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**THE ORDINARY IN ENGLISH: ANGLICAN
PLAINSONG KYRIALS AND THEIR SOURCES.
(Volumes I to III). [Portions of Text in Latin].**

**Northwestern University, Ph.D., 1969
Music**

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NORTHWESTERN UNIVERSITY

THE ORDINARY IN ENGLISH
ANGLICAN PLAINSONG KYRIALS AND THEIR SOURCES

A DISSERTATION

SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
for the degree

DOCTOR OF PHILOSOPHY
Field of Music History and Literature

By

JOHN BOE

Evanston, Illinois

June 1969

To

H. H.

in gratitude.

VOLUME I

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TABLE OF CONTENTS

(Volume I)

ACKNOWLEDGMENTS	iii
INDEX OF CHANTS BY VATICAN NUMBERING	xiii
LIST OF TABLES IN VOLUME III	xxvii
LIST OF PLATES IN VOLUME III	xxxvi
LIST OF EXAMPLES APPENDIXED WITH VOLUME III	xxxix
GLOSSARY OF SPECIAL TERMS	xlii
LIST OF ABBREVIATIONS FOR REFERENCES FREQUENTLY CITED	xlvii

* * *

INTRODUCTION	1
------------------------	---

PART I. SET-FORMS AND THE ORDINARY

Chapter

I. WHAT IS A SET-FORM?	27
II. THE SET-FORMS OF THE LESSONS, PRAYERS, LORD'S PRAYER, AND PREFACE	35
The Early Lesson Tones	35
The Early Prayer Tones	46
Expanded Prayer Tones and the Lord's Prayer	55
The Prefaces	85
Later Mediaeval Tones for the Lessons and Prayers	107
Guidetti's Formulas	126

III.	TE DEUM AND THE ANAPHORA	134
	The Anáphora and the Text of Te Deum	134
	The Primitive Melody	139
	Set-form I	140
	Set-form II and its text	143
	Set-form III and its text	147
	The Worcester Version	150
	The Vatican Solemn Tone	153
	The Vatican Simple Tone	154
	The English Versions	
	Douglas	155
	Palmer	159
	Other versions	164
IV.	THE CREED	168
	The Latin Set-form of Credo I	169
	Pothier's alterations	183
	Mocquereau's rhythmical treatment	185
	The Sarum Variants	188
	The Creed in the Liturgy and Its Text	190
	The English Versions	
	Douglas	192
	Birkbeck and Burgess	209
	The Greek Creed from Cologne	221
PART II. FREE-FORMS AND THE ORDINARY		
V.	WHAT IS A FREE-FORM?	232
VI.	KYRIES AND THEIR VERSES: THE TROPES	235
	Litany, Verse, Prosula, and Trope	235
	Melnicki's Index of Kyrie Melodies	248
VII.	AGNUS DEI	251
VIII.	GLORIA IN EXCELSIS	255
	The Gloria Tropes or <u>Laudes</u>	255
	Bosse's Index of Gloria Melodies	257

IX. SANCTUS	260
Sanctus Tropes and Hosanna Prosulae	260
Thannabaur's Index of Sanctus Melodies	261
Anaphoral-Chant and the Sanctus Acclamation	265
PART III. MODERN EDITIONS OF THE ORDINARY OF THE MASS	
X. THE VATICAN EDITION AND KYRIALE AND ITS PREDECESSORS: THE SOLESMES EDITIONS	274
Collections of Ordinary Chants in the Middle Ages	274
Nineteenth-Century Chant Editions	277
Dom Joseph Pothier	278
Dom André Mocquereau and the Rhythmical Editions of Solesmes	280
Pius X, Angelo de Santi, and the Vatican Commission	288
The Vatican Edition of the <u>Ordinarium Missae</u>	294
The Later History of the Vatican Edition	297
Critique of the <u>Editio Vaticana</u>	302
XI. ANGLICAN EDITIONS OF THE ORDINARY CHANTS IN ENGLAND (1890-1950)	308
J. B. Croft's <u>Plainsong Masses</u>	309
<u>The Ordinary of the Mass</u>	319
Francis Burgess' <u>English Gradual</u> , Part I	325
H. V. Hughes' <u>Choir Missal</u>	331
XII. CHARLES WINFRED DOUGLAS AND THE SAINT DUNSTAN KYRIAL	347
Douglas' Career and Studies	348
Early Transcriptions of the Ordinary	353
The 1915 Editions and Projected Kyrial	354
The Revised Contents of the 1933 <u>Kyrial</u>	357
The Last Ordinary Transcriptions	364
Douglas' Style of Performance and Notation	365
Rhythmical signs in the <u>Kyrial</u>	369
Liquescence	373
Pressus, quilisma, and apostropha	374
The oriscus: Douglas' use versus Solesmes'	377
Foreword to Part IV	383

**PART IV. THE ORDINARY CHANTS OF THE DOUGLAS KYRIAL
COMPARED WITH OTHER ANGLICAN
TRANSCRIPTIONS AND WITH
THEIR SOURCES**

XIII.	MISSA PASCHALIS, No. 1	386
	Kyrie "Lux et Origo" (Vatican I)	388
	Sanctus (Vat. I)	418
	Trope "Deus Pater ingenitus"	445
	Prosula "Qui venisti carnem"	446
	Agnus Dei (Vat. I)	450
	Gloria in Excelsis (Vat. II)	460
XIV.	MISSA SOLEMNIS, No. 2	477
	"Kyrie Rex Genitor" (a); (Vat. VI)	479
	"Kyrie Magnae Deus Potentiae" (b); (Vat. V)	490
	Sanctus (Vat. II)	497
	Agnus Dei (Vat. IV)	510
	Gloria in Excelsis (Vat. IV)	524
(Volume II)		
XV.	MISSA MARIALIS, No. 3	559
	Kyrie "Cum Jubilo" (Vat. IX)	565
	Sanctus (Vat. IX)	597
	Agnus Dei (Vat. IX)	613
	The Respond "Regnum mundi"	615
	Gloria in Excelsis (Vat. X)	632
XVI.	MISSA DE ANGELIS, No. 4	654
	Kyrie de Angelis (Vat. VIII)	659
	Sanctus (Vat. VIII)	674
	The Antiphon "O Christi pietas"	676
	Agnus Dei (Vat. VIII)	688
	Gloria in Excelsis (Vat. VIII)	695
	Credo de Angelis (Vat. Credo III)	712

XVII.	MISSA REX SPLENDENS, No. 5	738
	"Kyrie Rex Splendens" (Vat. VII)	741
	Sanctus (Vat. IV)	758
	Agnus Dei (Vat. XII)	782
	Gloria in Excelsis (Vat. VII)	786
XVIII.	MISSA DOMINICALIS, No. 6	793
	Kyrie "Orbis Factor" (Vat. XI, <u>ad lib.</u> X)	796
	Sanctus (Vat. V)	814
	Agnus Dei (Vat. XIV)	822
	Gloria in Excelsis (Vat. XIII)	826
XIX.	MISSA PENITENTIALIS, No. 7	845
	Kyrie "Deus Genitor Alme" (a); (Vat. XVIII)	849
	"Kyrie Salve Semperque" (b); (Vat. XVIIa; <u>ad lib.</u> XI)	860
	Sanctus (Vat. XVII)	870
	Agnus Dei (Vat. VII)	885
XX.	MISSA FERALIS, No. 8	893
	Kyrie (Vat. Litany)	895
	Sanctus (Vat. XVI)	900
	Agnus Dei (Vat. XVI)	906
XXI.	MISSA SIMPLEX, No. 10	912
	Kyrie "Pater Cuncta" (a); (Vat. XII)	918
	Kyrie (b); (Vat. XVI)	927
	Sanctus (Vat. XIII)	939
	Agnus Dei (Vat. XVII)	947
	Gloria in Excelsis (Vat. XV)	950
XXII.	MISSA VOTIVA, No. 11	971
	"Kyrie Fons Bonitatis" (a); (Vat. II)	974
	Kyrie "Cunctipotens Genitor" (b); (Vat. IV)	992
	Sanctus (Vat. III)	1013
	Agnus Dei (Vat. <u>ad lib.</u> I)	1021
	Gloria in Excelsis (Vat. I)	1028

XXIII. REQUIEM, No. 12	1046
Kyrie (a); (Vat. Requiem)	1053
Kyrie (b); (Sarum)	1058
Sanctus (a); (Vat. XVIII, Requiem)	1063
Sanctus (b); (Vat. XV)	1073
The Hosanna Prosa "Pie Christe descendisti"	1085
Agnus Dei (a); (Vat. XVIII, Requiem)	1090
Agnus Dei (b); (Vat. XV)	1095
 XXIV. ADDITIONAL SETTINGS: KYRIES	 1101
"Kyrie Deus Sempiternae," No. 13; (Vat. III)	1103
Kyrie "Stelliferi Conditor Orbis," No. 14; (XIII)	1106
Kyrie "Deus Creator," No. 15; (Vat. XIV)	1109
Kyrie "Clemens Rector," No. 16; (Vat. <u>ad lib.</u> I)	1116
Kyrie "Summe Deus," No. 17; (Vat. <u>ad lib.</u> II)	1122
Kyrie Altissime, No. 18 (Vat. <u>ad lib.</u> IV)	1124
 XXV. ADDITIONAL SANCTUS	 1126
Sanctus No. 13 (Vat. XI)	1127
Sanctus No. 14 (Vat. XII)	1130
Sanctus No. 15 (Vat. XIV)	1134
Sanctus No. 16 (Vat. <u>ad lib.</u> I)	1138
 XXVI. ADDITIONAL AGNUS DEI	 1143
Agnus Dei No. 13 (Vat. III)	1144
Agnus Dei No. 14 (Vat. V)	1145
Agnus Dei No. 15 (Vat. VI)	1147
Agnus Dei No. 16 (Vat. X)	1149
Agnus Dei No. 17 (Vat. XI)	1151
 XXVII. ADDITIONAL GLORIA IN EXCELSIS	 1153
Gloria No. 12 (Vat. III)	1155
The Trope "Aureas arces"	1163
Gloria No. 13 (Vat. V)	1172
Gloria No. 14 (Vat. VI)	1175
Gloria No. 15 (Vat. IX)	1187
Gloria No. 16 (Vat. XI)	1198
The Trope "Quem glorificant sancti angeli"	1210
Gloria No. 17 (Vat. XII)	1213
Gloria No. 18 (Vat. <u>ad lib.</u> IV)	1216

CONCLUSION	1219
BIBLIOGRAPHY	1232
VITA	1268

INDEX OF ORDINARY CHANTS
ACCORDING TO THE NUMBERING
OF THE VATICAN EDITION

With the Numbers Assigned to the Melodies
by Melnicki, Bosse, and Thannabaur

Sarum Gradual Page Numbers

Numbers and Pages of Corresponding Transcriptions

in

The Ordinary of the Mass

The English Gradual, Part I

The Choir Missal

and

The Saint Dunstan Kyrial

With a Cross-Index to This Study

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
MASS I						
Kyrie "Lux et Origo" <u>Meln 39</u>	4* ∞ 8*	No. V pp. 16-17, 22	No. I p. 17	..	No. 1 pp. 1, 97	388-476
Gloria <u>Bosse 12</u>	..	..	..	..	No. 11 pp. 41-42	1028-45
Sanctus <u>Th 154</u>	..	..	..	..	No. 1 p. 2	418-49
Agnus Dei	18*	No. VII p. 43	No. I p. 19	..	No. 1 p. 2	450-59
MASS II						
"Kyrie Fons Bonitatis" <u>Meln 48</u>	2* ∞	No. III pp. 15, 21	..	..	No. 11a pp. 39, 107	974-91
Gloria <u>Bosse 19</u>	..	..	No. I pp. 19-22	..	No. 1 pp. 3-4	460-76
Sanctus <u>Th 203</u>	15*	No. I p. 34	..	..	No. 2 p. 7	497-509
Agnus Dei	18*	No. V p. 42	..	..	..	..

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
MASS III						
"Kyrie Deus Sempiternus" 8* <u>Meln 142</u>		No. XI pp. 25-26	..	..	No. 13 pp. 68, 110	1103-05
Gloria <u>Bosse 20 = 21</u>	9*	No. I pp. 46, 47	..	..	No. 12 pp. 79, 80	1155-71
Sanctus <u>Th 56</u>	..	..	..	..	No. 11 p. 40	1013-27
Agnus Dei	..	..	..	..	No. 13 p. 75	1144
MASS IV						
Kyrie "Cunctipotens Genitor" <u>Meln 18</u>	4*-5* 7*	No. VIII pp. 19, 24	..	..	No. 11b pp. 39, 108	992-1012
Gloria <u>Bosse 56</u>	11*	No. IV pp. 50-52	..	..	No. 2 pp. 8-9	524-58
Sanctus <u>Th 49</u>	15*	No. III p. 35	..	..	No. 5 p. 19	758-81
Agnus Dei	17*	No. II pp. 40-41	No. II p. 25	..	No. 2 p. 7	510-23

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
MASS V						
"Kyrie Magnae Deus Potentiae" <u>Meln 78</u>	. . .	. . .	No. III p. 29	No. VII Vol. 2, p. 1	No. 2b pp. 6, 99	490-96
Gloria <u>Bosse 25</u>	12*	No. IX pp. 58-60	No. III pp. 31-34	No. VII Vol. 2, pp. 7-8	No. 13 pp. 80-82	1172-74
Sanctus <u>Th 167</u>	. . .	. . .	. . .	No. VII Vol. 2, p. 5	No. 6 p. 23	814-21
Agnus Dei	. . .	. . .	No. IX p. 67	No. VII Vol. 2, p. 6	No. 14 pp. 75-76	1145-46
MASS VI						
"Kyrie Rex Genitor" <u>Meln 47</u>	2**	No. I pp. 13-14, 20	. . .	. . .	No. 2a pp. 5-6, 98	479-89
Gloria <u>Bosse 30</u>	. . .	. . .	No. II pp. 26-28	. . .	No. 14 pp. 82-84	1175-86
Sanctus <u>Th 17</u>	. . .	. . .	No. II p. 24	. . .	. . .	. . .
Agnus Dei	17-18*	No. IV pp. 41-42	. . .	. . .	No. 15 p. 76	1147-48

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
MASS VII						
"Kyrie Rex Splendens" <u>Meln 24</u>	3*-4*∞ 7*	No. IV pp. 15-16, 22	. .	No. VIII Vol. 2, p. 9	No. 5 pp. 18, 102	741-57
Gloria <u>Bosse 1</u>	12*	No. V pp. 52-53	. .	No. VIII Vol. 2, pp. 15-16	No. 5 pp. 20-21	786-92
Sanctus <u>Th 54</u>	. .	. .	No. III p. 30	No. VIII Vol. 2, p. 13	. . .	. . .
Agnus Dei	18*	No. VI pp. 42-43	. .	No. VIII Vol. 2, p. 14	No. 7 pp. 27-28	885-92
MASS VIII						
Kyrie de Angelis <u>Meln 95</u>	. .	. .	No. IV p. 35	No. II Vol. 1, pp. 10, 11	No. 4 pp. 14, 101	659-73
Gloria <u>Bosse 38</u>	. .	. .	No. IV pp. 37-39	No. II Vol. 1, pp. 17-18	No. 4 pp. 16-17	695-711
Sanctus <u>Th 116</u>	15*	No. II pp. 34-35	No. V p. 41	No. II Vol. 1, p. 15	No. 4 p. 15	674-87
Agnus Dei	. .	. .	No. V p. 42	No. II Vol. 1, p. 16	No. 4 p. 15	688-94

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
MASS IX						
Kyrie "Cum Jubilo" <u>Meln 171</u>	. . .	. . .	(See Vatican Kyrie X.)	No. I Vol. 1, p. 1	No. 3 pp. 10, 100	565-96
Gloria <u>Bosse 23</u>	14*	No. VIII pp. 57-58	. . .	No. I Vol. 1, pp. 7-8	No. 15 pp. 84-85	1187-97
Sanctus <u>Th 33</u>	. . .	. . .	No. VII p. 54	No. I Vol. 1, p. 5	No. 3 p. 11	597-612
Agnus Dei	. . .	. . .	No. VII p. 55	No. I Vol. 1, p. 6	No. 3 p. 11	613-31
MASS X						
Kyrie "Alme Pater Fili" <u>Meln 171</u>	. . .	. . .	No. VI pp. 46-47	. . .	. . .	(565-96)
Gloria <u>Bosse 9</u>	10*	No. III pp. 49-50	. . .	. . .	No. 3 pp. 12-13	632-53
Sanctus	. . .	. . .	No. X p. 70	. . .	. . .	. . .
Agnus Dei	. . .	. . .	No. X p. 71	. . .	No. 16 p. 77	1149-50

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
MASS XI						
Kyrie "Orbis Factor" (16th c.) <u>Meln 16</u>	5* 7*	No. VII pp. 18, 23-24	No. VII p. 53	..	No. 6b pp. 22, 103	796-813
Gloria <u>Bosse 15</u>	10*	No. II pp. 47-49	No. VII pp. 56-58	..	No. 16 pp. 86-87	1198-1212
Sanctus <u>Th 202</u>	15*-16*	No. IV pp. 35-36	..	..	No. 13 p. 73	1127-29
Agnus Dei	..	..	No. VIII p. 61	..	No. 17 pp. 77-78	1151-52
MASS XII						
Kyrie "Pater Cuncta" <u>Meln 58</u>	..	..	No. VIII p. 59	..	No. 10a pp. 35, 106	918-26
Gloria <u>Bosse 48</u>	..	..	No. VIII pp. 62-64	No. IV Vol. 1, pp. 30-31	No. 17 pp. 88-89	1213-15
Sanctus <u>Th 177</u>	16*	No. VIII p. 38	..	..	No. 14 p. 73	1130-33
Agnus Dei	17*	No. I p. 40	..	..	No. 5 p. 19	782-85

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
MASS XIII						
Kyrie "Stelliferi Conditor Orbis" <u>Meln 194</u>	..	..	..	..	No. 14 pp. 69, 111	1106-08
Gloria <u>Bosse 18</u>	..	..	No. VI pp. 50-52	..	No. 6 pp. 24-25	826-44
Sanctus <u>Th 82</u>	16*	No. VI p. 37	No. VIII p. 60	..	No. 10 p. 36	939-46
Agnus Dei	..	..	..	..	..	..
MASS XIV						
Kyrie "Deus Creator" ("Jesu Redemptor") <u>Meln 68</u>	1*∞	No. II pp. 14, 21	..	..	No. 15 pp. 69, 111-12	1109-15
Gloria <u>Bosse 11</u>	13*	No. VII pp. 55-57	..	..	..	..
Sanctus <u>Th 184</u>	..	..	No. IX p. 66	..	No. 15 p. 74	1134-37
Agnus Dei	17*	No. III p. 41	..	..	No. 6 p. 23	822-25

XX

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
MASS XV						
Kyrie "Dominator Deus" <u>Meln 155</u>	· ·	No. XVII p. 29	No. X pp. 68-69	No. IX Vol. 2, p. 17	· ·	· ·
Gloria <u>Bosse 43</u>	13*	No. VI pp. 54-55	No. X pp. 72-73	No. IX Vol. 2, pp. 20-21 pp. (No. 8 in DKY of 1915)	No. 10 pp. 37-38	950-70
Sanctus <u>Th 223</u>	16*	No. IX p. 38	· ·	No. IX Vol. 2, p. 18	No. 12b p. 55	1073-89
Agnus Dei	18*	No. IX p. 44	· ·	No. IX Vol. 2, p. 19	No. 12b p. 56	1095-1100
MASS XVI						
Kyrie <u>Meln 217</u>	9*	No. XIX p. 30	No. XI p. 74	No. IV Vol. 1, p. 27	No. 10b pp. 35, 106	927-38
Sanctus <u>Th 131</u>	· ·	· ·	No. XI p. 74	· ·	No. 8 p. 29	900-05
Agnus Dei	· ·	· ·	No. VI p. 49	· ·	No. 8 p. 30	906-11

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
MASS XVII						
Kyrie a (cf. Kyrie XI ad lib) <u>Meln 210</u>	..	..	No. XII p. 75	..	..	(860-69)
Kyrie b <u>Meln 114</u>	..	..	No. XIII p. 77	..	..	..
Sanctus <u>Th 32</u>	16*	No. V p. 36	No. VI pp. 47-48	..	No. 7 p. 27	870-84
Agnus Dei	..	..	..	..	No. 10 p. 36	947-49
MASS XVIII						
Kyrie "Deus Genitor Alme" <u>Meln 151</u>	..	..	No. XIV p. 78	..	No. 7a pp. 26, 104	849-59
Sanctus <u>Th 41</u>	17*	No. X p. 39	Requiem p. 125	No. VI Vol. 1, p. 43	No. 12a p. 54	1063-72
Agnus Dei	18*	No. X p. 45	No. XIV p. 78; Requiem pp. 125-126	No. VI Vol. 1, p. 43	No. 12a pp. 54-55; No. 18 p. 78	1090-94

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
Credo I	D p. 31-33 (after-f. 296)		I, pp. 83-86; II (as in ORD), pp. 87-90	Vol. 1, pp. 2-4; Vol. 2, pp. 10-12 (as in ORD except editing)	I, pp. 59-61	168-230
Credo II (variant of I)
Credo III "de Angelis"	III, pp. 91-94	No. VIII, Vol. 1, pp. 12-14	II, pp. 62-64	712-37
Credo IV "Cardinalis"	IV, pp. 95-98	Credo Cardinalis, Vol. 2, pp. 2-4	..	..
Credo V (variant of I, Monte Cassino)
Credo VI
Ambrosian Credo	VII, pp. 107-09	..	..	..

