our Lady, alone exempt from the universal corruption and alone worthy of having brought the Savior into the world.

* * *

This draft of the Apostolic Constitution deserves even today a place in the history of the definition of the dogma of the Immaculate Conception, as much by the firmness and depth of certain theological intuitions as by a very rich sense of the living teaching of the Church whose Liturgy is one of its most efficacious organs, lastly by the great inspiration of faith and zeal for the glory of God and the Virgin which animates it from one end to the other. But it had to be thoroughly reworked.

The Holy Father thought it necessary to give more amplitude to the second part in more precisely pointing out in it the errors of the day. Soon the number and complexity of these errors necessitated such developments that Pius IX resolved to make them the object of a special condemnation; and this was the encyclical *Quanta cura* and the *Syllabus* of 1854. As a result, the Bull of the Immaculate Conception was found to be reduced by half, and it was necessary to amplify that which remained. Father Passaglia devoted himself to this. Most of all the introduction gained a great deal thereby, and the principle “*lex orandi statuat legem credendi*” was therein set in a clear light. But this new editing was itself submitted to a commission of twenty ad-

GREGORIAN REVIEW

visors and to the examination of forty or so bishops whom the Pope had chosen from among the various nations. It was not until the seventh editing that it was definitively adopted. It was not, moreover, ready for the eighth of December 1854, and the Pope could not do more, at that date, than promulgate the decree and the definition itself.

When the entire Bull was finally published, Dom Gueranger had the joy of discovering in it all the essentials of his draft. The argument of tradition had therein an important place. And it must be recognized that this argument has a high value which it is difficult to exaggerate; in showing that it adds to the reasonings of profound theological aptness a support of prime value, that it was capable in itself of drawing from the faith of the Church through the ages efficacious conclusions in view of the solemn proclamation of the dogma, Dom Gueranger prepared a path which could again prove to be fruitful on other occasions. The Bull *Munificentissimus* of November 1, 1854 drew from liturgical tradition, not only of the Roman Church, but of the oriental Churches, one of the most solid testimonies in favor of the dogma of the bodily Assumption of Our Lady. It is one of the purest and most radiant glories of the first Abbot of Solesmes to have been one of the greater artisans, thanks to his knowledge of the Liturgy, of a double triumph of the Mother of God.

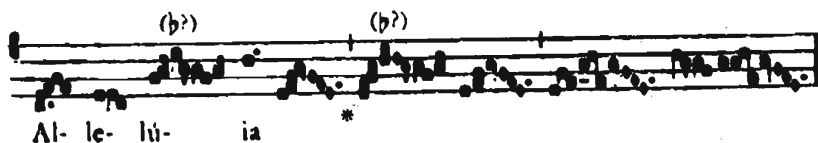
THE ALLELUIA: TOTA PULCHRA EST

by Dom Olivier Bossard, O.S.B., Choirmaster of Liguge

Dom Pothier adapted the text of the Alleluia of December 8th, *Tota pulchra es*, to the melody of the Alleluia *Vidi speciosam* which is found only in the Aquitainian manuscripts and which tradition has generally attributed to the feasts of virgins (St. Cecilia, St. Sabina, St. Praxedes, St. Potentiana, etc.) and also on the feast of the Assumption. An ancient adaptation of the same melody for the feast of St. Agnes is known to the words *Amo Christum* (gradual of Valencia from the XIIIth century). And since 1933 the Alleluia *Vidi speciosam*, text and melody¹, has reappeared in the liturgical repertoire in the mass proper to St. Bernadette Soubirous (February 18); the text was thus determined: *Vidi speciosam sicut columban et circumdabant eam flores rosarum . . .*

Although this Alleluia does not have the firmness of the better pieces of the primitive store, it remains full of charm and ease of execution, without brilliance, in which no seeking after effect has any place at all. Even when, in the middle