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
KYRIES ad libitum						
I, "Clemens Rector" <u>Meln 102</u>	No. 16 pp. 70-71, 112-13	1116-21
II, "Summe Deus" <u>Meln 161</u>	No. 17 pp. 71, 113	1122-23
III, "Rector Cosmi Pie" <u>Meln 198</u>
IV, Kyrie Altissime <u>Meln 94</u>	No. 18 pp. 72, 114	1124-25
V, "Conditor Kyrie" <u>Meln 70</u>	5* [∞] 6*	No. VI pp. 17-18, 23	. . . . .	. . . . .	. . . . .	. . . . .
VI, "Te Christe Rex Supplices" <u>Meln 55</u>	(388-417)
VII, "Splendor Aeterne" <u>Meln 192</u>	No. XX p. 30	No. IX p. 65	. . . . .	. . . . .	. . . . .
VIII, "Firmator Sancte" <u>Meln 132</u>	No. II p. 23	. . . . .	. . . . .	. . . . .
IX, "O Pater Excelse" <u>Meln 86</u>	No. V p. 40	No. XII Vol. 2, p. 40	. . . . .	. . . . .

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
<u>KYRIES ad libitum</u>						
X, "Orbis Factor" (10th c.) <u>Meln 16</u>	5* [∞] 7*	No. VII pp. 18, 23-24	No. VII p. 53	..	No. 6a pp. 22, 103	796-813
XI, "Kyrie Salve" Semperque" <u>Meln 210</u>	..	..	(No. XII) p. 75	..	No. 7b pp. 26, 104	860-69
Requiem <u>Meln 101</u>	..	..	Requiem pp. 114-15	No. VI Vol. 1, p. 42	No. 12a pp. 44, 109	1053-57
Litany <u>Meln 7</u>	9*	No. X p. 25	..	..	No. 8 pp. 29, 105	895-99
.. (Meln 105?)	..	No. IX pp. 24-25	..	No. V Vol. 1, p. 33	No. 12b pp. 44, 109	1058-62
.. "Kyrie Omnipotens" <u>Meln 67</u>	3* [∞] 8*	No. XII p. 26	..	..	..	..
.. "O Rex Clemens" <u>Meln 61</u>	6* [∞] 8*	No. XIII pp. 26-27	..	..	..	..
.. "Kyrie Rex Semper" <u>Meln 214</u>	6* [∞]	No. XIV p. 27	..	..	..	..
.. "Rex Summe" <u>Meln 175</u>	7* [∞]	No. XV p. 28	..	..	..	..
.. <u>Meln 57</u>	9*	No. XVI pp. 28-29	..	..	..	..
.. .. (?)	9*	No. XVIII pp. 29-30	..	..	..	..

<u>Vatican Edition</u>	<u>GS</u>	<u>ORD</u>	<u>EGR</u>	<u>CHM</u>	<u>DKY</u>	<u>This Study</u>
<u>GLORIA IN EXCELSIS ad libitum</u>						
I, <u>Bosse 24</u>
II, <u>Bosse 13</u>
III, <u>Bosse 22</u>
(IV), <u>Ambrosian</u>	No. V pp. 43-45	..	No. 18 pp. 90-91	1216-18
<u>SANCTUS ad libitum</u>						
I, <u>Th 229</u>	No. XII p. 76	No. IV Vol. 1, p. 28	No. 16 p. 74	1138-42
II, <u>Th 208</u>	No. I p. 18	..	..	..
III,
.. <u>Th 130</u>	16*	No. VII p. 37	..	..	..	..
<u>AGNUS DEI ad libitum</u>						
I	No. III p. 31	..	No. 11 p. 40	1021-27
II	No. XII p. 76	No. IV Vol. 1, p. 29	..	..
..	18*	No. VIII p. 43	..	..	..	..

LIST OF TABLES IN VOLUME III

(Each table refers to the pages in Volumes I and II
given in parentheses below.)

Table	Pages
1. Pater Noster: Beneventan Melodies (56-60)	2-8
2. Pater Noster: <u>Monte Cassino 339</u> , "In Cotidianis Diebus". (57)	9
3. Pater Noster: Dominican Version and Vatican Festal Version (60-61)	10
4. Pater Noster: Carthusian, Cistercian, Ferial Fran- ciscan, and Ferial Vatican Versions (61-62). . .	11-13
5. Festal Pater Noster Set-Form (64-65)	14
6. Lord's Prayer Set-Form: Douglas' Version (66). . .	15
7. Festal Lord's Prayer: Versions in English (66-79) .	16-20
8. Ferial Pater Noster Set-Form: Vatican Version and Anglican Missal Transcript	21
Ferial Lord's Prayer: Versions in English (79-84) .	22-25
9. Ferial Preface for the Dead (93)	26-30
10. Ferial Lenten Preface (93).	31
11. Whitsunday Preface, Festal Tone: Versions in English (100, 104)	34-39
12. Festal and Ferial Tones for Sursum Corda: Versions in English (101-104)	40-42
13. Te Deum, Latin Versions: Set-Form I (140, 146, 150-54)	43

Table	Pages
14. Te Deum, Latin Versions: Set-Form II (146, 147, 150-54)	44
15. Te Deum, Latin Versions: Set-Form III (146, 148-49, 154)	45
16. Worcester Te Deum: <u>Worc. F. 160</u> (151-52)	46-48
17. Te Deum, English Versions: Set-Form I (155-66)	51
18. Te Deum, English Versions: Set-Form II (155-66)	52
19. Te Deum, English Versions: Set-Form III (155-66)	53
20. First English Te Deum, 1547 (155, 165)	54
21. Merbecke's Te Deum, 1550 (155, 166)	55
22. English Te Deum (Boe II), Based on the Worcester Melody (164)	58-60
23. English Te Deum (Boe I), Based on <u>Antiphonale Monasticum</u> (166)	61-63
24. Latin Set-Form of Credo I, in Solesmes' Project Version (169-87, 198)	64-65
25. English Set-Form of Credo I: Douglas' <u>Hymnal 1940</u> Version (198-209)	79-80
26. English Creed Set-Form: Birkbeck's and Burgess' Versions (209-220)	81-83
27. Credo I: Roman Catholic English Text, Boe Transcription (220)	84-86
28. The Greek Creed from Cologne (<u>St. Arch. W-105,</u> f. 15): A Metrical Transcription (222-28)	89-91
29. Credo I in Attempted Duple Rhythm (228-29)	92-94

Table	Pages
30. Kyrie (Later Sung with "Lux et Origo") and Verse "Omnipotens Genitor" from <u>St. Gall 484</u> , f. 211; Author's Transcription (389-93)	98-99
31. Kyrie Verse "Lux et Origo": Winchester and Sarum Versions (343, 399-405).	100-02
32. Kyrie Paschalis: "Lux et Origo" (399-417)	103-05
33. Sanctus "Deus Pater Ingenitus": Transcription of <u>Corpus Christi 473</u> , ff. 74 v., 75, and <u>Ben. VI.</u> <u>34</u> , f. 285 r., v. (420-27)	110-14
34. Developed Anaphoral-Chant Patterns (424-29)	115
35. Sanctus Paschalis (430-45)	116-20
36. Hosanna Prosula "Qui Venisti Carnem" A Metrical Transcription of <u>Ben. VI. 34</u> , f. 285 r., v. (446-48)	121
37. Sanctus "Deus Pater Ingenitus," <u>Ben. VI. 34</u> , f. 285: An Attempted Metrical Transcription (448-50)	122
38. Agnus Dei Paschalis (450-59)	123-24
39. Gloria Paschalis (463-76)	125-36
40. "Kyrie Rex Genitor": Winchester and Sarum Versions With the Frame Trope "Adoneus Kyrrius" (480-87)	137-42
41. Kyrie Solemnis: "Kyrie Rex Genitor" (486-89)	143-50
42. The Verse "Kyrie Magnae Deus Potentiae" (AH No. 99) Set to the Vatican Melody (491-92)	151
43. Kyrie Solemnis: "Kyrie Magnae Deus Potentiae" (492-96)	152-53
44. Sanctus Solemnis: Latin Versions (504-06)	154-55
45. Sanctus Solemnis (507-10)	156-57

Table	Pages
46. Solemnis Agnus Dei (510-21)	158-59
47. Agnus Dei "Salus et Vita" from <u>Ben. VI. 34</u> , f. 284 v. (522; see also Plate XII)	160
48. Agnus Dei "Indomitos Arce" from <u>St. Gall 383</u> , p. 145 (522-23).	161
49. Set-Form Analysis of Solemnis Gloria (Vatican IV), Beneventan Form (527-30).	162-64
50. Gloria Solemnis (530-57)	165-78
51. Kyrie "Cum Jubilo": Early Versions (570-77)	183-87
52. Kyrie "Cum Jubilo": Later Mediaeval Versions (577-81)	188-92
53. Kyrie Marialis (Kyrie "Cum Jubilo") (591-96).	194-97
Supplementary Table	
Sanctus Marialis: Early Versions (598).	198-99
54. Sanctus Marialis (607-13)	202-04
55. The Respond "Regnum Mundi" (613-24)	208-15
56. Marialis Agnus Dei (624-31)	219-22
57. Gloria Marialis (634-53)	223-28
58. Kyrie de Angelis (667-71)	231-33
59. St. Nicolas Antiphon "O Christi Pietas"; Corpus Christi Antiphon (Contrafactum) "O Quam Suavis" (676-79)	234-36
60. Set-Form: Antiphon "O Christi Pietas" and Sanctus de Angelis (678-79)	237
61. Sanctus de Angelis (679-87)	238-43

Table	Pages
62. Agnus Dei de Angelis (690-94)	244-47
63. Analysis of Gloria de Angelis: Latin Text (Vatican IV) (699-703)	249-50
64. Gloria de Angelis (702-11).	251-56
65. Analysis of Gloria de Angelis: English Text, Douglas' Kyrial (707-11)	261-62
66. De Angelis Creed--Vatican Credo III (720-26)	263-72
67. Analysis of Douglas' English Version: Gloria de Angelis (723-25; 734-37)	273-75
68. "Kyrie Rex Splendens": Winchester and Sarum Versions (743-46)	284-87
69. "Kyrie Rex Splendens" (752-58)	288-89
70. Sanctus of Douglas' Missa "Rex Splendens": Latin Versions (770)	290-92
71. Sanctus: Missa "Rex Splendens" (770-82)	293-96
72. Agnus Dei: Missa "Rex Splendens" (783-86).	297-98
73. Gloria in Excelsis: Missa "Rex Splendens" (789-92) .	299-310
74. Kyrie "Orbis Factor" from the Winchester Troper, <u>Bodleian 775</u> , f. 63 v. (in margin): Possible Transcriptions (802-03)	311-12
75. Kyrie and Verse "Orbis Factor": Early Forms of the Melody (802-14).	313-16
76. Kyrie "Orbis Factor": Later Forms (803-14)	317-19
77. "Orbis Factor" Decalogue Responses: <u>The Ordinary of the Mass</u> , VII (811).	320
78. Sanctus Dominicalis (816-21).	321-25

Table	Pages
79. Dominicalis Agnus Dei (822-25)	326-28
80. Analysis of Gloria Dominicalis: Latin Text-- Vatican XII (829-31)	330-32
81. Analysis of Gloria Dominicalis: English Text-- Douglas' Kyrial (831-41)	333-35
82. Gloria Dominicalis (841-42)	336-42
83. Kyrie "Deus Genitor Alme": Missa Penitentialis (853-59)	346-47
84. Kyrie Verse "Kyrie Salve Semperque" in <u>Bodleian 775</u> , f. 4 v. (861-65)	348-49
85. "Kyrie Salve Semperque": Missa Penitentialis (865-69)	350-52
86. Sanctus Penitentialis (874-84)	353-57
87. Penitentialis Agnus Dei (885-92)	358-61
88. Sanctus Ferialis (903-05)	362-63
89. Ferialis Agnus Dei (907-11)	364-65
90. Kyrie "Pater Cuncta" (919-26)	374-75
91. Sanctus Simplex (940-46)	376-79
92. Simplex Agnus Dei (948-49)	380-81
93. Simplex Gloria (Vatican XV) and Trope "Quem Cives) in <u>Benevento VI. 34</u> , ff. 279, 280 v. (953-59)	382-85
94. Simplex Gloria (Vatican XV): Latin Versions (956-61)	386-91
95. Simplex Gloria: Versions in English (962-70)	392-403
96. "Kyrie Fons Bonitatis"--"Kyrie Sabaoth" (978-87)	404-06

Table	Pages
97. "Kyrie Fons Bonitatis": Anglican Editions (989-91)	412-15
98. Kyrie "Cunctipotens Genitor Deus" (1002-09)	417-19
99. Sanctus: Missa Votiva (1015-20)	420-23
100. Winchester and Echternach Troper Versions of Vatican Gloria I (1035-36)	431-35
101. Set-Form Analysis of Vatican Mass I: Winchester Text of Gloria and Sanctus; Vatican Text of Agnus Dei (424-29; 1031-37)	436-38
102. Gloria: Vatican Mass I and Douglas' Missa Votiva (1037-45)	439-50
103. Kyrie: Douglas' Requiem, 12 b (1059-62)	454-55
104. Requiem Sanctus (Vatican XVIII): Early Versions (1064-69)	456-58
105. Requiem Sanctus (Vatican XVIII): Transcriptions (1070-71)	459-60
106. Sanctus (Vatican XV): Douglas' Requiem, 12 b (1076-85)	461-65
107. Agnus Dei (Vatican XV): Douglas' Requiem, 12 b (1095-1100)	466-70
108. "Kyrie Deus Sempiterne" (1104-05).	471-72
109. Verse "Kyrie Deus Sempiterne" Reconstructed <u>Analecta Hymnica</u> No. 13 (1104-05).	473-74
110. Kyrie "Stelliferi Conditor Orbis" (1107).	475-76
111. Kyrie "Deus (Pater) Creator" or "Jesu Redemptor" (1113-15)	480-83
112. Kyrie "Deus Creator": Responses to the Command- ments: <u>The Ordinary of the Mass, II</u> (1114)	484

Table	Pages
113. Kyrie "Clemens Rector" (1119-21)	489-95
114. Kyrie "Summe Deus" (1123)	496-98
115. "Kyrie Altissime" (1124-25)	499-501
116. Sanctus (Vatican XI): Douglas' Additional Setting No. 13 (1128-29)	502-04
117. Sanctus (Vatican XIII): Douglas' Additional Setting No. 14 (1131-33)	505-06
118. Sanctus (Vatican XIV): Douglas' Additional Setting No. 15 (1135-37)	507-08
119. Sanctus (Vatican <u>ad libitum</u> I): Douglas' Additional Setting No. 16 (1139-42)	509-10
120. Agnus Dei (Vatican III): Douglas' Additional Setting No. 13 (1144)	511
121. Agnus Dei (Vatican V): Douglas' Additional Setting No. 14 (1145-46)	512-13
122. Agnus Dei (Vatican VI): Douglas' Additional Setting No. 15 (1145-48)	514
123. Agnus Dei (Vatican X): Douglas' Additional Setting No. 16 (1149-50)	515
124. Agnus Dei (Vatican XI): Douglas' Additional Setting No. 17 (1151-52)	516-17
125. Analysis of Vatican Gloria in Excelsis III (Douglas' Additional Setting No. 12) (1156-58)	518-20
126. Gloria in Excelsis (Vatican III): Douglas' Additional Setting No. 12 (1158-64)	521-25
127. Gloria in Excelsis (Vatican V): Douglas' Additional Setting No. 13 (1172-74)	532-39

Table	Pages
128. Analysis of Vatican Gloria in Excelsis VI (Douglas' Additional Setting No. 14) (1180-82).	546-48
129. Gloria in Excelsis (Vatican VI): Douglas' Additional Setting No. 14 (1182-86).	549-55
130. Gloria IX (Douglas' Additional Setting No. 15): Early Versions; Incipits and the Trope "Spiritus et Alme" (1190).	560-70
131. Analysis of Vatican Gloria in Excelsis IX (Douglas' Additional Setting No. 15) (1190-92)	571-73
132. Gloria in Excelsis (Vatican IX): Douglas' Additional Setting No. 15 (1192-97).	574-80
133. Gloria XI (Douglas' Additional Setting No. 16): Early Versions from Winchester and St. Evroult (1202-03)	581-88
134. Set-Form Analysis of Gloria XI (Douglas' Additional Setting No. 16): Winchester Troper Text (1203-07)	589-91
135. Set-Form Analysis of Gloria XI (Douglas' Additional Setting No. 16): Vatican Text (1203-07).	592-94
136. Gloria in Excelsis (Vatican XI): Douglas' Additional Setting No. 16 (1207-10).	595-601
137. Gloria in Excelsis (Vatican XII): Douglas' Additional Setting No. 17 (1213-15).	605-10
138. Gloria in Excelsis, <u>More Ambrosiano</u> , (ad. lib. IV): Douglas' Additional Setting No. 18 (1216-18).	611-17

LIST OF PLATES IN VOLUME III

(Numbers following the title of each plate
refer to pages in the first two volumes
where that plate is mentioned.)

Plate	Pages
I.	Preface of the Requiem: Douglas MS, c. 1910 (93) 32
II.	Proper Preface at the Mass for the Faithful Dead and Gloria Intonations: Douglas MS for the <u>American Missal</u> , c. 1930 (93). 33
III.	G. H. Palmer's English Te Deum in the <u>Sarum</u> <u>Psalter</u> (159). 49-50
IV.	Douglas' English Te Deum in <u>The Ceremonial Noted</u> (155) 56-57
V.	The Creed in Sarum, Dominican, Solesmes' Project, <u>PMMS</u> , and Douglas' First Versions: Douglas MS, 1908-12 (170, 179, 187-88, 193-95) 66-74
VI.	The Creed: Douglas' Corrections of 1927 (196-98) 75-78
VII.	The Greek Creed from Cologne (<u>St. Arch. W-105</u> , f. 15): Dom Huglo's Transcription (221-30) 87-88
VIII.	The Greek Sanctus, as Transcribed by Dom Huglo from Aquitanian and French MSS (10th and 11th c.) (265-66). 95
IX.	The Greek Sanctus as Transcribed by Dom Huglo from MSS of the Ravenna Region (11th c.) (265-66) 96
X.	Owner's Bookplate in J. B. Croft's <u>Plainsong Masses</u> , 1895 (309-10) 97

Plate	Pages
XI. Sanctus "Deus Pater Ingenitus" and Hosanna "Omnes Tua Gratia" from <u>Corpus Christi 473</u> , ff. 74 v. and 75 r. (420-27, 445-50)	106-07
XII. Sanctus "Deus Pater Ingenitus" and Hosanna "Qui Venisti Carnem" from <u>Ben. VI. 34</u> , f. 285 r., v. (421-27, 445-50)	108-09
XIII. Kyrie "Cum Jubilo" in English: Douglas' First MS of Missa Marialis (582-89).	193
XIV. Sanctus Marialis: Douglas' First MS (601-07)	200
XV. Sanctus Marialis: Douglas' Second MS (601-07)	201
XVI. Missa Marialis Accompaniment in Douglas' Last Revision: Title Page and Sanctus-Benedictus Qui Venit (562, ftn.)	205-07
XVII. Marialis Agnus Dei: Douglas' First MS (624-25).	216
XVIII. Marialis Agnus Dei: Douglas' Second MS (624-25)	217
XIX. Marialis Agnus Dei: Douglas' Third MS (624-25).	218
XX. Missa de Angelis of Douglas' First Complete MS: Title-Page and Kyrie (667-68)	229-30
XXI. Pothier's Spanish Gloria and Sanctus de Angelis (696-99)	248
XXII. Gloria de Angelis: Douglas' First MS (704-07)	257-58
XXIII. Gloria de Angelis: Douglas' Second MS (704-07)	258-60
XXIV. The Creed in Douglas' First Complete MS of Missa de Angelis (725-26)	276-78
XXV. Credo de Angelis Accompaniment in Douglas' Last Revision, from a 1941-42 MS of Missa Marialis Intended for <u>The Hymnal 1940</u> (731-33)	279-83

Plate	Pages
XXVI. Dominicalis Gloria (Vatican XIII) and Solemnis Gloria (Vatican IV) from <u>Benevento VI. 34</u> , ff. 281 v. and 282 r. (527, 826-29)	329
XXVII. Kyrie "Deus Genitor Alme" Accompaniment: Douglas' Last Revision, from the Unfinished "Organ Kyrial", 1942-44 (Missa Penitentialis) (847)	343-44
XXVIII. Kyrie "Deus Genitor Alme": <u>Ben. VI. 34</u> (853-57) .	345
XXIX. J. W. Doran's Missa Simplex (912-15, and ftns. on 1129 and 1207).	366-69
XXX. Douglas' Missa Simplex of 1915, Based on Doran's Missa Simplex (912-15)	370-73
XXXI. "Kyrie Fons Bonitatis": German Reformation Translations in Lutheran Service Books of the Sixteenth Century.	407-11
XXXII. Verses for Kyrie Eleison: "Cunctipotens Genitor Deus" <u>Cambridge, Corpus Christi 473</u> , ff. 79 v., 80 (996-1000).	416
XXXIII. Gloria (Vatican III) and Trope "Aureas Arce" and Dedication Festival Mass "Terribilis" in <u>Benevento VI. 34</u> , ff. 172 v., 173, 175 (1163-71)	526-27
XXXIV. Gloria Intonations for Celebrant from <u>Monte Cassino 339</u> , Desiderius' Sacramentary (1164)	528

LIST OF EXAMPLES APPENDIXED

WITH VOLUME III

APPENDIX I. TRANSCRIPTIONS OF TROPES,
VERSES, AND PROSULAE

Example	Pages
1. Gloria in Excelsis (Vatican I) and Trope "O Laudabilis Rex" from <u>Cambridge, Corpus Christi 473</u> , f. 69, and <u>Bodleian 775</u> , ff. 70 v., 71 (1032-35)	424-30
2. Kyrie (Vatican XIV, "Jesu Redemptor") Verses: "Pater Creator Omnium" and "Kirri Rex Regum" from the Winchester Tropes (1112-13)	477-79
3. Kyrie "Clemens Rector": the Winchester Text in <u>Bodleian 775</u> , f. 3 r. (1118-21)	485-88
4. Gloria in Excelsis Trope "Aureas Arces" (Vatican III) in <u>Benevento VI. 34</u> , ff. 172 v., 173 (See pp. 1163-1171 in Vol. II, and Plate XXXIII in Vol. III). . . .	529-31
5. Gloria in Excelsis (Vatican VI) and Trope "Ave Deus Summe" from <u>Cambridge, Corpus Christi 473</u> , ff. 60 v, 61 r., v.; and <u>Bodleian 775</u> , ff. 65 v., 66 r., v. (1176-82)	540-45
6. Trope "Quem Glorificant Sancti Angeli" (Gloria XI) from <u>Bodleian 775</u> , ff. 69 v., 70 r., and <u>Paris B. N. lat. 10508</u> , f. 32 v. (1210-12)	602-04
Also:	
Table	Pages
36. Hosanna Prosula "Qui Venisti Carnem": A Metrical Transcription of <u>Ben. VI. 34</u> , f. 285 r., v. (446-48)	121

Table	Pages
37. Sanctus Trope "Deus Pater Ingenitus," <u>Ben. VI. 34</u> , f. 285: An Attempted Metrical Transcription (448-50)	122
47. Agnus Dei "Salus et Vita" from <u>Ben. VI. 34</u> , f. 284 v. (See Vol. I, p. 522, and Pl. XII, Vol. III, p. 108)	160
48. Agnus Dei "Indomitos Arce" from <u>St. Gall 383</u> , p. 145 (522-23)	161
93. Simplex Gloria (Vatican XV) and Trope "Quem Cives" <u>Benevento VI. 34</u> , ff. 279, 280 v. (953-59) . . .	382-85

APPENDIX II. TRANSCRIPTIONS FOR ENGLISH
TEXTS BY THE AUTHOR

Example	Pages
1. Gloria Solemnis, Vatican IV, Transcribed for the Anglican Text from <u>Ben. VI. 34</u> , f. 282 (577) . .	179-80
2. Gloria IV Transcribed for the Roman Catholic English Text from <u>Ben. VI. 34</u> , f. 282 (557)	181-82
3. Gloria I (Douglas' Missa Votiva) Transcribed for the Anglican Text of the 1928 American Prayer Book and the Roman Catholic English Text from the Winchester Troper Versions (1045).	451-53
4. Gloria VI (Douglas' Additional Setting No. 14) Transcribed for the 1928 American Prayer Book Text from the Winchester Tropers (1184)	556-57
5. Gloria VI (Douglas' Additional Setting No. 14) Transcribed for the Roman Catholic English Text from the Winchester Tropers (1184) . . .	558-59

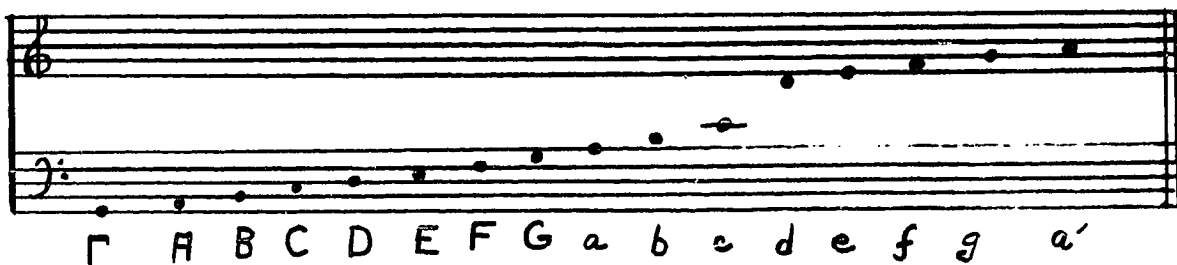
Also:

Table	Pages
22. English Te Deum, Based on the Worcester Melody (164)	58-60

Table	Pages
23. English Te Deum, Based on Antiphonale Monasticum (166)	61-63
27. Credo I: Roman Catholic English Text (220).	84-86

GLOSSARY OF SPECIAL TERMS

The notes of the scale are designated by letter as follows:



The sign ∞ is used as an abbreviation for "Tropé" or "Verse"

in certain tables and footnotes.

APOCOPE. Adaptation of a melody for one text to another with fewer syllables by removing unessential notes at the end of a phrase or cadence. (The corresponding term for abbreviating the middle of a phrase is "syncope"; for abbreviating the beginning of a phrase, "apheresis.")

APOSTROPHA. See BISTROPHA and TRISTROPHA.

BISTROPHA. Two repeated notes of the same or approximately the same pitch within one vowel sound, each of which receives a fresh attack or impulse of the voice. Properly written ∞ or ∞∞ but notated with adjacent puncta in the Vatican edition.

CLIMACUS. A neume of three or more descending notes. See page 365.

CLIVIS. A neume of two descending notes. See page 365.

CRASIS. Adaptation of a melody from one text to another with fewer syllables by joining together two or more neumes or notes so that unessential notes in the new combination are absorbed by melodic contraction.

DIERESIS. Adaptation of a melody for one text to another text with more syllables by **splitting** apart a neume (sung in the first text to one syllable) and distributing its notes to two or more syllables in the second text.

ECPHONESIS (EKPHONESIS). The sung ending to a prayer or other liturgical segment which otherwise is recited silently, sotto voce, or in a speaking voice.

EPENTHETIC NOTE. In a set-form or type melody, an extra note added within a phrase or cadence pattern to accommodate an extra syllable of text. (See INTERVENIENT NOTE.)

EPISEMA. A short line added above or below or attached to a note or neume to indicate a rhythmical inflection. See **HORIZONTAL EPISEMA** and **VERTICAL EPISEMA**.

EPITHETIC NOTE. In a set-form or type melody, an extra note added at the end of a phrase or cadence to accommodate an extra syllable of text.


HORIZONTAL EPISEMA. Indicates a lengthening of the note or neume to which it is attached. See page 369.

ICTUS. Touching-point of the rhythm in the performance system of Solesmes. See pages 282-87.

INTERVENIENT NOTE(S). Epenthetic notes specifically indicated by hollow notes (in contemporary plainsong notation). They are omitted when the extra syllable for which they are intended does not occur in the text. They are commonly supplied for the extra syllable of proparoxytone cadences.

LIQUESCENT NOTES, now written smaller than their usual forms (and formerly indicated by this or some other alteration of the usual neume or note shapes) call attention to the care needed to pronounce a syllable ending with the "vanish" of a diphthong or with some consonant or combination of consonants which make the syllable "closed."

MORA VOCIS. "Delay of the voice"--the lengthening of the last or last two notes of a phrase. Morae are indicated in the plainsong notation of the Solesmes editions and in Douglas' transcriptions printed in plainsong notation by a dot placed to the right of the note to be lengthened. Such notes are usually followed by some kind of bar-line. In modern notation (in which the eighth-note represents the normal punctum) morae are usually indicated by quarter-notes, although occasionally (especially in Burgess' transcriptions) by horizontal episemas over eighth-notes. A note affected by the mora-dot is customarily doubled in Solesmes' interpretation. See page 369.

ORISCUS. In Anglo-Norman notation and Douglas' transcriptions, a note  added after another to double the first. See pages 375-83.

OXYTONE. Used in this study (as in most literature on chant) to indicate a word or cadence form accented on its last syllable.

PAROXYTONE. Used in this study (as in most chant literature) to indicate a word or cadence form accented on its next-to-last syllable.

PES (or PODATUS). A neume of two ascending notes. See page 365.

PODATUS (or PES). A neume of two ascending notes. See page 365.

PORRECTUS. A neume of three notes, the middle note of which is lower than the first and last.

PRESSUS. A doubled note formed by apposing two notes at the same pitch: notes from two different neumes, a neume and a punctum, or (according to some) another note or neume with an oriscus. See pages 365, 373-74, and 382-83.

PROSTHETIC NOTE. In a set-form or type melody, an extra note added at the beginning of a phrase or intonation to accommodate an extra syllable of text.

PROPAROXYTONE. Used in this study (as in most chant literature) to indicate a word or cadence form accented on the antepenultimate, the second syllable from the end of the word.

PUNCTUM. A single note, for one syllable (in contemporary square notation). In older systems of notation puncta were used for the relatively lower pitches within a phrase or word in contrast to the virga for the higher pitches.

QUILISMA. Strictly, the middle note in an ascending neume, written with a wavy line ω . The **QUILISMA GROUP** very often consists of three rising notes over the interval of a third, of which the second is the quilisma proper. Sometimes more notes than one precede the quilisma, and rarely the group spans an interval larger than a third. See pages 365 and 374.

SCANDICUS. A neume of three ascending notes. See page 365.

SUBSEMITONAL. Describes a tenor, recitation formula, or set-form, the intervals of which are so arranged that the inflection from the reciting note to the degree immediately below is a half-step or minor second.

SUBTONAL. Describes a tenor, recitation formula, or set-form the intervals of which are so arranged that the inflection from the reciting note to the degree immediately below is a whole-step or major second.

SYNCOPE. Adaptation of a melody for one text to another with fewer syllables by removing unessential notes in the middle of a phrase.

SYNERESIS. Adaptation of a melody for one text to another text with fewer syllables by joining together two or more notes or neumes (sung in the first text to two or more syllables) into one neume set to a single syllable in the second text.

TENOR. The reciting note of a liturgical recitative or set-form--the note on which, in the simpler recitation formulas, most of the text is sung--or on which that part of the text not set to the notes of the intonation mediation and ending is sung.

The tenor may be introduced by an intonation and is almost always quitted by an inflection called either the mediation or the ending.

TORCULUS. A neume of three notes, the middle note of which is higher than the first and last. See page 365.

TRISTROPHA. Three notes, either of the same (or of approximately the same) pitch, or with the first a minor third lower than the two last--each note of which receives a fresh attack or impulse of the voice. Properly written "'' or ,'' but notated with ordinary puncta in the Vatican edition.

TUBA. A mediaeval term for "tenor" or reciting note.

VERTICAL EPISEMA. Indicates the place of the ictus in the Solesmes editions and some transcriptions. See pages 369-70.

VIRGA. A note for higher pitches. Now usually found within neumes or in combination with other notes, but formerly also used for single syllables of relatively higher pitch.

LIST OF ABBREVIATIONS

BOOKS, PERIODICALS, AND MANUSCRIPTS

CITED FREQUENTLY

Abbreviation	Title
AH	<u>Analecta Hymnica Medii Aevi.</u> Edited by G. M. Dreves and Clemens Blume. 55 vols. Leipzig, 1886-1922. Vol. XLVII: <u>Tropi Graduales: Tropen des Missale im Mittelalter.</u> I. <u>Tropen zum Ordinarium Missae.</u> Edited by Clemens Blume and Henry Marriott Bannister. Leipzig, 1905.
AM	<u>Antiphonale Monasticum pro Diurnis Horis, juxta Vota RR. DD. Abbatum Congregationum Confoederatarum Ordinis Sancti Benedicti, a Solesmensibus Monachis Restitutum.</u> Tournai: Desclée & Cie., 1934.
AR	<u>Antiphonale Diurnum Sacrosanctae Ecclesiae Romanae.</u> Rome, 1912.
AS	<u>Antiphonale Sarisburiense.</u> Edited by W. H. Frere. London: Plainsong and Mediaeval Music Society, 1901-1924.
<u>Bosse . .</u>	Indicates the number assigned to a Gloria melody by Detley Bosse in the index of his study, <u>Untersuchung einstimmiger Melodien zum "Gloria in Excelsis Deo."</u> Regensburg: Gustav Bosse Verlag, 1954.
CHM	<u>The Choir Missal.</u> Plainsong Masses in Modern Notation, arranged to English words by the Rev. H. V. Hughes. 2 vols. London: Faith Press, 1920.

Abbreviation	Title
CN	<u>The Ceremonial Noted.</u> Occasional Offices of the Community of St. Mary, with the Plainsong. [Transcribed and edited by Charles Winfred Douglas.] New York: J. Fischer & Bro., for St. Mary's Convent, Peekskill, New York, 1923.
CS	<u>The Choral Service.</u> The Liturgical Music for Morning and Evening Prayer, the Litany, and the Holy Communion. Revised edition, set forth by the Joint Commission on Church Music. [Charles Winfred Douglas, chief editor.] New York: H. W. Gray Company, 1930.
DKY	<u>The Kyrial or Ordinary of the Mass,</u> with the Plainsong Melodies edited and adapted to the English words by Winfred Douglas. The Saint Dunstan Edition. New York: H. W. Gray Company, 1933.
EGM	<u>Einführung in die gregorianischen Melodien,</u> by Peter Wagner.
EGM I	I. Teil: <u>Ursprung und Entwicklung der liturgischen Gesangsformen bis zum Ausgang des Mittelalters.</u> 3rd ed. Leipzig, 1911. (1st ed., 1895.)
EGM II	II. Teil: <u>Neumenkunde. Paläographie des liturgischen Gesanges.</u> 2nd improved and augmented edition. Leipzig, 1912.
EGM III	III. Teil: <u>Gregorianische Formenlehre: Eine choralische Stilkunde.</u> Leipzig, 1921.
EGR	<u>The English Gradual.</u> Part I: The Plainchant of the Ordinary. Edited by Francis Burgess. London: Plainchant Publications Committee, 1920.
GC	<u>Gregorian Chant,</u> by Willi Apel. Bloomington: Indiana University Press, 1958.
GP	<u>Graduale juxta Ritum Sacri Ordinis Praedicatorum.</u> Rome: in Hospitio Magistri Ordinis, 1907.