1. Dom Pothier had made his adaption of *Tota pulchra es*, like many others moreover (among which are the two Alleluias of the Solemnity of St. Joseph), after the only Gradual of Valencia, a thirteenth century Ms., preserved in a monastery of the Solesmes Congregation (Hautecombe). For the restitution of *Vidi speciosam* in 1933 it was not thought that a different version should be given from that which had thus come into the Vatican edition. But, taking account of the whole of Aquitainian tradition as represented in the Scriptorium of Solesmes by eight other manuscripts, for the most part older by far than the Gradual of Valencia (among them the Gradual of St.-Yriex from the eleventh century (Cf. *Paléographie Musicale*, vol. XIII, plate 177), we arrive at the following version:



GREGORIAN REVIEW

of the verse, the melody suddenly takes flight, the movement has no suggestion of brusqueness; it retains all its suppleness and grace.

Let us note in passing, to take only one example, how difficult and rare perfect adaptation is: the two melodic summits of the verse each affect the final syllable of a word: *pulchra* and *macula*, whereas in the ancient original they coincided with the accent of *speciosam* and a monosyllable;

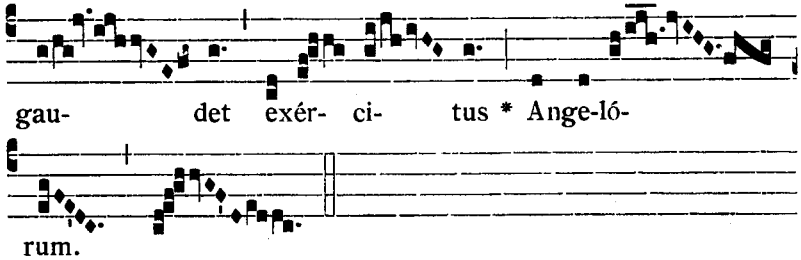
5. Tó- ta pulchra es, Ma- ri- a :

et má-cu-la o- ri- gi- ná- lis

in our text, the principal word *Maria* is entirely in the low register (as in the Alleluia *Assumpta est*, another adaptation).

5. **A** L-le- lú- ia. * ij.

5. Assúpta est Ma- ri- a in cae- lum :



Except for the interval of a fourth on *macula*, requiring more vigor, the melody in its protases rises generally stepwise, and this, in the color of the first mode which completely saturates it (all developed between the tonic *re* and the dominant *la*, with a more pronounced point at *do* on the principal high apex), gives it a character of restraint and profound fervor. The first phrase venerates and admires the incomparable beauty of Our Lady and bows before her. The second rejoices enthusiastically, first of all, on the excellence of her purity, then delights at length in this happiness, on the word *originalis* in a graceful apodosis, and on *non est in te* by the integral recapitulation of the melismatic phrase of the Alleluia.

This latter, by the way, is beautifully composed. By the harmony of its proportions, by its never-monotonous symmetry, it is agreeably pleasant to the ear—our modern ear, particularly, so little used to this ancient music—and effects for the spirit a real esthetic joy. Two motifs serve to accomplish this: the first, the opening motif on the syllables *Alle*, takes in the jubilus the definitive form under which it recurs three times, like a triple punctuation of the main theme. This latter, to the contrary, based on the central major third *fa-la*, which is found again in pure form in the last incise as a last melodic rebounding, is spread out in the first place on B flat, then augmented by two minor thirds, one in the low register taken by rising stepwise motion, the other in the upper register by a vigorous leap of *la* to *do* (followed by a graceful fall back to *sol*), apex of a fine passage in the middle of the musical phrase in a flight of three arsis covering nearly an octave.

GREGORIAN REVIEW

Let us treat the word *Alleluia* with its jubilus together with its final *non est in te*, noting that the asterisk of the intonation and the quarter bar which it entails are in contradiction with the musical architecture of the phrase.

i.

A L- le-lu- ia.* ij.
non est in te.

The first incise (*Alle, non est*) forms a complete and organized whole with a preparation tending towards a very clear summit (the clivis *sol-fa*) and a clearly thetic close. We shall find, moreover, the same rhythmic elements, despite the melodic variant already mentioned, in the thrice-repeated concluding motif in the jubilus. The rhythm is organized automatically: two arsis for the protasis, thesis for the apodosis. But this is a thesis taken in the intensive flow moving toward the apex and preparing the vigorous attack of the accented neume. The culminating arsis B flat of this neume will be a carefully broadened summit "the top of the arch," the opening out in softness of the initial dynamism of the first arsis.