Abbreviation	Title
GR	<u>Graduale Sacrosanctae Romanae Ecclesiae de Tempore et de Sanctis SS. D. N. Pii X Pontificis Maximi iussu restitutum et editum.</u> Rome: Typis Vaticanis, 1908. (Cited in the Desclée edition No. 696, Tournai, 1948.)
GS	<u>Graduale Sarisburiense.</u> Edited by W. H. Frere. London: Plainsong and Mediaeval Music Society, 1892-1894.
HAM	<u>Historical Anthology of Music.</u> Edited and compiled by Archibald T. Davison and Willi Apel. 2 vols. Vol. I: Oriental, Medieval, and Renaissance Music. Revised edition. Cambridge: Harvard University Press, 1946, 1949.
JAMS	<u>Journal of the American Musicological Society.</u>
<u>Meln ..</u>	Indicates the number assigned to a Kyrie melody by Margareta Melnicki in the index of her study, <u>Das einstimmige Kyrie des lateinischen Mittelalters.</u> Dissertation, Erlangen, 1954.
MGG	<u>Die Musik in Geschichte und Gegenwart.</u> Edited by Friedrich Blume. Kassel. 1949-.
NOH II	<u>New Oxford History of Music.</u> Vol. II: <u>Early Medieval Music up to 1300.</u> Edited by Dom Anselm Hughes. London: Geoffrey Cumberlege, Oxford University Press, 1954.
PM	<u>Paléographie Musicale.</u> Les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican, publiés en fac-similés phototypiques. [Published under the direction of André Mocquereau <u>et. al.</u>] 1st series, 16 vols.; 2nd series, 2 vols. Solesmes, 1889-
RCG	<u>Revue du chant grégorien.</u> Grenoble, 1892-1939.

Abbreviation	Title
RG	<u>Revue grégorienne</u> . Tournai, Solesmes, Rome, 1911-.
<u>Th..</u>	Indicates the number assigned to a Sanctus melody by Peter Josef Thannabaur in the index of his study, <u>Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16. Jahrhunderts</u> . Munich: Walter Ricke, 1962.
WT ^c	The Winchester Troper MS now at Cambridge, <u>Corpus Christi 473</u> .
WT ^e	The Winchester Troper MS now at Oxford (the so-called "Ethelred Troper"), <u>Bodleian 775</u> .

INTRODUCTION

That "the world" might be "too much with us" is entertained by few today as a serious proposition. Today's Christian is likely to view his baptismal vow "to renounce the vain pomp and glory of the world" as outworn. He gave up the devil some time ago, and his theologians urge him to shake off supernatural remnants, drop the tabu of the "sacred" or the "Holy," and get God where the action is--the world. The "worldly" become the God-bearers of today. The unworldly are--foolish virgins.

Meanwhile the amused non-Christian is saying, "They can't fight the world any longer, so they join it." But the secular humanist sees his world of values, rooted in Greek civilization and Europe's literary and artistic tradition, being brushed aside as irrelevant to the age. Is the present predicated on the past? It has been. Our history was closer to us than contemporary non-Western cultures. Each age, reacting against the age just preceding, found nourishment in some earlier past. The whole historical experience of Western man was available as needed. Politics, art, literature, music, and science could be rejuvenated from an appropriate past. If one past age enchained the present, the fetters could be broken and more appropriate links forged. For example, in the fifteenth and sixteenth centuries

Aristotelian scholasticism yielded to classical humanism. In the eighteenth century, the biblical enthusiasm of the Reformation and the rapturous spirituality of the Counter-Reformation yielded to skeptical enlightenment. Always what was new drew on the richness of the old.

On the other hand, our revolt of the 1960's, among artists at least, seems largely anti-historical. Pop-art denies the past and is uninterested in the future. Nor does the pop-artist strive to express his own transforming and critical concept of what he sees in the world, nor to build other worlds of the imagination, abstract or prophetic. The affinities of pop-art with the television commercial and the billboard are obvious and intentional. Pop-art is relentlessly secular in the root sense of the word--having to do with the happenings of the present age. Pop-art represents the extreme trend of our tendency to break with the past--not just with a yesterday which is passé and shopworn, but with all the past, with all that does not daily impinge upon us.

The word "secular," which is now defined as the antithesis of "sacred," comes from saeculum--an "age" or "lifetime"--a period of time in which experience coheres around common forms and concerns. From saeculum derive the Romance words for "century"--siglo, siècle, secolo. It appears at the end of the liturgical doxology: "Per omnia saecula saeculorum, Amen"--"through eons of eons," or "world without end, Amen." How then did it come to mean the opposite of "religious," as in the phrases "secular affairs," "secular schools," "secular clergy,"

"secular music," and "secular city"? Because what is "secular" in our usual sense is rooted in the day-to-day habits, needs, and concerns of those who live in that saeculum, in that age.¹

1. The Latin word saeculum, meaning first "a lifetime," "a generation," and then "an age," is used to translate two Greek words in the New Testament: αἰών and κόσμος. It is used regularly for the first, and exceptionally for the second. Αἰών (whose true Latin cognate is aevum) in classical Greek meant "a space or period of time, a lifetime, a life"; and also "an infinitely long space of time, eternity." William F. Arndt and Wilbur Gingrich (in A Greek-English Lexicon of the New Testament and Other Early Christian Literature, University of Chicago, 1957) list the following New Testament and sub-Apostolic meanings attached to the Greek word αἰών :

1) "a very long time, eternity," either past or future.

εἰς αἰῶνα in the Vulgate is translated in aeternum or in saecula (Rom. 1:25); and the phrase in saecula saeculorum is used for the corresponding Greek (Gal. 1:5).

2) "A segment of time, an age," especially (a) this present age, the ruler of which is the devil; or (b) the age to come, the Messianic period.

3) "the world" as a spatial concept: (Heb. 1:2) "per quem fecit et saecula"; (11:3) "Fide intellegimus aptata esse saecula verbo Dei: ut ex invisibilibus visibilia fierent."

4) the Aeon personified: (Col. 1:26) "Mysterium quod absconditum fuit a saeculis et generationibus, nunc autem manifestatum est sanctis eius . . ."

For all these meanings of αἰών, saeculum is used in the Vulgate, except when in aeternum substitutes for meaning (1) above. I have not found the classical aevum used in the Vulgate for αἰών.

In Alan Richardson's A Theological Word Book of the Bible (New York: Macmillan, 1951) John Marsh discusses αἰών in his article "Time" as follows:

The life of God's people, then, participates in two worlds or Ages, this world of historical time comprising various kairoi, or opportunities of which that offered in Jesus Christ is the most fundamental, decisive, and significant; and the world to come, which is beyond history and yet not wholly "outside" it or unrelated to it, since it can be entered from within history, where its special life can in some measure be enjoyed.

The other Greek word is κόσμος. Its chief classical meanings are (1) "order; good order," (2) "ornament, decoration, adornment,

Religions (in the broadest sense of the word) have taken the view that to some extent "man does not live by bread alone"; that man's exclusive concern with the present age or saeculum is not enough for

adorning, " (3) "the world or universe, " from its order and perfect arrangement. Its root is *κομέω*, "to take care of, to attend," whence also our word "cosmetic." *κόσμος* thus parallels the Latin word mundus, meaning as an adjective "clean, nice, neat, elegant," and as a noun, "ornaments, decoration," and then "the order of the universe," hence "the world." Arndt and Gingrich list the following New Testament meanings for *κόσμος* :

- 1) the world as the sum total of everything here and now, especially as created by God;
- 2) the world as the sum total of all beings above the level of animals;
- 3) the world as the earth, the planet upon which we live;
- 4) the world as mankind;
- 5) the world as the scene of earthly joys, possessions, cares, sufferings;
- 6) the world and everything that belongs to it, appearing as that which is at enmity with God, lost in sin, wholly at odds with anything divine, ruined and depraved. This meaning for *κόσμος* is especially common in Johannine literature, and is also frequent in the Pauline epistles;
- 7) totality, sum, or total.

Except for meaning (7), *κόσμος* is regularly translated by mundus. However, at least two important exceptions occur in which *κόσμος* is translated by saeculum: (II Cor. 7:10) "Quae enim secundum Deum tristitia est, paenitentiam in salutem stabilem operatur: saeculi autem tristitia mortem operatur;" and (James 1:27) "Religio munda [in the old sense of "pure, clean"] et immaculata apud Deum et Patrem, haec est: visitare pupillos et viduas in tribulatione eorum, immaculatum se custodire ab hoc saeculo, "--"to keep oneself unstained from the world. "

Biblical and therefore liturgical language has added to the word saeculum all of the New Testament meanings of the Greek *αἰών*, with some of the overtones of *κόσμος* in the sense of "the world opposed to God"--which however is more commonly translated by mundus. The English word "world" (especially in older usage) combines the meanings of *κόσμος* and mundus on the one hand and of *αἰών* and saeculum on the other: hence the phrases "world without end, Amen" for "per omnia saecula saeculorum, Amen," or "the life of the world to come"

his happiness, well-being, and salvation. Over against the concerns of this present world they have set other worlds, towards which men's imagination should also be directed. Some of these worlds have been placed in the past--historical, quasi-historical, or mythological worlds: the Exodus of the Jews from Egypt; the mystically redemptive Life, Death, and Resurrection of Christ; the lives of the Saints; the Golden Age of the Greeks. Some have been located in the future--as Heaven, Hell, and Purgatory; the Return to the Promised Land; the Coming of the Messiah, the Christ; or the achievement of the perfect and classless Marxist State. And some, especially the philosophical and ethical systems, hold before us worlds neither to be nor past

for "vitam venturi saeculi"; and as well "the kingdom of this world" for "regnum mundi."

The Italian meanings for secolo and its derivatives give a sketch of the mediaeval development of saeculum in popular, vernacular use:

secolo: century; age, era; time; nel nostro s., in our time; e da un s. che non ti vedo, I haven't seen you for ages; il s., the world; ritirarsi dal s., to leave the world (for the cloister); Padre Paolo, al s. A.B., Father Paul, in the world known as A.B. before he became a monk; l'altro s., the world to come; dal cominciamento dei secoli, from the beginning of time; per tutti i secoli dei secoli, for ever and ever; parlare ai secoli, to speak for posterity; nella notte dei secoli, in the dim past; l'immortale s., the next world, the future life; l'universo s., the universe; essere fuori del s., to be out of one's wits.

secolare: age-old; age-long; hundreds of years old; time-honoured; secular; lay; worldly; secular, long-term; foro secolare, civil court; abito secolare, civilian clothes; beni secolari, worldly wealth; (obs.) unlettered. As a noun--layman; pl. laity. (--from The Cambridge Italian Dictionary, ed. Barbara Reynolds, Cambridge, 1962.)

but yet distinct from the world of day to day concerns--the eternal realm of the Platonic or Neo-Platonic Ideas; the Kingdom of Heaven within; the wisdom of the philosophers. All these--reflections it is true of the needs, the hopes, the guilt, the aspirations and desires of the saeculum--these other worlds have nonetheless maintained their separatedness, their "sacredness" or "holiness" over against the saeculum. This numinosity, this other-worldliness, this dimension beyond, apart from, and over, has given them their power to enrich human experience, to mitigate the selfish demand of every-day concerns, and to influence human behavior. Sometimes, it is true, the worlds beyond have been harsh and cruel, enslaving and degrading the saeculum, as did the gods of the Aztecs, hungry for human sacrifice.

We are now being told by the theologians that since man has come "of age" he no longer needs these other worlds. We are asked to behold--not the lilies of the field, for there are no fields left and it is the florists who toil--but this present world through our own electronically extended sensory apparatus. What more do we need to turn us on? We ought to be celebrating the present saeculum that is, not the Remembrance of Things Past or the Parousia that is to be. It is true that each age must remold its other worlds or it will indeed become enslaved to false gods. But we are now being asked not to change our gods above for others, not to do without them (for that is impossible) but to make this present age our God and to celebrate ourselves and our works.

Discussions about secular music in church and the place of Gregorian chant must be seen in context of the larger question: Can the terms "sacred" and "secular" be used at all in their old sense?¹ For if all realms and results are equally God's, then all is holy and nothing is holy; for what is "holy" is set apart and distinct. The more radical theologians have not hesitated to find the Thrice-Holy illusory. That is the extreme twist of the argument. But where this trend of thought prevails, there will be no patience with "sacred" music however defined. The age which canonized Pius X has undone his work,

Nevertheless this trend can hardly prevail for long. In time the age will have had enough of itself: self-glutted with our banal image, we must turn. The sacred will again be understood as the correlative of the secular yet separate from it--whether a Golden Age past, a Paradise to come, or the present, holy I AM. An age tired of self-dialogue may resume its dialogue with the past. If so, music and the arts will participate. Music in the church may again take up the revival, so enthusiastically begun in the last century, of Gregorian chant, which underlies all Western music.² That revival was

1. Charles Cleall has tried to present this larger context in his book Music and Holiness, London: Epworth Press, 1964. The somewhat fundamentalist basis of his argument reduces its effectiveness.

2. See Solange Corbin, L'Église à la conquête de sa musique, Paris: Gallimard, 1960; and J. Quasten, Musik und Gesang in den Kulturen der heidnischen Antike und Christlichen Frühzeit, Münster: Aschendorff, 1930.

crowned, so it was thought, with Pius X's Motu Proprio of 1903. That document declared that

Sacred music . . . should possess . . . sanctity, goodness of form . . . universality . . . It must be holy . . . true art . . . universal.

These qualities are to be found, in the highest degree, in Gregorian Chant, which is, consequently, the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.

On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.

The above-mentioned qualities are also possessed in an excellent degree by Classic Polyphony, especially of the Roman School, which reached its greatest perfection in the fifteenth century, ¹[sic] owing to the works of Perluigi da Palestrina . . .

Such a narrow definition of what is sacred in music was bound to provoke a reaction. What then was it that provoked the definition? The nineteenth century pursued and extended the scientific and materialistic trends of the preceding days of enlightenment; it

1. Motu Proprio of Pope Pius X, Nov. 22, 1903, in the translation given in "Papal Documents on Sacred Music from the 14th to the 20th century," published by the Society of St. Gregory in America, New York, 1947, pp. 7, 8.

also revolted sharply against them. Common to all the various artistic and literary aspects of this revolt (loosely gathered under the title Romanticism) was an openness to the Middle Ages and to Catholicism viewed as a living extension of the ages of faith. Romanticism can be understood as a protest against the scientific materialism and growing industrialism of the nineteenth century.¹ The Church, responding to Romantic admiration, largely exchanged its Baroque and Classical musical forms for mediaeval ones--as for example in France, where Dom Guéranger revived the French Benedictine monastic life of Solesmes in 1837, persuaded and bullied the French Church into abandoning her left-over untidy Gallican ways of ritual to follow Roman custom, and set his monks to studying mediaeval chant manuscripts. This study eventually resulted in the work of Dom Pothier, the later Solesmes School, and indirectly in the Motu Proprio of Pius X.

The nineteenth-century split between Romanticism, the Church, and political reaction on the one hand and science, progress, materialism, and political liberalism or socialism on the other can be seen most clearly in Pius IX's famous Syllabus of Errors of 1864, in which he condemned the proposition (among many others) that the Pope

1. See the essay, "On the Discrimination of Romanticisms," in Arthur O. Lovejoy's Essays in the History of Ideas, Baltimore, 1948. Lovejoy thinks that "'Romanticism' now has no generally understood meaning and has therefore come to be useless as a verbal symbol." The music historian would certainly wish to keep the word.

should adapt himself to "progress, liberalism, and modern civilization." In such an atmosphere it was natural that "sacred" and "secular"--too facilely equated with "Church" and "State," or "clerical" and "laïque"--should be sharply contrasted. What pertained to the Church, since 1870 deprived of her temporal dominion, was more and more described as "sacred"; and the State, especially the anti-clerical State of late nineteenth-century France and Italy, was described as "secular." The distinction was not new. "Render unto Caesar the things that are Caesar's, and unto God the things that are God's."

A similar development can be seen in England. The Anglo-Catholic movement began in 1833 as a new vindication of the life of the Church of England as separate and independent from the State. The claims of the sacred were staked out against the secular power, which in England had very nearly absorbed the Church as the religious aspect of the State. Subsequently and inevitably in the period, the Anglo-Catholic movement in the Church of England both expressed the Church's continuity with the Middle Ages and symbolized her non-secular character by returning to Catholic and mediaeval cult, ceremonial, and music.¹

That music in the service of the Church should be sacred music was accepted, then, as an axiom by all in 1903, more than ever

1. See Geoffrey Faber, The Oxford Apostles: A Character Study of the Oxford Movement, New York: Charles Scribner's Sons, 1934.

before since the early days of the Church's persecution under the Roman emperors--if for no other reason than that the Church, then again temporarily embattled against the State, was sacred. The question remained, Just what music is sacred? The Motu Proprio answered, "Gregorian Chant and secondarily the polyphony of the sixteenth century." Why was plainsong singled out as sacred par excellence ?

Plainsong is "unworldly," the least "secular" of music, because in origin it is furthest removed in time from the present saeculum, yet preserving threads enough of connection with the music of the present age to be intelligible, to remain the sacred correlative of the secular. The passage of centuries has effaced "secular" connections and has left the chant "holy," separate, associated not with this world but with the other.

Today it is still true that the chant is the least secular of music. What has changed is the axiomatic acceptance of the desirability of a "sacred" music, or of a "sacred" world at all. And just because plainsong is so clearly not of this age, because it so clearly speaks of another, it is thoroughly (though quietly) disliked by those who think that the Church should be exclusively in and of the present world.

The perennial case for plainsong is this: it speaks to our musical and cultural need for roots, for historical identity and continuity. It speaks for the now somewhat forgotten Catholic ideal of

quod ubique, quod semper, quod ab omnibus. It speaks to our yearning for historical fact, for ground under our feet. It tells us who we are musically and liturgically. The perennial danger in its use is the danger of seeking in it an escape from the unpleasant concerns of the present age into a romanticized past.

Introduction of the vernacular, reformed liturgy into the Roman rite has coincided with the "secular" Christian theological revolution. The coincidence is no accident; but it makes the retention of plainsong in Roman Catholic worship especially difficult. Under the firm personal control of Pius XII the only avenue open for ecclesiastical change was liturgical reform. Liturgical reform had been overdue for centuries. Latin had become indefensible as a liturgical language. The vernacular in the Roman liturgy--because so long delayed, so long pleaded for--became the pledge of the new age, the first-fruit of aggiornamento, and the signal for the opening of the flood-gates to the long pent-up demands for change and reformation in all areas of the Church's life--as in England four hundred years before.

Solesmes, with all the authority of its chant scholarship, unfortunately opposed the introduction of the vernacular into the liturgy. The pages of the Solesmes journal, Revue grégorienne, from 1947 to 1960 published every check given to the movement for the vernacular, every rebuke administered from Rome to the enthusiasts who went too far too fast. Solesmes' dislike of the vernacular is understandable.

Translation of the liturgy into local vernaculars has wiped out a large part of the world-wide use of their editions. Nor was their concern only commercial. The Solesmes scriptorium is filled with photostats of manuscripts from century after century using the same Latin text upon which the many years of their labor and studies have been directed.

The French language, in spite of its Latin derivation, is exceptionally ill suited to plainsong transcription because of its obliteration of many endings and because of its lack of tonic word accent, as for example: Saint, Saint, Saint--which is hardly the rhythmical equivalent of "Sanctus, Sanctus, Sanctus." Solesmes had reason to be apprehensive of French vernacular texts for plainsong.

Nevertheless Solesmes' refusal to "corrupt the chant" and dirty its hands with the vernacular has greatly injured the case for plainsong in the present Roman Catholic Church. The vernacular liturgy is now a fait accompli. Since the movement for the vernacular began in the 1920's, Solesmes has argued against it on the ground that the chant was "Latin music" and that if Latin were given up, the chant would have to be given up too.¹ Those who oppose the use of plainsong

1. But this was not the case in 1908, when no Roman Catholic was seriously considering the vernacular for the Roman rite. A review in Rassegna gregoriana, VII (1908), cols. 556-57, which then represented the Solesmes viewpoint, reviewed G. H. Palmer's A Selection of Grails, Alleluys and Tracts, Wantage, 1908, (transcriptions for Anglican use) as follows:

This second little volume, put together with the same criteria as the preceding [Palmer's Order of Vespers and Missa ad libitum No. 1] contains a generous number of Graduals, Alleluias, and

in the Catholic Church on cultural grounds have--since the introduction of the vernacular in the liturgy--only to quote Solesmes. If Solesmes had taken the leadership in setting chant to vernacular para-liturgies (when only these were allowed) and had applied the enormous resources of its accumulated learning and research to the task, if chant committees from each country had been invited to Solesmes to work out adaptations for the local vernacular under the guidance of the monks, and if the resources of the publishing house of Desclée had been utilized, many of the unfortunate American attempts at chant transcription for the Roman rite in English--which now in fact do degrade the chant and do violence to English--might have been largely avoided,¹ and the tacit

Tracts for the Sundays and the principal feasts of the year. The melodies, from the celebrated Sarum manuscript, are treated with great accuracy and can be helpful as well in useful comparison with the Vatican edition. For example, see the Gradual Specie tua (In thy glory) on p. 29, and especially the long neume on the last syllable of mansuetudinem (of thy meekness), where the groups of neumes are very well subdivided, as is evident besides from the manuscripts with Romanian letters (cf. Mocquereau, Rhythmique gregorienne I, p. 295) and as is indicated in the signs of the Solesmes rhythmical editions. With such a clear system of subdivision it proves much easier to execute the long series of notes of the Typical Edition for the same passage (edit. Vat. p. [62]). We note likewise that the 1883 edition of the Liber Gradualis, like that of 1895, assign these morae vocis exactly as Palmer has done and as the rhythmical editions now indicate. [Translation mine.]

More discussion, all of it favorable, is given to Palmer's transcriptions in this review than to the 1908 Liber Usualis of Solesmes, also reviewed in this issue.

1. I speak only of those which I have seen. New transcriptions appear regularly, and better versions may soon be available.

opposition of liturgical reformers might have been converted to support for the continued use of plainsong.

It may seem strange that an Anglican writing on Anglican Kyrials should devote so much space in his introduction to plainsong in the Roman Catholic Church. But if this study has practical use in the near future, it is likely to be among those concerned with these problems in the Roman Church. The main Anglican work of transcription--at least for the Ordinary chants of the Mass--has been done. The conclusions to be drawn for Anglicans from this study are simple: The Ordinary of the Mass, published by the Plainsong and Mediaeval Music Society, is the best available edition for use in England, and Charles Winfred Douglas' Saint Dunstan Kyrial the best available for American use. The writer hopes that this study would be of use for revised editions of these or other works. But their revision hardly seems called for now.

Plainsong in the Anglican Communion has established a modest but secure place during the last seventy years. The Responses at Mass, the Preface and the Lord's Prayer, when sung, are universally sung to plainsong. The Creed if sung is far more likely to be sung to plainsong (or to Merbecke's setting) than to any other music. One or two plainsong settings of the other Ordinary chants will probably be used along with other Masses from other periods. The plainsong Psalm Tones and Responses for the Office are regularly used, along with Anglican Chant.

Plainsong in English among Roman Catholics is in a very different situation. No Roman Catholic tradition of plainsong adaptation to English exists, and the results of recent experimentation in America leave much to be desired. It is painful to see Cranmer's principle of setting only one note to a syllable reappearing in some of these experiments, with the same disastrous results for plainsong qua plainsong as in sixteenth-century England. The future use of plainsong in England and America in the Roman Church will be affected by three factors: (1) the outcome of the theological and cultural controversy over sacred and secular; (2) the kind and literary quality of English texts eventually settled upon for the vernacular rite; and (3) the practical and artistic success of transcriptions made for English texts. The first factor is unknown; the second may yet be changed for the better. It is to the third that this study is largely addressed--not directly, as by examination and criticism of Roman Catholic vernacular chants now in print, but indirectly, through criticism of transcription techniques in Anglican plainsong. This critical examination ought to yield some guide to transcription methods for English texts.

Many Roman Catholics today manifest a sincere and deep interest in Anglican plainsong. Concerned Anglicans have met with a warm welcome and open ears. This or that Anglican collection is leafed through or examined more thoroughly by a committee or an individual transcriber. But two advantages are usually wanting: the

actual experience of singing good English plainsong, and a comparative view of the whole body of Anglican transcription and of the pitfalls and success that reward different approaches to transcription. The comprehensive view is not easy to find: Americans who know and use Douglas' work are seldom acquainted with the English collections; and although Douglas' name is well known in England, his work is not. The author, fortunate in the first advantage, hopes that this study will provide the second.

It does not belong to the thesis of this study to justify the use of plainsong as such in today's liturgy, Roman or Anglican--although the preceding introduction and the undertaking of this study must make it clear that I consider its use both justifiable and desirable. It does however, belong to my thesis that plainsong properly transcribed provides as satisfactory music for the Eucharistic liturgy with English text as it provides for the Latin text.

One last historical caution: since the late nineteenth century a few Anglicans, among them those who most used plainsong, have been in the habit of looking to the Roman Catholic Church for guidance in matters liturgical. Recent reforms in the Roman Church, often approaching more and more closely the simplicity of the official forms of the Anglican Prayer Books, have caused heart-searchings and temporary embarrassments; but most of these Anglicans have followed every step in the Roman reform in their own derivative liturgical practice--even to using the modern Roman Catholic English translation

of the Mass texts instead of those in the Book of Common Prayer. It would be conceivable for these Anglicans to give up plainsong just because Rome did.

For the sake of the whole English-speaking Church Anglicans must maintain and nourish their own tradition of plainsong in English. The Roman treasure of chant may for a good many years be confided in English-speaking countries to Anglican vessels. It would not be the first time in the history of chant that Rome would have had to relearn her patrimony from those to whom she first taught it.

* * *

This study has several points or theses. The first four serve the purposes outlined above. These points were foreseen as conclusions before the study was under way and are all really related to the major thesis of Point 3 below--that Winfred Douglas' work in English plain-song transcription is outstanding. Two minor theses, Points 5 and 6, are of more concern to investigation of mediaeval chant by music historians than of practical use in chant transcription. They were not foreseen but appeared in the wake of the study.

Point 1. Most Ordinary chants can be transcribed for English texts with results satisfactory for the integrity of chant melody and English idiom. Exceptions must be made, among which melismatic Kyrie melodies are the most important.

Point 2. Satisfactory transcription requires of the transcriber--

a) thorough knowledge of the whole chant repertory and of the special category of composition which he is transcribing; understanding of set-forms and the specific principles relating a given set-form to its text; appreciation of the "cento" technique of free composition and the ability and taste to apply it when necessary to the English text; and a grasp of the structure and accentuation of the Latin text, and its relation to chant melody in general and to the particular melody being transcribed;

b) a developed sense of English diction and rhetoric in relation to the musical phrase, preferably gained from experience in English choral writing and conducting; and of discrimination between the techniques and formulas which can directly be transferred from the Latin text to English and those which cannot;

c) a consistent approach to chant rhythm and notation, which must be chorally practical and usable with English text--and so far as possible consistent with early mediaeval notational evidence and performance practice when ascertainable, or (under certain important qualifications) with contemporary Solesmes usage;

d) a knack or flair for finding the right solution for difficult phrases or words--the ability when necessary to transpose musical phrases from one textual phrase to another and occasionally to re-compose a phrase in the style and with the motives of the piece.

Point 3. (Major Thesis). Among the various transcriptions of the Ordinary chants into English for Anglican use, those by Charles Winfred Douglas are, all in all, the best. Douglas possessed the qualifications listed above to a greater degree than other transcribers of the Ordinary chants. The Plainsong and Mediaeval Music Society's collection, The Ordinary of the Mass, ranks a very close second to Douglas' work, but the versions of other transcribers are inferior.

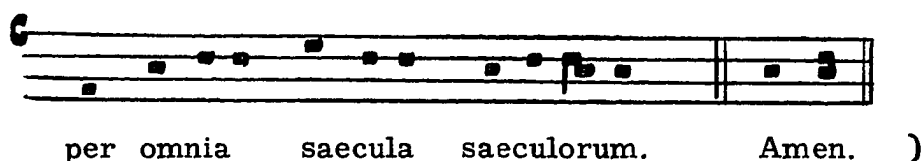
(This judgment is made on two bases: first, that among those pieces most frequently sung to plainchant at the Eucharist--the Responses, the Lord's Prayer, and the Creed--Douglas' transcriptions are uniformly superior; and second, that when all the Kyrie, Sanctus, Agnus Dei, and Gloria settings of the Douglas Kyrial are compared with other versions in English of the same chants, more of Douglas' settings--in proportion to the numbers examined in each--are successful than in any other edition.)

Point 4. Some, however, of Douglas' transcriptions are not successful. Most of these are either elaborate Kyrie melodies whose raison d'être depended on their Verses, or transcripts based on altered later mediaeval readings preserved in the Vatican edition of melodies or set-forms based on "Anaphoral-chant."

Point 5. (Minor Thesis A.) More early pieces for the Ordinary of the Mass developed from "Anaphoral-chant" than has up to now been admitted. Ordinary chants with these roots have affinities with

the set-forms. These chants make up a special group in the Ordinary with many common melodic patterns.

("Anaphoral-chant" is used in this study as a convenient term for a family of inflections for the Lessons and Prayers, set-forms, and more developed melodies, which were intended in the first instance for the celebrant, the clergy, and the congregation rather than for the musically professional schola or choir. The many patterns belonging to this family may be represented here by one--the formula for the close of the Canon:



Point 5. (Minor Thesis B.) The Verses of Kyrie Eleison, and the Tropes of Gloria in Excelsis and Sanctus, with their Regnum and Hosanna Proslae, deserve far more attention than they have yet generally received from music historians and plainsong scholars. Study of them raises questions important for the history of the Ordinary chants and of notation, and for mediaeval performance and rhythm.

* * *

The first two volumes of this study, paged continuously, contain the text, with brief musical examples interspersed. Longer examples, plates, and analytical tables are placed in the third volume with separate paging. Volume I contains Parts I, II, and III, and the

first chapters of Part IV. The remaining chapters of Part IV, along with appendices and a bibliography, appear in Volume II.

A glossary of special terms either peculiar to this study or used here with a special meaning, and a list of abbreviations for frequently mentioned chant collections, books, and periodicals appear in Volume I after the prefatory matter and just before this introduction.

The Table of Contents fully lists sub-divisions within chapters and outlines their contents. Within the text itself these sub-divisions are usually indicated by three asterisks across the center of the page, but actual sub-titles for these divisions are not ordinarily used in the text itself. Footnote cross references, along with the entries in the Table of Contents, should help the browser to find what he needs.

In this study the term "Ordinary chants" is broadened from its usual designation of Kyrie, Gloria in Excelsis, Creed, Sanctus, and Agnus Dei to include the Common Tones for the Lessons and Prayers, the Prefaces, and the Lord's Prayer--and Te Deum, for reasons discussed later. Many commentaries on the Ordinary have been impoverished by the omission of the latter group of chants or by their isolated discussion. In this study they are treated in Part I, "Set-forms and the Ordinary."

Likewise, isolated treatment of Tropes, Verses, and Prosulae has led to similar misunderstandings about the mediaeval Kyrie,

Gloria, Sanctus, and Agnus Dei. In this study these are all discussed together in Part II, "Free-forms and the Ordinary."

Discussion of the Proper chants--even of the Requiem Propers found in the Vatican, Douglas, and Burgess Kyrials--is omitted as beyond the scope of this study. Similarly the Antiphons "Asperges me" and "Vidi aquam" borrowed from the Office for use at the processional aspersion of holy water, sixteenth-century arrangements of plainsong for the Ordinary and transcriptions done before 1890, and all discussion of plainsong accompaniments are omitted.

Only transcriptions for Anglican use have been discussed. Even so, it would have been impossible to include all Ordinary chants transcribed since 1890. Only that selection of chants made by Douglas for his Saint Dunstan Kyrial has been discussed in Part IV of this study. The chants for Kyrie, Sanctus, Agnus Dei, and Gloria in Excelsis from eleven of the twelve Masses in Douglas' Kyrial (No. 9, Merbecke's Communion Service, is excluded) are compared with other Anglican transcriptions and with the Latin texts used by Douglas when available, and with other Latin texts of interest. Douglas' "Additional Settings" are discussed at the end of Part IV and compared with other transcriptions of the same melodies.

Musical quotations have been given in the notation and form used by their author. The Vatican edition of the Graduale Romanum is consistently quoted in the Solesmes rhythmical edition, not because

the author believes that all of Dom Mocquereau's rhythmical indications are justified, but because some of them certainly are, and because at least two transcribers--Douglas and Burgess--referred to the Solesmes edition when making their transcriptions and used the rhythmical signs in one way or another. (The reading of the unedited Vatican typical edition can always be found by removing all vertical and horizontal episemas, dots, and breath marks from the Solesmes text.) Except for the quotations from transcribers who used only modern notation, square plainsong notation on the four-line staff is used. The reader's knowledge of that notation and its nomenclature is assumed.¹

Latin liturgical texts are treated just as if they were English and are quoted without underlining. No systematic attempt is made fully to discuss the literary and liturgical origins of all the various parts of the Mass Ordinary. This material is better sought in the standard liturgical reference works than here,² and is brought into this study only when it helps to explain the development of a musical style or assists in dating a melody or category of chant.

1. A brief explanation of plainsong notation will be found in the part of Douglas' preface to his Kyrial quoted at p. 365 below. See also the preface to the English edition of the Liber Usualis, or the standard manuals on chant or on early mediaeval notation.

2. See especially Joseph A Jungmann, The Mass of the Roman Rite: Its Origins and Development (Missarum Sollemnia), translated by Francis A. Brunner, 2 vols., New York: Benziger, 1951 and 1955; and Gregory Dix, The Shape of the Liturgy, London: Dacre Press, 1945.

The terms "oxytone," "paroxytone," and "proparoxytone"-- borrowed from Greek grammar, where their meaning is more precise-- are used as in most contemporary chant literature to indicate a word or cadence-form accented on its last syllable (oxytone), on its next-to-last syllable (paroxytone), or on the antepenultimate (proparoxytone) for both Latin and English texts. Confusion between the English accentual and the Latin quantitative use of more conventional terms like "dactyl" is thus avoided.

The reader unacquainted with the reform of Gregorian chant and the appearance of the Vatican edition under Pius X may wish first to read Chapter X and then begin Part I. Chapters XI and XII, which describe Anglican editions of the Ordinary chants, serve as a necessary introduction to the analyses of Part IV which follow them; but the reader may likewise prefer to begin with these two chapters, which with Chapter X make up Part III of the study.

PART I
SET-FORMS AND THE
ORDINARY

CHAPTER I

WHAT IS A SET-FORM?

The term "set-form" describes type-melodies and formulas of plainchant which are not specially composed--albeit out of pre-existent melodic material--for a given text. Thus the melodies of the Introit antiphons are not set-forms but free-forms. A set-form seems always to have been designed for use with many texts of varying length and accentuation. Each of the eight Tones of formulas for singing the Psalm verses and Gloria Patri at the Introit offers a simple case of a set-form. Here is Introit Tone IV:



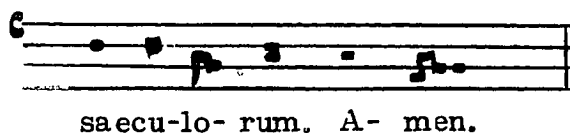
Glo- ri- a Patri, et Filio, et Spi-ri-tu-i San- cto.
Sic- ut erat in principio, et nunc et sem- per,
et in saecula saecu-lo-rum. A- men.

In such a pattern the first two syllables of text are fitted to the first two note-groups, called the "intonation." The pause or break in thought and poetic form in the middle of the Psalm verse is matched by the "mediation" or inner cadence. Here this formula is adjusted to fit the accentuation of the text. The last accent coincides with the note

marked above with the accent. If the accent falls on the third syllable from the end rather than on the second from the end, an extra note is added, called an "epenthetic note" when it is added between other notes. (If an extra note is added for an extra syllable at the very end of a phrase, it is called "epithetic"; if at the very beginning of a phrase, "prosthetic.") The mediation formula always begins three syllables before the last accent; and so we call the two neumes and one note which precede the note bearing the accented syllable a preparatory group or preparatory notes to the accent. This particular mediation is described as a cadence of one accent with three syllables of preparation. The syllables between intonation and mediation are sung to the "tenor" or reciting note. (Peter Wagner used the mediaeval term "tuba.") The second half of the psalm verse--in Gloria Patri, the third phrase--is sung to a similar pattern of "re-intonation," tenor, and final cadence. In all but one of the Introit Tones it happens that the final cadence is not related to accent but has a fixed formula invariable beginning five-- or this case, Tone IV, four¹--syllables from the end. All the Introit Tones become tri-partite rather than bi-partite when set to Gloria Patri by employing the re-intonation and mediation patterns twice, as can be seen in the middle line of the example on

1. The ending of Introit Tone IV is treated exceptionally in some mediaeval MSS so that the next to last note in the example given above coincides with the last accent, an epenthetic note being added between it and the last note for a proparoxytone.

page 27. The possibility of this expansion belongs to the characteristic of this particular set-form. Furthermore, more than one final cadence or ending is available, the choice of which depends on the melodic shape of the beginning of the Antiphon melody which immediately follows this cadence. The ending following may be selected for Tone IV:




From an historical viewpoint--and from the viewpoint of the transcriber--we should properly add to a given formula the other forms and shapes it has taken in other centuries and places. Some of the older forms may be judged archaic, diffuse, and primitive--like the forms of Office psalmody given in the Commemoratio Brevis; others, as an archtype which was later corrupted by scribal error or the needs of organum or part-singing, to which we are glad to return. The tenor of Tone III, as is well known, was raised from "b" to "c" between the tenth and twelfth centuries.