On the epiphonus (liquescent podatus) *sol-la*, we mark a very light arsis rebound: this must not be taken as more than an ornament of apodosis.

Now let us look at the chironomic problem of the linking of the melodic words or the incises.

Let us note that this problem does not occur in (1): after the thesis on *le* an initial arsis on the melisma of *lu* is as much justified on the plan of the incise (beginning of a new

melodic word) as on the plan of the member of the phrase (we are in the arsic field, the protasis, and the first melodic word is aligned toward the second, moving toward it.)

In (2), (3), (4), on the other hand, we have to link a little *coda* to a formula finishing with a dotted, or doubled *la*, beginning on the lower fifth, a *coda* which has its own physiognomy and forms, as we have already said, a perfectly constituted melodic word, but which remains, however, because of its position in the apodosic phase of the movement, completely independent of what precedes it. In a chironomy, wherein there is no middle road between one extreme and the other, the question arises in a somewhat blunt manner: Will the first ictus of this *coda* be arsic or thetic?

With an initial arsic ictus the melodic word retains its independence; it remains materially distinct from what precedes it. But its location in the member synthesis gives it the character of apodosis; its initial arsis, like, moreover, any arsis situated after the apex, does not imply a return to the field of protasis.



With an initial thetic ictus, the dependence of the second motif in relationship to the first is materialized in the curve itself. As for the arsic ictus which follows, it obviously re-



GREGORIAN REVIEW

mains on the analytical plan—a simple reprise of intensity added to the melodic curve (*a*).

The first phrase of the verse consists of two incisives, the first of which contains the apex.

The word *tota* is very easily rhythmized in two very reserved arsis followed by three thesis, unless one would prefer a light arsis pick-up on the podatus, which is only, however, an embellishment.

The proposed chironomy gives as summit of the phrase the notes *la-B flat* at the attack of the atonal syllable of the rhythmic word *pulchra es* (fault in the adaptation!). Prepared by a ternary arsis on the accent of the word, the first compound beat of this long quillismatic neume clearly seems to be the point of arrival, the summit of a rise to the dominant. The melody then traces an embellishment about this dominant, then for a moment settles on a semicadence. Thus the last podatus will legitimately be treated as an apodosic ornament around the *la*. The very light simple arsis which is found there is designed, however, to avoid too long a succession of thesis at the joint of the two incisives. The ictus *sol* of the climacus *sol-fa-mi*, the first apodosic, thus thetic. The accent of *Maria*, at the lowest point of the melodic curve, coincides with the cadential ictus of a compound cadence formula. It, too, will be thetic. One must “take care not to give the arsis ictus on *fa* a too considerable arsis value, a too abrupt sense of rhythmic renewal. It is nothing more in sum than a little local arsis taken in a melodic ornament framed between the modal *re* of the syllable (of accent) and the final note,” writes Father Jeanneteau (*Chant Gregorien, Cours de perfectionnement*, p. 95) a propos of an absolutely identical case to this one: the final *Alleluia* of the Introit *Exaudi* of the Sunday within the octave of the Ascension.

(*a*) A similar case will be found in the *Christe* of Mass XI at the link with *eleison* by the interval of a descending third which would tend towards a thesis, but it is clearly evident that the melodic word thus introduced remains exactly the same as in the *Kyrie*; only its position in relation to the preceding incise is different.

The second phrase, much more extended than the first since it includes the long vocalise of the characteristic theme on *non est in te*, leaves the dominant for the upper register to immediately arrive at the principal apex of this Alleluia verse. Yet, more importance will be given to the second arsis which carries the accent in the leap of a fourth, whereas at the summit, on the final syllable of the word, nicely rounded, slightly broadened, there will be a choice between a very light arsis if the melody is followed (which was not made for this text, let us again remember), or a thesis on the word-final.