All these possible shapes, these ways the formula lends itself for adaptation to different texts, make up what I have chosen to call a "set-form." (Willi Apel, in Gregorian Chant¹ calls it "liturgical recitative," which aptly describes many of the simpler set-forms but

1. Bloomington: Indiana University Press, 1958, pp. 201-245. Henceforth abbreviated "GC."

hardly suits the elaborate vocalises of the Tracts. Peter Wagner's term¹ "gebundene Formen" is absolutely accurate but directly untranslatable.) A set-form is not merely one particular adaptation of a certain formula to a particular text: it consists of all possible adaptations. It is defined on the one side by those invariable portions of the pattern which are never altered nor omitted however short or irregular the text and on the other side by its largest possible expansion. A set-form may consist of nothing more than a recitation on one note with an inflection of two or three notes to mark the mediation, or it may consist of six or more phrases of twenty to fifty notes in each melismatic phrase. In any given case the particular manifestation of a set-form is determined by its text.

The set-form can be regarded as stylized musical punctuation-- either of the simplest sort, perhaps a mere inflection of the voice, or of the most elaborate and melismatic kind. The so-called "ecphonetic" signs² of the Lesson manuscripts make this clear. The mediaeval Western ecphonetic sign for the musical intonation for a question · has actually become our question mark. The point (punctum or punctus) which we call a period remains the same; but the other mediaeval signs were replaced by the humanist scholars of the fourteenth to the sixteenth

1. Einführung in die gregorianischen Melodien, 3 vols.; Vol. I, 1st ed., 1895; 2nd ed., 1901; 3rd edition, 1911; Vol. II, 1st ed., 1905; 2nd ed., 1912; Vol. III, 1921; Leipzig. Abbreviated "EGM I, II, or III."

2. See EGM III, pp. 37-82.

centuries with our comma, semi-colon, and colon.¹ The Jewish Masoretic scholars of the seventh and eighth centuries not only added vowel points to the Hebrew consonantal text of the Bible: they added the Ta'amin or signs for cantillation. Christian liturgy had much earlier taken over Jewish practice in public reading--or rather singing--of Scripture, though in how much detail is hard to say. For the Lessons, the Psalms, and the public Prayers were never, so far as is known, merely read in public worship (as opposed to private Masses) until Reformation and Counter-Reformation times. They were sung or cantillated; and the Ta'amin and ecphonetic notation are a kind of shorthand which means, "The formula used for a half-close goes here, the one for a full-close goes there."

In almost all the set-forms can be found the distinction between the half-close and the full-close. Some also use the "flex", the smallest musical punctuation, equivalent to an important comma when breath must be taken. The full-close from the musical side marks the completion of a series of formulas making up that set-form. Either the liturgical segment stops, as after the concluding formula of the lessons, or more often the entire series of formulas must be begun again for the new sentence or element within the liturgical segment. Textually the full-close marks the completion of a certain thought, while the half-close indicates that more is to follow--that all has not

1. See below, p. 35.

yet been said; that what has gone before is incomplete without what is yet to come. Musically the half-close corresponds with the half-cadence of the Classic period. The phrase, reposing, must be completed.

The formal structure of pre-Christian Semitic poetry, based on antithesis, parallelism, or amplification between the members of a verse--usually two--constantly reinforced the distinction between half-close at the mid-point of the psalm and full-close at the end of the verse.

The heavens declare the glory of God:
and the firmament showeth his handiwork.

The Psalms and other Jewish or Aramaic Scriptural poetry infused all Christian liturgies from earliest times with the Jewish sense of form. The Church owes the set-form to the Synagogue.

Does a Hymn melody, sung to many strophes of identical length and rhythmical structure, constitute a set-form? No, for here there is no question of adaptation of a given formula to varying texts. In the Hymn, the strophic form, melody is master. It is the poet's task so to construct his verse according to the pattern of the heirmos or master stanza--which really expresses the demands of melodic and rhythmical form--that the number of syllables and their accentuation (or formerly, length) corresponds with the heirmos and therefore with the melody. Strophic forms have no need of marks of musical punctuation. But Scriptural texts--even of the Psalms, which though poetry

are non-strophic--must employ set-forms or must be composed for each word and phrase throughout the text. Western chant mostly clothes Scriptural texts, at least until the ninth century, and so strophic music forms only a small part of Western chant until then. Eastern Christianity opted for strophic texts, which in the Orthodox Liturgy and Office eventually multiplied to such an extent that many of the Scriptural texts which they decorated or paraphrased disappeared, leaving only the Hymns.

To use a melody, composed as a free-form for a given text, again later for another or several other texts does not normally make it a set-form. In most such cases the original text is obvious and the adaptations betray themselves as such--as for instance the Trinity Sunday Introit "Benedicta sit," fitted to the melody "Invocabit me" for the Introit of the first Sunday in Lent; or the Magnificat Antiphon "O Christi pietas" for St. Nicholas' Day, which supplied the tune for the Corpus Christi Antiphon "O quam suavis" and the Sanctus called de Angelis.¹ If the adaptation is better than the original, we call the arranger the composer and his creation a new free-form. But in dealing with a set-form it is impossible on musical grounds to say which of several texts was first sung to that set-form. The set-form was designed by its composer to be instantly applicable to texts of many shapes, or in practical use became so. Its possibilities for variation are built in.


1. See below, pp. 674-80.


The set-form is at once both completely subservient to the form of its text as musical punctuation or frame, expressing the text to the congregation or before God; and yet, because the set-form is not composed especially for a given text throughout and bears no special relation to it beyond the formal, rhetorical coincidences of accent, caesura, and length, the musical elements of the melismatic set-form style assume independent importance like that of instrumental music. On the other hand, set-forms, though neutral to the meaning of their texts, exactly express the rank and purpose which their texts and their performers serve in the liturgy. Monastic psalmody of the Office is differentiated from that of the Gospel Canticles, and both from the Eucharistic psalmody of the schola and the professional solo psalmody of the Tract or Gradual. Clerical recitatives like the Prayers and Lessons are far simpler than responsorial chants for soloists from the schola; and the clerical chants are graded within themselves to achieve their usual greatest elaboration in the chant of the Preface, the Prayer of Consecration--the "Great Prayer"--and the Lord's Prayer at the Eucharist. Set-forms express not content but function.


CHAPTER II
THE SET-FORMS OF THE LESSONS, PRAYERS,
LORD'S PRAYER, AND PREFACE

We begin our examination of set-forms with some of the early Tones for the Lessons. These items can hardly be classed textually among the Ordinary chants since their texts change from celebration to celebration--and by definition what is "Ordinary" remains fixed and unchanging from day to day, while what is "Proper" to each day always changes; but since their set-forms remain essentially the same in all celebrations, they belong musically to the Ordinary. (Or rather we should say, historically, that the Ordinary belongs to them.)

Wagner lists these four mediaeval signs used in Scripture:¹

1) the flexa Ψ or punctus circumflexus,  the smallest phrase indication, the equivalent of an important comma;

2) the metrum * or punctus elevatus,  the equivalent of a semicolon or colon;

3) the punctum or punctus versus,  the equivalent of a period or full stop;

4) the punctus interrogativus; 

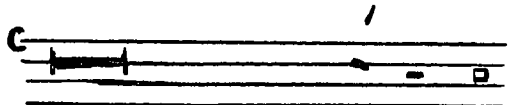
1, EGM III, p. 38ff.

and, with no special sign as indication except the end of text segment, the inflection for the--

5) conclusio, at the end of a Lesson.

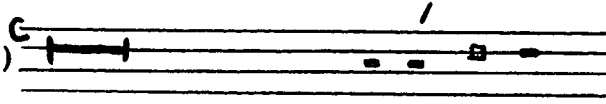
These signs were used for various set-forms and for Lessons of different liturgical rank. For the Epistle at the Eucharist, the most ancient Tone we have, no longer in use, reads¹

(flexa)



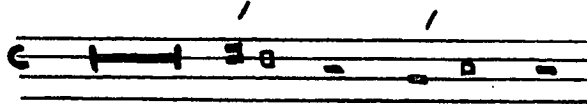
Caritas non aemula-tur. 7
Non agit per-pe-ram. 7

(metrum)



Epistola beati Pauli a-po-sto-li .✓
Fra- tres .✓
In die-bus il- lis .✓
Haec di-cit Do-mi-nus .✓

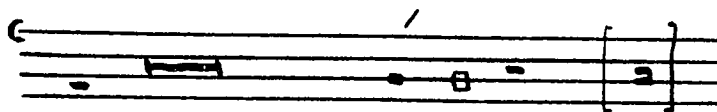
(punctum)



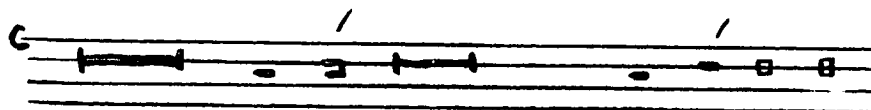
(^o)
ad Ro- ma- nos ●
lí- bri gé-ne- sis ●
Pé-tri a- pó-sto-li ●
Jere- mí-ae pro- phé- tae ●

1. From the Carthusian MS Basel BV 29, quoted in EGM III, pp. 42, 43. This tone according to Wagner remained long in use among the Carthusians, who as a reform Order of 12th-century foundation insisted on musical simplicity and clung to archaic usages in ceremonial.

(interrogatio)



An periculum an gla-di-us .~
 De- us, qui ju- sti-fi- cat .~
 Vir De- i .~
 Quis con- tra nos .~
 Quis es tu fi- li mi .~
 Tu es filius meus E- sa- u .~



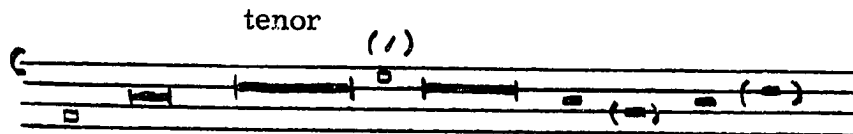
(conclusio)

Di- cit Do- minus om- ni-po-tens.
 Ec- ce no- va faci- o om-ni-a.
 Crucifi- xus est et e- go mun- do.
 Et in- ter san- ctos sors illo- rum est.

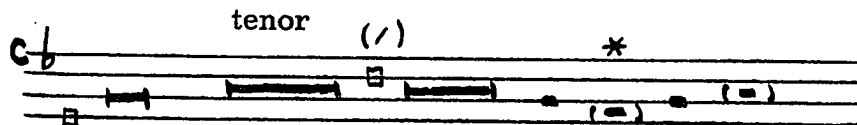
The tenor of this Tone has a whole step beneath, to which most of the inflections drop. This whole-step--as opposed to half-step--inflection below the tenor characterizes the cluster of Lesson and Prayer Tones used generally before the twelfth century, and later in some places and communities. The main inflections take place among whole-steps: "F, G, a, b." ¹ The slight element of tonal definiteness here which determines a modal pattern is the bottom "E" which begins the inflection for a question. It implies a half-step "E-F".

1. Wagner's gratuitous suggestion of "b-flat" above the tenor is wrong here, even though "b-flat" was often sung when not noted. The history of the chants for the Lord's Prayer and the Preface makes this clear. So does the later sub-semitonal form of this same Tone.

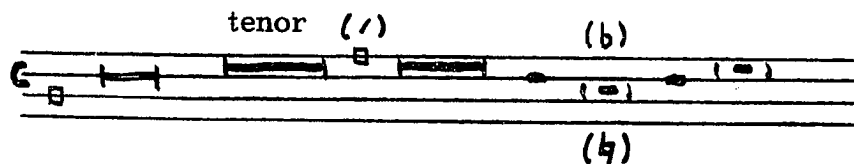
Recitation on a "sub-tonal" tenor¹ --common not only to the chant of the Epistle in early times but also to the Gospel and the Prayers-- strongly molded the melodic shape and emerging modality of the Ordinary chants as they developed from the eighth to the eleventh centuries.



When staff notation with clefs came in during the eleventh and twelfth centuries, this pattern was notated at two other places in the mediaeval gamut:



The embarrassing "E-natural" of this notation, which does not fit the pattern, actually does not occur at all in many set-forms--the Prayer Tones, for example. Or else the notation following was employed, at this pitch or an octave lower--

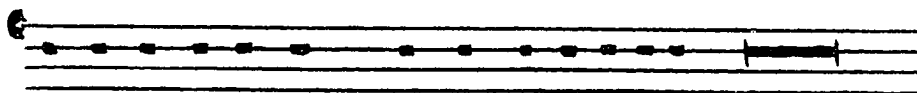


--allowing the scribe a choice between a raised or lowered "b."

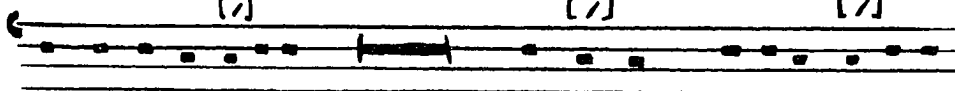
1. Wagner's phrase. "Sub-semitonal" is cumbersome, but we shall use it.

* * *

The same formula appears as the ancient Tone for the Gospel Lesson, still in use as the Tonus antiquior of the Roman Gradual.¹ The Carthusian manuscript quoted by Wagner² gives

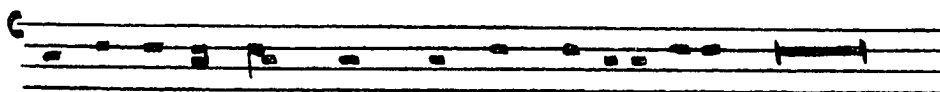


Dominus vobiscum. Et cum spiritu tuo. Sequentia
[/] [/] [/]

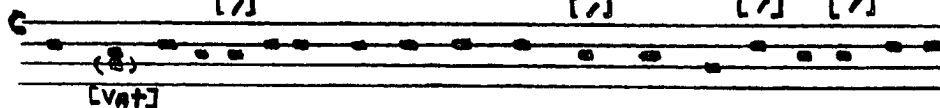


sancti evangelii. ✓ secundum Johannem. In illo tempore... etc.

Wagner's "old Cistercian MSS"³ give a more interesting and elaborated version, almost identical with the Tonus antiquior:



Dominus vo-bis-cum. Et cum spiritu tuo. Sequentia
[/] [/] [/] [/]

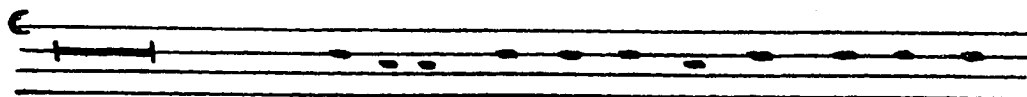


sancti evangelii ✓ secundum Matthaem. In il-lo tempore

1. Graduale Sacrosanctae Romanae Ecclesiae de Tempore et de Sanctis SS. D.N. Pii X Pontificis Maximi iussu restitutum et editum, [ed. J. Pothier] Romae: Typis Vaticanis, 1908, pp. 129*, 130*. Henceforth abbreviated "GR." Quotations are from the Solesmes edition (Tournai: Desclée, 1948). For further details, see the Bibliography.

2. Basel BV 29.

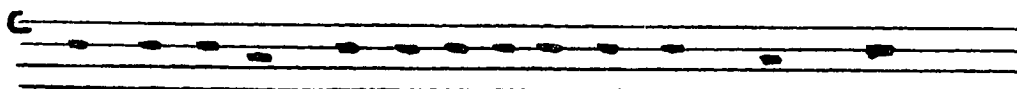
3. Wagner gives no source here.



Monosyllaba non flectitur. 7 Sed le- va- tur sic. ✓ Et con-clu
Ca- ro me- a est. ✓ Pa-ra-bo-



di- tur sic. Similiter et propria hebraica vel barbarica
lam hanc.



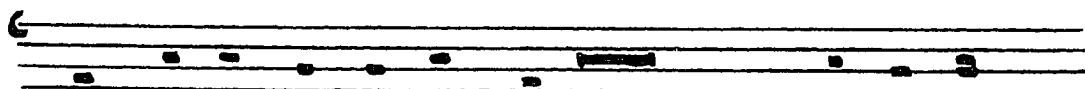
non flectuntur. 7 sed levantur ut: fi- li Da- vid. ✓
A- bra- ham. ✓
Je- ru- sa- lem. ✓



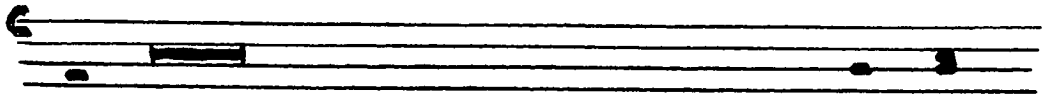
Et conclu-duntur ut: ge- nu- it I- sa- ac.
Ma- nas- se.
Respondit Je- sus.



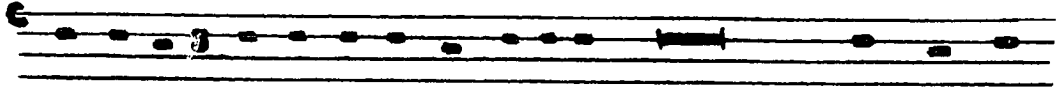
Non-ne sic interrogas per lon- gas. ~
Quo-mo-do le- gis. ~
Quid plo- ras. ~



Non- ne sic bre- vi- as. ~ An non per monosylla-bam sic. ~
Quid est ve- ri- tas. ~ Hic au-tem quid. ~
Quem quaeri- tis. ~ Quid ad te. ~
Cre- dis hoc. ~
Quem. ~
Quid vis. ~



Non- ne propria et barbarica duplicantur ut: Je- sus . ~
 Num- quid ego sum Rab- bi . ~



Et sic fini-tur totum e-van-gelium. Pe- ten- ti- bus se.
 Cu-sto-di-unt illud. Plebis tuae Is- ra- el.

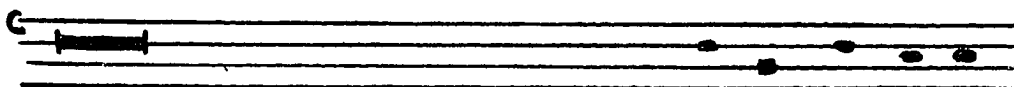
The pronunciation and musical inflection of Hebrew words in Latin divided Dom Pothier and Dom Mocquereau.¹ Dom Pothier (like Peter Wagner) cited all the abundant mediaeval manuscript evidence, like this text, for the retention of the Hebrew pronunciation with the accent on the last syllable. He urged the use of the abrupt mediation in Office psalmody and Lesson formulas to produce such an accent on the final syllable. Pothier, after 1905 sole editor of the Vatican edition, re-introduced the abrupt mediation into the Vatican Psalm and Lesson Tones after it had been banished from the Solesmes editions. Dom Mocquereau and his supporters cited apparently equally abundant mediaeval manuscripts supporting Latinized pronunciation of Hebrew names and enclitic or atonal treatment of final monosyllables. He succeeded in maintaining his and Solesmes' treatment as "legal" along side Pothier's.² A series of articles by H. Gavell in Revue

1. See below, pp. 293-94, 301.

2. Decree of S. R. C. (July 8, 1912). Acta Apost. Sedis, IV, 539. Quoted in Antiphonale Romanum, ed. Solesmes, Tournai: Desclée, 1949, page v.

grégorienne¹ and Études grégoriennes (both Solesmes publications) since 1950 take a far broader, less partisan, and more informed view, suggesting that Dom Mocquereau was more zealous for simplicity in practice than fair to his evidence when he advocated suppression of abrupt mediations and oxytone pronunciations. Their use is important for English final accents.

This Tone for the Gospel, for use with the English text, appears in The Choral Service,² edited chiefly by Winfred Douglas. Since adaptation of the half-close will be treated in detail in connection with the Epistle Tone with tenor on "c"³, and since the full-close offers no transcription problems, here we only quote the Gospel for St. Bartholomew's Day as noted in The Choral Service:

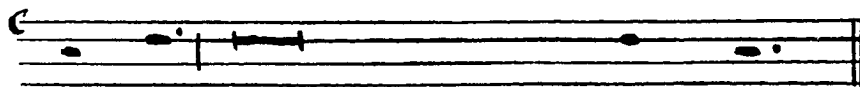


The Holy Gospel is written in the twenty-second Chapter of

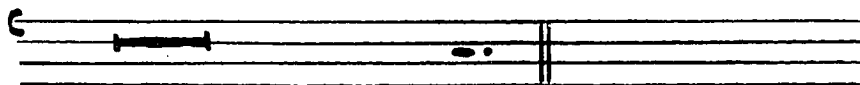
1. "Erreurs d'accentuation latin dans les livres liturgiques," Revue grégorienne (1952), pp. 221, 222, et passim.

2. The Choral Service: The Liturgical Music for Morning and Evening Prayer, The Litany, and the Holy Communion, according to the Use of the Protestant Episcopal Church in the United States of America, [chief ed. C. W. Douglas] set forth by the Joint Commission on Church Music under the authority of General Convention, Revised edition, New York: H. W. Gray, 1930, pp. 53-55. See also pp. 51, 52.

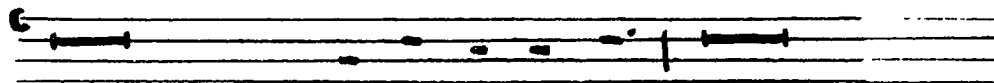
3. See below, pp. 119-123.



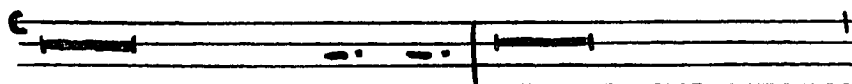
Saint Luke, beginning at the twenty-fourth Verse.



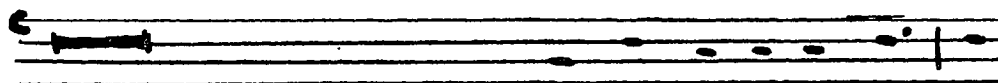
R/. Glory be to thee, O Lord.



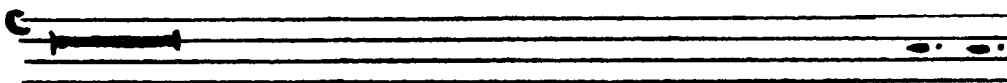
And there was also a strife among them, which of them should



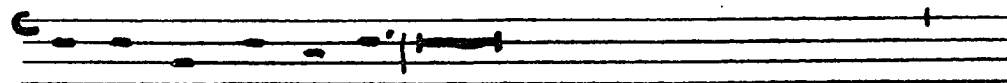
be accounted the great-est. And he said un-to them,



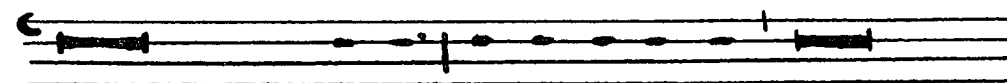
The kings of the Gentiles ex-er-cise lordship o-ver them; and



they they exercise authority upon them are call-ed benefactors.



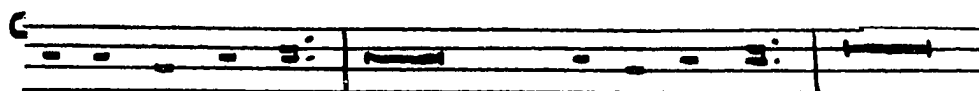
But ye shall not be so: but he that is greatest among you,



let him be as the younger; and he that is chief, as he that



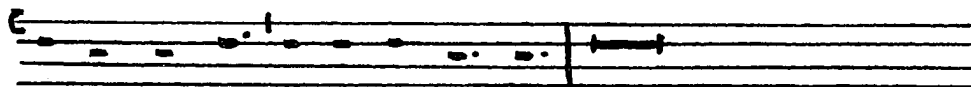
doth serve. For whether is greater, he that sitteth at meat,



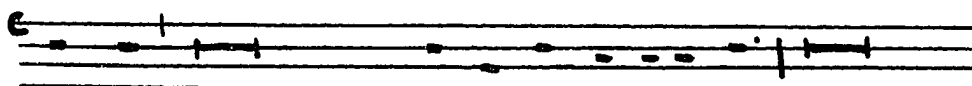
or he that serveth? is not he that sitteth at meat? but I am



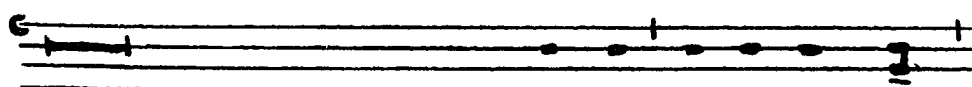
among you as he that serv-eth. Ye are they which have con-



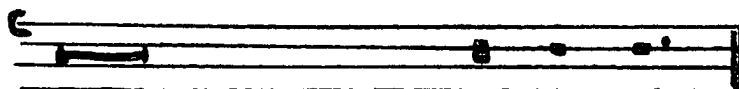
tinued with me in my temptations. And I appoint unto you a



kingdom, as my Father hath appointed unto me; that ye may



eat and drink at my table in my kingdom, and sit on thrones



judging the twelve tribes of Is- ra- el.¹

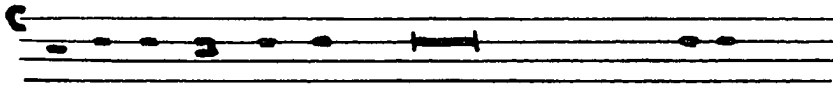
The Carthusian flex.⁷ has dropped out of the versions of the Vatican Gradual Choral and the Choral Service. I think the form for the question as given in the Carthusian text is older, the form given now probably being expanded from the question form used for the Lessons at Matins.²

1. I have reduced the single puncta in CS to the conventional reciting note indication and have omitted the guide note at the end of each line, both here and in other quotations.

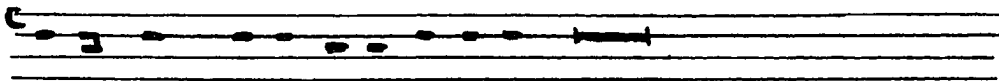
2. See EGM III, pp. 38-40.

* * *

We now turn to the early set-forms for the Prayers, postponing our discussion of the later mediaeval Lesson-Tones. Wagner gives the ancient version following from the Basel Carthusian manuscript:¹



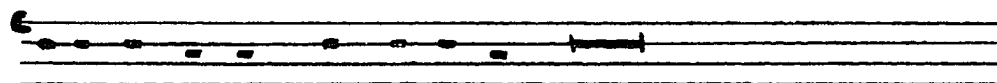
Dominus vo-biscum. Et cum spiritu tu-o.



O-re-mus. Obsecro te Domine. √ da mihi sic distincte et a-



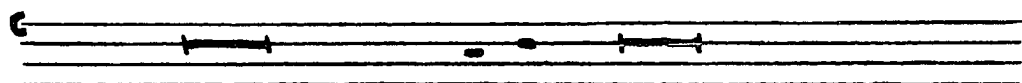
per-te proferre o-ra-ti-ones. √ ut omnis homo audiens me



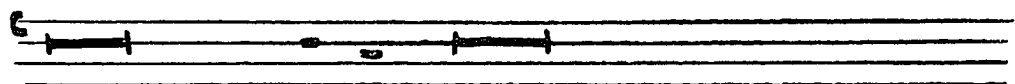
inde gau-de-at. √ hinc laete-tur. √ et ego fructum ex hoc vale-



am repor-tare. √ Vel finitur sic: Ex hoc valeam per-cipere. √

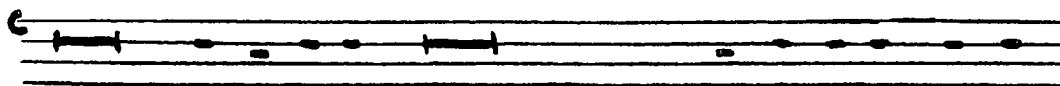


Vel sic: valeam percipere ex hoc. √ Per Dominum nostrum Jesum



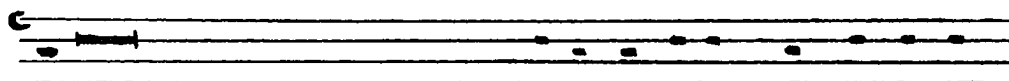
Christum Filium tu-um. √ qui tecum vivit et regnat in unitate

1. EGM III, pp. 53, 54.

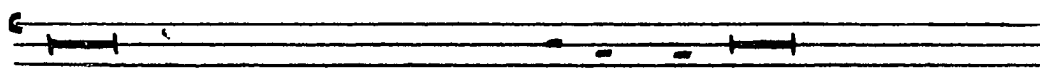


Spiritus Sancti Deus. \checkmark per omnia saecula saeculorum. Amen.

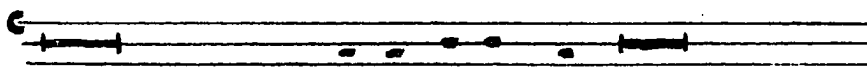
The slightly more elaborate early Cistercian set-form, complete with an initial lower note to begin each new phrase, read¹



Et famulos tuos ab omni adversitate custodi, per Dominum



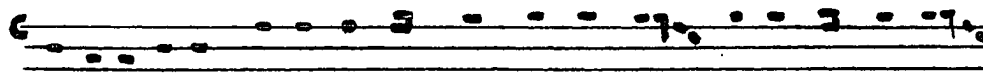
nostrum Jesum Christum filium tuum, qui tecum vivit et regnat



in unitate Spiritus Sancti Deus, per omnia saecula



saeculorum. Amen. Dominus vobiscum. Et cum



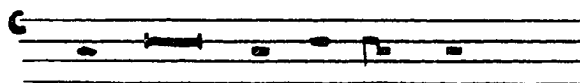
spiritu tuo. Benedicamus Domino. Deo gratias.

(The last line is the dismissal after Lauds and Vespers. This Tone was used then as well as at Mass.) The Cistercian formula coincides exactly with (1) the Tonus Solemnis a) of the Toni antiqui ad libitum in Graduale Romanum, pages 115*, 116*, and (2) the Tonus solemnis of

1. EGM III, p. 55.

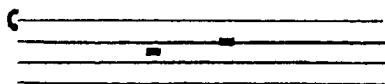
Antiphonale Monasticum,¹ where it is noted with tenor "d" on a "c"-clef--a "b-natural" below having just been sung in the preceding Lesser Litany and "Pater Noster" of Lauds and Vespers.

This formula is a little simpler than that of the Lesson chants previously discussed. It uses only the tenor "a" with the whole-step below for inflections. In the Cistercian form, the very last phrase with its special clivis--



per omnia sae-cu-lo rum.

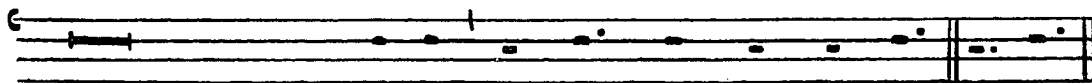
--ends on "G", demanding completion and return to the reciting note "a" in the Response--



A-men.

This Tone appears in the Choral Service, pages 49 and 50.

But Douglas' ending--



...and the Holy Ghost ev-er, one God, world with-out end. A-men.

--in which the last note of the Collect returns to "a" and the "Amen" (instead of remaining on the tenor as in the Carthusian reading) drops

1. Antiphonale Monasticum pro Diurnis Horis, juxta Vota RR. DD. Abbatum Congregationum Confoederatarum Ordinis Sancti Benedicti, a Solesmensibus Monachis Restitutum, Tournai: Desclée, 1934, pp. 1237, 38. Hereafter abbreviated "AM".

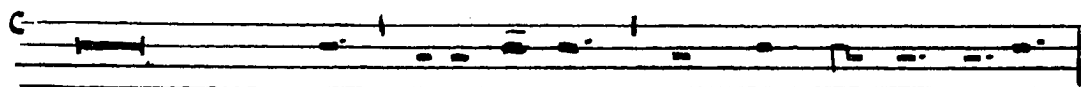
Both Prayers should end the same way.¹ They use essentially the same Prayer Tone. The fewer different endings a congregation has to learn to answer, the better. The last of those given above for the end of the Collect is probably the best. Douglas preferred the accentuation--

"w^órd without end. Am^{én}".

--to the alternative accentuation--

"w^órd with-^óut end. ^Á-men".

--generally used by the English transcribers G. H. Palmer and Francis Burgess. This preference shows up in Douglas' pointing to the Tone at his Collect ending; but he has rightly subordinated it to other considerations at the end of the Canon. Douglas was also trying to avoid the disastrously easy obvious solution--



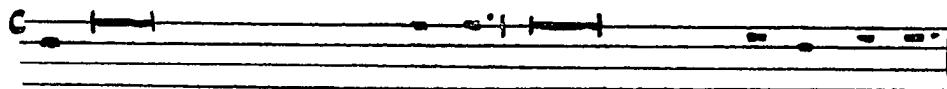
... and the Holy Ghost--ever one God--world with-out end. Amen.

--which is acceptable musically but grammatically and theologically pointless: "ever" modifies the verbs "liveth and reigneth," not the adjective "one." Nevertheless, the ending as given in the Choral Service is musically and rhythmically unsatisfactory. The Collect is made to stop with a bump instead of a cadence.

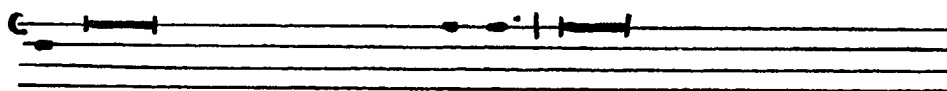


1. If the congregation respond "A-men," on the analogy of their response at the end of the Canon and the ending of the Lord's Prayer, they are only showing the good sense of consistency. The three-note form for "Amen" is just a slight development and decoration of the two-note form, which once was used at the end of the Canon also.

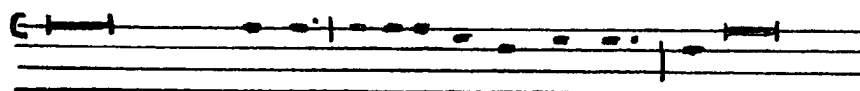
Dom Pothier is musically and historically right, and the contrary injunction of the Roman Missal to sing the Good Friday Collects in "the Ferial Tone of the Mass"¹—which since the sixteenth century has meant a unison recitation without inflections—wrong. The Good Friday Biddings to prayer and the Collects which follow should be sung—¹



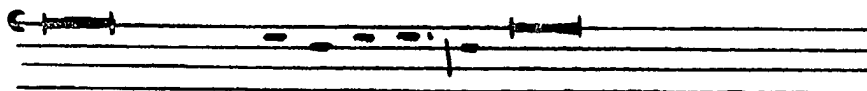
O-remus, dilectissimi nobis, pro Ecclesia sancta De-i:



ut eam Deus et Dominus noster pacificare, adunare, et



custodire dignetur toto orbe terrarum: subiciens ei



principatus et potestates: detque nobis, quietam et

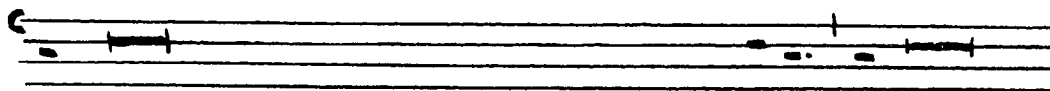


tranquillam vitam degentibus, glorificare Deum Patrem

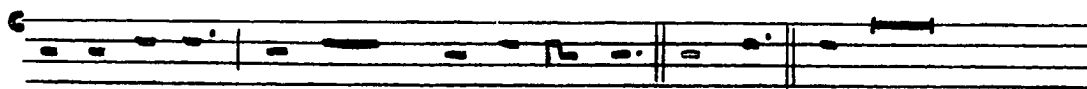


omnipotentem. Oremus. Flectamus genua. Levate.

1. Ordo Hebdomadae Sanctae juxta Ritus Monasticum. Editio cum cantu gregoriano, cura et studio monachorum Solesmensium, Tournai: Desclée, 1961, pp. 284-92.

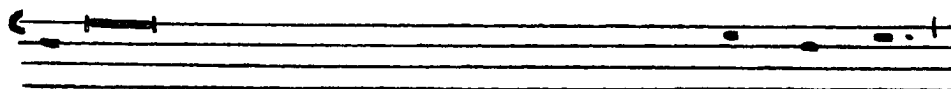


Om-nipotens sempiterne Deus, qui...revelasti: custodi . . .



perseveret. Per... sae-culo-rum. A-men. O-remus et pro...

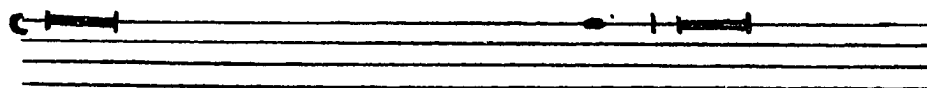
Or, in English--



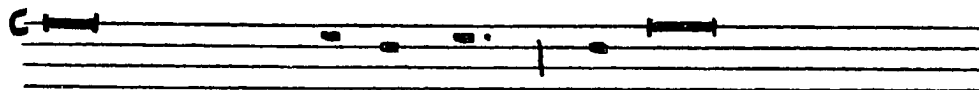
Let us pray dearly belov-ed, for the holy Church of God:



that our God and Lord would give it peace and unity,



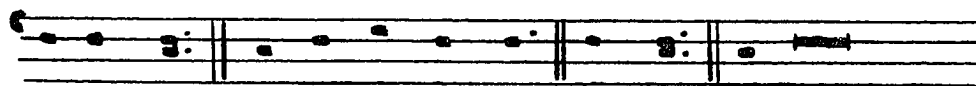
and preserve it throughout all the world: making subject



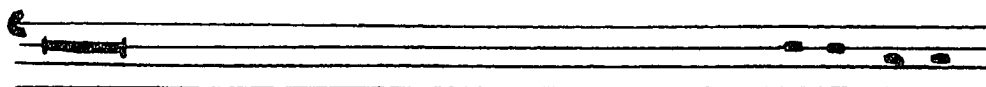
unto it principalities and powers: and grant that, leading a



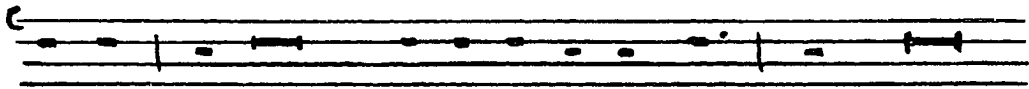
quiet and peaceful life, we may glorify God the Father Almighty.