The first ictus of the following incise, on *la*, at the unison with the *mora vocis* before it, seems better in thesis, effecting the link with what precedes it, leading into this long apodosis on the word *originalis*. The second ictus, arsic, marks a light melodic rebound, summit of the incise. Then comes the tranquil descent from thesis to thesis. If the ictus *mi* be considered as the beginning of a new melodic word, it will be arsic, but it seems, rather, that, without actually rebounding, the melody passes from *mi* to *sol* (which has just been left) to settle itself by steps on *fa* before continuing its descent to *do*. (Let us not forget the "up-beat" repercussion on the last *fa*).

In a double elan it then regains a little vitality and swings back and forth a moment before opening forth in the subdivided arsis of the disconnected neume (unfortunately falling on a word-final in our adaptation; in the ancient adaptation *Amo Christum*, it coincided with the attack and the accent of the word *pater*). Care will be taken to carefully make the expressive broadening which is called for by the first generatrix-note of the neume.

Thus, this word-final *lis* in which a secondary current of protasis arrives at termination, appears in the long apodosis of the principal apex, like a little summit, like a last impulse, slightly broadened, after which the melody can give way for the reprise of the choir to the theme already studied.

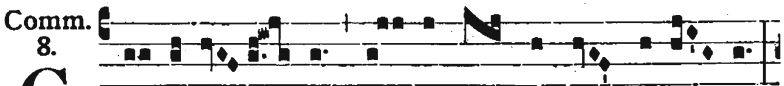
THE COMMUNION: GLORIOSA

by Dom Jacques Tiret, O.S.B., Organist of Fourchambault

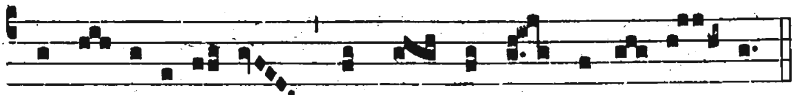
The communion *Gloriosa* is an adaptation of the communion *Dico autem vobis* (second Mass of the Common of Several Martyrs). It is also inspired by another adaptation, the latter ancient, of this same communion of the Martyrs: *Optimam partem*, of the Mass of the Assumption, since become obsolete in the Roman rite.



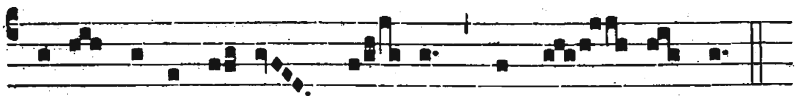
D I- co autem vo- bis * amí- cis me- is :



G Lo- ri- ó- sa * di- cta sunt de te, Ma-rí- a :



ne ter- re- ámi- ni ab his, qui vos perse- quún- tur.



qui- a fe- cit ti- bi ma- gna qui pot- ens est.

GLORIOSA

This adaptation, in spite of a notable defect, is satisfying in the ensemble. The intonation follows as exactly as was possible the *Dico autem vobis*; the disparity of the text from that of the original has necessitated for *dicta sunt* a modification which at least has the merit of asserting the importance of the upper fourth, underlined in the communion of the Martyrs by a double embellishment of the *do*. For the continuation of this first phrase the centonizer had to provide a melody for more syllables than the original contains; he took himself out of the predicament by taking as a model that which his predecessor, the composer of *Optimam partem*, had done. *Quia fecit* lies well for the *ne terreamini* of the original, with, however, one difference. The neume of the first syllable of *tibi* (in the manuscripts a punctum and pes at the unison) coincides in the original with a weak penultimate syllable of a dactyl.

The main defect of this adaptation concerns the word *magna*; whereas from the point of view of the text it belongs to that which precedes it, the melody which is given to it forms part of the second incise in the original in which, however, the separation between the two incisives was clearly marked by the drop of the low fourth. It must be noted moreover that the manner in which the word *magna* is noted notably disfigures the corresponding neumatic notation in *Dico autem*. The lengthenings of the *sol* and *la* are found to be sacrificed because of this fact, which further adds to the penury of expressive nuances. The majority of the neumes of the communion of the Martyrs should be long; a critical restitution of this piece would no doubt give it a quite different character, and one would be led to execute it in a clearly broader movement.

From the modal point of view the communion *Gloriosa* presents the characteristics of the very usual eighth mode. The melody unfolds between the tonic and the fourth above, with predominance of these two degrees and an incursion

GREGORIAN REVIEW

towards the lower fourth. Let us adopt the notation without transposition for its transcription, with the possibility of raising it a semitone.

Comm.
8

Glo - ri - ó - - - sa * dñ - -
cta sunt de te, Ma - ri - a: qui - a fé - cit
tí - bi má - gna qui pó - - tens est.

The intonation, which from the beginning emphasizes the importance of the *sol* and its upper fourth, will take the chord of C in its root position; this is preferable to the inversion, being more supporting, a factor of the greatest importance at the beginning of a piece. If it is a group of cantors which intones, the open position will be taken: C-E-C-G. For a single cantor, particularly if he is in the habit of taking the pitch well, the close position in three parts will suffice. The word-final can take the chord of G in the first inversion; this inversion of G in the eighth mode should, however, be reserved to a very limited use, for it does not sound very good and must be afterwards supported, either by the root position or by the stepwise progression, which is going to be the exact case here, and will give it the feeling of a "passing chord."

Glo- ri- ó- - - sa *

GLORIOSA

This inverted chord of G leads us, to accompany *dicta sunt*, to that of A minor which will be held through the two following monosyllables. The change of voice distribution will be noted which we have adopted in the accompaniment from the point where the choir enters, as the latter sings relatively high and loudly here: open positions, doubling of the chant at the octave by the alto, writing in five parts (six could have been used by adding E in the right hand: see *Lecons pratiques d'accompagnement*, p. 21).

The last note of the climacus *la-sol-fa* determines a major seventh chord which will be then openly affirmed by the bass under the accented syllable of *Maria*. The G chord will quite naturally follow on the word-final.

di- cta sunt de te, Ma- ri- a :

The second phrase reserves a difficulty for us which we shall cover at this point and which is often found in pieces of the eighth mode. It is a question of the climacus of *tibi: sol-fa-mi-re*¹, which underscores two fundamental degrees of this modal scale. The importance of the *sol* makes it difficult to see it as an appoggiatura of the *fa* (on the contrary, in a similar formula in the first mode, the *fa* is the essential note and the appoggiatura is obvious). Thus only the chord of G will be adequate to harmonize this neume. But the presence of *fa* prevents use of the third of this chord, and, moreover, a full chord of G major at this point would be disastrous by its conclusive character and its bright sonority. This difficulty, like many others of this type, shows how the principles, even the most basic, of classical harmony are often

1. In reality, there are only three notes, *sol-fa-re* unquestionably in the better manuscripts, but the lack of a *mi* in no way changes the problem.

GREGORIAN REVIEW

impossible to apply in modal accompaniment. The ancients had no idea of this superposition of thirds. They heard only a fluent harmony in Gregorian chant, if we may put it thus, resulting from the successive emission of the more stressed degrees and the more prominent intervals of the melody, and not a harmony brought about by simultaneous sounds like that to which our ears are accustomed. In the neume of which we speak, they would have thus found no difficulty in hearing a *fa* between a *sol* and a *re*. This *fa*, in fact, is only an intermediary degree between the tonic and the lower fourth, just as the *si* leads to the upper fourth. The difficulty arises when it becomes a question of including these intervals in a static harmony.

We are thus led to seek a solution in compromise, by calling on neutral colors: the torculus of *quia* will take a chord of A minor in the first inversion. For the continuation it will perhaps seem natural to put under the double *fa* of *tibi* the chord of F in inversion and under the first note of the climacus the chord of D minor, but that will bring up two problems: the fourth leap between these two chords is quite defective because of the instability of the inversion, and most of all, the chord of D minor which the climacus would take is too heavy and of too somber a shading, whereas a *leniter* is placed over that neume in the manuscripts.

We propose the following solution: the bass C, given to the torculus of *quia*, although it is an inversion, possesses nevertheless a certain stability, since C is a strong key note in the mode of *sol*. Thus it can sustain, at least in passing fashion, a chord over this pedal point. Under the double *fa* of *tibi*, the alto will pass from E to D, thus creating a four-two chord. The dissonance will be resolved under the following syllable in the form of the chord of C major. This, taken in open position, can suffice to bring out the first note of the climacus. The shading of D minor cannot wholly be escaped for the last note of this neume, but it will be as an inversion, lighter and clearer than a root position.

GLORIOSA

qui- a fe- cit ti- bi ma- gna

A musical score for a vocal line and piano accompaniment. The vocal line is written in a treble clef and features a melodic line with eighth and sixteenth notes, including a fermata over the word 'ma'. The piano accompaniment is written in a bass clef and consists of a steady eighth-note bass line and a more active treble line with chords and moving lines. The key signature has one flat (F major or D minor).

The rest presents no difficulty. The harmony arranged before it permits us to attack the *fa* of *magna* in consonance. Under the melodic *do*, resolution of the first inversion. The inversion of C major which the final syllable of this word will take can without difficulty hold throughout the following part, and a plagal cadence will lead to the tonic, unless one prefers to pass by F in the bass under the last syllable of *potens*. In such case, one must be careful not to double this F in the alto because of the harshness of the succession of two complete major chords (F-G).

qui po- tens est

A musical score for a vocal line and piano accompaniment. The vocal line is written in a treble clef and features a melodic line with eighth and sixteenth notes, including a fermata over the word 'po'. The piano accompaniment is written in a bass clef and consists of a steady eighth-note bass line and a more active treble line with chords and moving lines. The key signature has one flat (F major or D minor).

INDEX TO THE GREGORIAN REVIEW
VOLUME ONE, 1954

	Number	Page
Alleluia <i>Tota pulchra es</i> , The by Dom Olivier Bossard.....	6	13
Alleluia <i>Veni Sancte Spiritus</i> , The by Sister Louis du Christ-Roi.....	3	19
Boston Affiliation of the Gregorian Institute, The.....	5	49
Brief Notes on the Chants of Holy Week and Easter by Dom Joseph Gajard.....	2	16
Christian Pascha in the First Centuries of the Church's Existence, The by Dom Leon Robert.....	2	3
Communion <i>Factus est repente</i> , The by Henri Potiron.....	3	24
Communion <i>Gloriosa</i> , The by Dom Jacques Tiret.....	6	20
Communion <i>Jerusalem</i> , The by Dom Georges-Benoit Castelli.....	1	31
Dogma and Liturgy by Dom Leon Robert.....	6	3
Expanding Horizon, The by J. Robert Carroll.....	1	3

	Number	Page
Jewish Pascha from Moses to Christ, The by Dom Leon Robert.....	1	6
Kyrie IX by Dom Joseph Gajard.....	5	24
Letter of Msgr. Montini to Cardinal Pizzardo.....	2	47
Mass of the Assumption, The New by Dom Joseph Gajard.....	4	33
Mass <i>Laetare</i> , The by Dom Joseph Gajard.....	1	19
Mass of Pentecost, The by Dom Joseph Gajard.....	3	7
Motu Proprio and Organ Music, The by Dom Antoine Bonnet.....	3	31
Motu Proprio and Sacred Polyphony, The by Henri Potiron.....	2	37
Notes on Gregorian Technique and Style by J. Robert Carroll.....	5	41
• Pentecost by Dom Anschaire Vonier.....	3	3
Pius X by Dom Leon Robert.....	4	5
Pope Pius X and Gregorian Chant by Dom Leon Robert.....	5	16
Sanctus IX by Sister Leonie de Jesus.....	5	3
Timeliness of the Motu Proprio by Dom Jean Claire.....	5	36

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The treatment of the Latin accent by the medieval composer . . . the manuscript tradition . . . the fidelity of the Solesmes method to the intention of the composers . . . the non-material quality of the ictus with reference to a preceding accent.

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Application of the principles already discussed to the text . . . the value of the words in recitation . . . objections to mechanical and inartistic recitation . . . the subtle variations of the fundamental indivisible unit of beat caused by the word-structure.

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