Let us pray. Let us bow the knee. A-rise. Al-mighty and



everlasting God, who in Christ has revealed thy glory to all



nations: preserve. . . . confession of thy Name, through the. . . .



one God, world with-out end. A-men. Let us pray also for. . . .

In this Bidding, (which, here preceding the silent prayers of the congregation and followed by the Collect, is sung to the simple ferial Preface tone) a tenor of "b" with cadence to "a" is used in the last phrase and a tenor of "c" with cadence to "b" in the first phrases. The Prayer Tone itself uses a tenor of "a". Each item of intercession within these Solemn Prayers of Good Friday is therefore sung to a resulting complex set-form using three tenors in descending order: "c", "b", and "a".

Is there any practical or musical reason for restoring this ancient Tone for the Prayers to common use at Mass other than its mere antiquity? Do its two notes a whole-step apart make it superior to Guidetti's sixteenth-century Collect-Tone¹ with three, which so closely reflects the textual structure of the Collect? Compared in isolation with the ancient Tone, Guidetti's set-form is neater, more concise, less ambiguous. But such an isolated comparison ignores the liturgical mise en scène--the relation of all the Prayers in the Eucharistic liturgy to one another, to the Canon, and to the Biddings and Responses

1. See below, pp. 128, 129.

which from time to time surround them, of which the Good Friday Solemn Prayers and the Easter Vigil Collects are the most important. The normal Sunday and festival Collect is also preceded by a Bidding-- "Oremus, " "Let us pray"--which also supposes recollected silent prayer to follow before the Collect--but standing rather than kneeling prayer as on fast days and the Vigils. Use of the solemn ancient Tone for the Collect on normal occasions would help to restore the connection between special bidding of silent prayer, as on Good Friday, and the Sunday "Oremus. "

* * *

The need for variety of chant in the longer fixed-text prayers sung at every Mass and for better accentuation of the text led to the use of an accent note "b" above the tenor on "a". Here is the Bénéventan version of "Libera nos, quaesumus, Domine,"¹ the embolism or liturgical extension and amplification of the last phrase of the Lord's Prayer, "Sed libera nos a malo," which in the Roman rite leads into the Fraction:

Libera nos, quaesumus Domine, ab omnibus malis, praeteritis,
 praesentibus et futuris: et intercedente pro nobis beata et

1. Quoted by Dom R. Andoyer in his article "L'ancienne liturgie du Benevent," Revue du chant grégorien, XXII, 108, 109. Also in EGM III, pp. 68, 69.

a- gloriosa sempérque Virgine Dei Genitrice Maria, et beáto
 a- Michaele Archangelo, et sánctis Apostolis tuis Petro et Paulo,
 a- Andre-a atque Bartholomae-o, cum omnibus Sanctis, da propítius
 a- pacem in diebus nostris; ut ópe misericordiae tuae adjuti, et a
 a- peccáto simus liberi semper, et ab ómni perturbacione securi.
 a- Per Dominum nóstrum Jesum Christum Filium tuum, qui técum vivit
 a- et regnat Deus, in unitáte Spiritus Sancti, per ómnia saecula
 a- saeculorum. Amen. Pax Domini sit semper vobiscum.
 a- Et cum spiritu tu-o.

* * *

Was the Lord's Prayer itself sung at the Eucharist to some such decorated formula of the old Prayer Tone? Of course. It still is; but the developments have been considerable. Leaving Peter Wagner as guide, we follow Bruno Stäblein's article "Pater Noster" in Musik in Geschichte und Gegenwart:¹ for here Stäblein offers more sources and less speculation than Wagner. The earliest readable Western manuscripts which notate the Lord's Prayer are Beneventan.

1. Die Musik in Geschichte und Gegenwart, ed. Friedrich Blume, Kassel: Bärenreiter, Vol. X, 1962. Hereafter abbreviated "MGG."

Table No. 1 in Volume III lists two melodies given by Stäblein from Desiderius' Sacramentary, Monte Cassino 339.¹ The first melody of his Sacramentary, "in dominicis diebus seu festis diebus"--Line 1 of Table No. 1--represents the common festival melody in use in central Italy in the eleventh and twelfth centuries. Lines 2, 3, and 4 give other variants of this same melody. Line 5, a German variant of the same melody, emphasizes the top "c" by leaping away from it to the note a third below. The third melody of Desiderius' Sacramentary (Line 7 of Table No. 1) along with Lines 6, 8, and 9, represents the standard central Italian ferial melody of the period for use "in cotidianis." The second melody of Desiderius' Sacramentary, labelled "in cotidianis diebus," erased but still legible, gives still another type of melody which was apparently suppressed in favor of the standard central Italian ferial type just mentioned. It appears separately in Volume III, Table No. 2.

The introductory passage to the Lord's Prayer which immediately follows the Canon in the Roman rite--

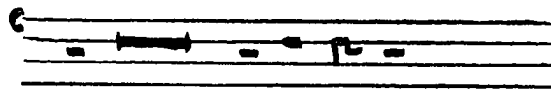
Oremus. Praeceptis salutaribus moniti, et divina
institutione formati, audemus dicere: Pater noster. . .

--has been added to two of the readings in Table No. 1, those from

1. Desiderius was Abbot of Monte Cassino, the mother-house of the Benedictine Order, from 1058 to 1087, and then, for a few months, Pope, as Victor III.

Vat. lat. 6082, from the second of two articles by Dom Cabrol on the chant of the Lord's Prayer.¹

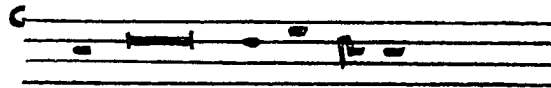
In the Roman Mass the celebrant alone used to sing the Lord's Prayer, the assisting clerics and perhaps the congregation replying only "Sed libera nos a malo" as a response to the celebrant's last phrase, "et ne nos inducas in tentationem." This response remains melodically stable in all the versions, either--



Sed libera nos a ma-lo.

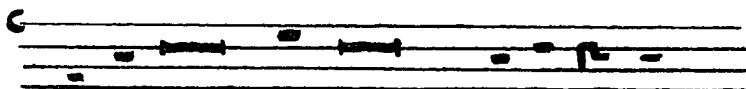
(compare: Per omnia saecula se-cu-lo-rum. — of the Collect ending)

--or--



Sed libera nos a ma-lo.

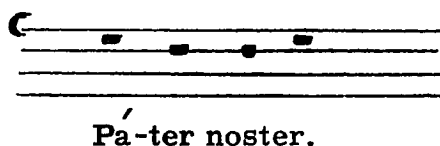
Likewise the celebrant's last phrase in all variants retains "a" as tenor with an initial low "E", typically as follows (though slight variants occur):



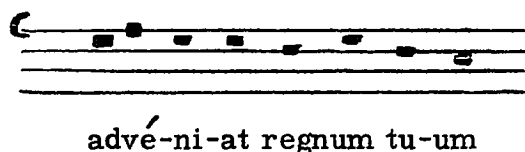
Et ne nos in-du-cas in ten-ta-ti-o- nem.

1. "Le chant du Pater à la Messe," Revue grégorienne, XIII (1928), pp. 161-168; XIV (1929), 1-17. Along with much valuable material Cabrol also gives Mocquereau's tendentious analysis of the cadences of the "Pater" as forms of the "pentasyllabic cursus"--one of Mocquereau's idées fixes.

The Beneventan ferial versions (Line 7 of Table No. 1, etc.) show a characteristic beginning with a high note for the accent--

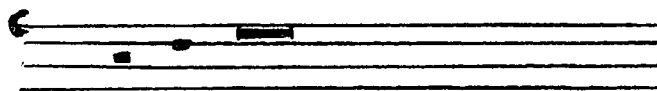


The version in Line 9 of Table No. 1, except for one "c", employs only the three notes "G, a, b"--with one low "E"--through the entire chant. But in the first phrases "b" is so often repeated that it begins to assume the role of tenor. In all the other ferial Beneventan versions except that of Vat. lat. 6082 a top "c" appears for the accented syllable at--



--exactly the reading of this phrase in the present Vatican festal Tone.

The festive Beneventan variants all begin with the rising major third "G, a, b," which we shall meet again and again in melodies derived from this clerical-congregational melodic ensemble:



Pa-ter noster.
(also: Pa-nem nostrum quotidianum)

The "b" is definitely felt as tenor, while the accent note "c" above it appears five times in most of these versions.

Furthermore, a balanced alternation system of tenors--forephrase with tenor "b" and final "G" (which may be repeated before the afterphrase is heard); afterphrase with decorated tenor "a" and

final "a"--begins to emerge in the first half of the entire Lord's Prayer text, down to "Et ne nos inducas in tentationem."

Forephrase:	"Pater noster . . . coelis"
Afterphrase:	"Sanctificetur nomen tuum"
Forephrase:	"Adveniat regnum tuum"
	"Fiat voluntas tua"
Afterphrase:	"Sicut in coelo et in terra"
Forephrase:	"Panem nostrum . . . hodie"
	"Et dimitte . . . nostra"
Afterphrase:	"Sicut . . . nostris"

V/. Et ne nos . . .

R/. Sed libera nos . . .

Review the process by which the basic "a, G" inflection of the Prayer Tone expands upwards and tenors rise: First, accented syllables occasionally mount above the old "a"-tenor to "b". When enough syllables have risen, "b" is felt as tenor instead of "a", and then major accents rise above the "b" to "c". Eventually--as we shall see--a new tenor on "c" appears. Note also the initial formula "G, a, b" leading either to the tenor on "b" or back to the old tenor on "a".

Stäblein¹ then describes the important version edited for the use of the centralized Dominican Order in 1255, which is very close to the present Roman festal Tone. It also resembles the older festive Italian form we have been discussing, except that the phrases "Adveniat regnum tuum, Fiat voluntas tua. Sicut in coelo, et in terra" are closer

1. In his article "Pater Noster" in MGG.

to the old Beneventan ferial version. Table No. 3 in Volume III gives this Dominican version along with the variants from it now found in the present Vatican festal text.

I consider this Dominican version an "improvement" artistically over the earlier Beneventan versions. The rough melodic edges are smoothed over. We cannot assume however that the Dominican editors were themselves working over the very Italian texts we have before us or even texts very much like this. Probably not. Perhaps the Dominican version represents the version gradually arrived at in northern Europe during the preceding two hundred years.

The ferial version of "Pater Noster" in the Vatican edition does not at all represent the old ferial version of Benevent. It represents instead a simplification of the normal Northern festive type seen in the Dominican book of 1255, which is first found in the reformed books of the Carthusian and Cistercian orders. Stäblein quotes a somewhat later Carthusian manuscript version¹ along with the standard twelfth-century Cistercian version, the ferial Franciscan form,² and the similar present Vatican ferial form. These are given in Table No. 4 of Volume III.

1. Milan, BN, AD X III 20, f. 202 r and v, 15th c.

2. Paris, Bib. Nat. lat. 10503.

The later Middle Ages loved to differentiate grades of chant for the Lessons and Prayers according to the rank of the feast or the degree of abstinence or penitence appropriate to the day or season. So, on the one hand, the consciously simplified, "purified" versions of the strict reformed monastic orders (but their normal and only forms) are taken over by the secular churches, the friars, and the Roman Curia for ferial, penitential, or funeral use; and on the other hand, the developed florid chants like the Tonus Solemnior of the Vatican edition are used on the greatest celebrations, especially in Germany.

* * *

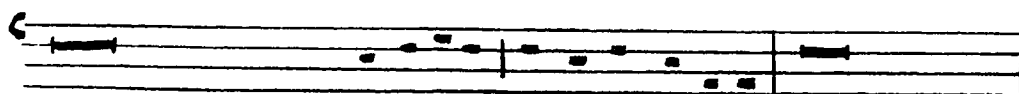
We step back in time and out of the Roman rite to review the Mozarabic "Pater." Pothier gives it as follows:¹

Pater noster qui es in cae-lis. R/. Amen. Sanctificetur

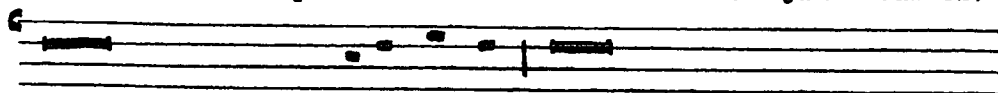
nomen tu-um. R/. Amen. Adveniat regnum tu-um. R/. Amen.

Fiat voluntas tu-a, sicut in caelo et in terra. R/. Amen.

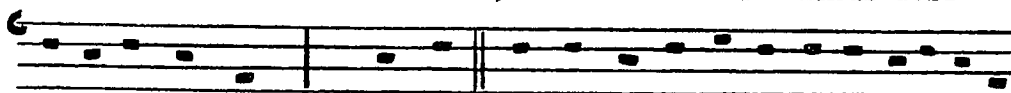
1. Joseph Pothier, Les mélodies grégoriennes d'après la tradition, Tournai: Desclée, 1880, p. 222. Pothier's version is reproduced in NOH II, p. 82, and in the article by Dom Andoyer, "Le Chant du Pater a la Messe," Revue grégorienne, XIV (1929), p. 11. Andoyer lists the source for his version beginning on "F" as Missale mixtum secundum regulam beati Isidori, dictum Mozarabes, Rome, 1755, Tome I, p. 231.



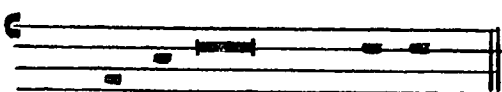
Panem nostrum quotidianum da nobis hodi-e. Quia Deus es.



Et dimitte nobis debita nostra, sicut et nos dimittimus debi-

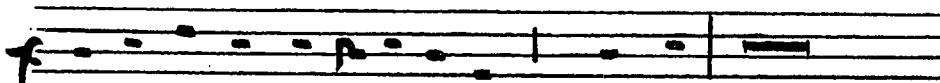


toribus nostris. R/. Amen. Et ne nos inducas in tentationem.

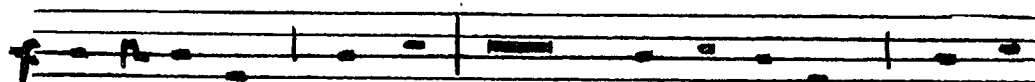


R/. Sed libera nos a malo.

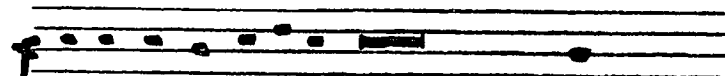
Andoyer reproduces the notation as he finds it in his source:¹



Pater noster qui es in caelis. R/. Amen. Sanctificetur

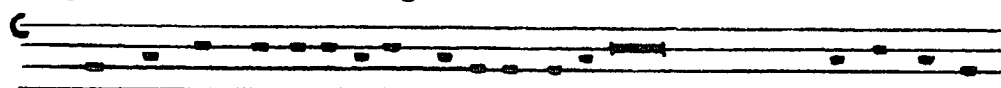


nomen tu-um. R/. Amen. Adveniat regnum tu-um. R/. Amen.



Fiat voluntas tua sicut in caelo et . . .

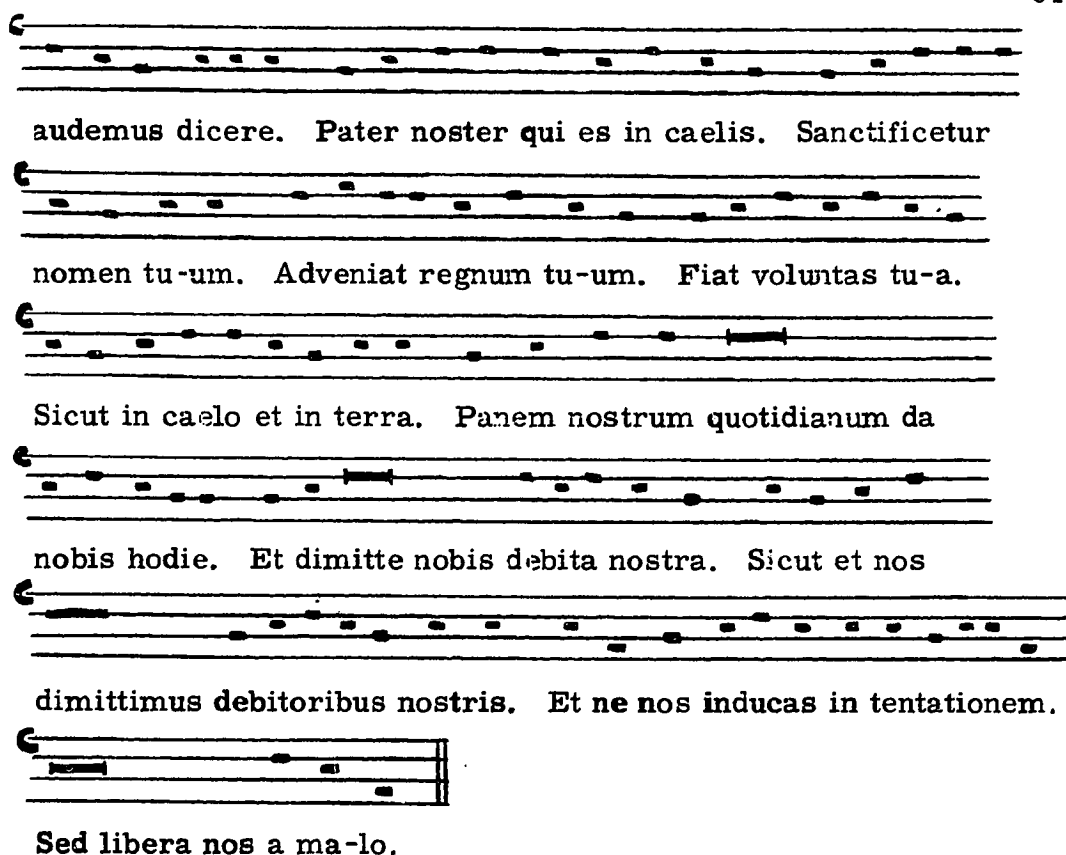
Here is the Milanese version given by Andoyer from a fifteenth-century manuscript² which begins with a notation on "F" (probably sung with "b^b") and concludes with an ending which seems to belong to a notation starting on "G":



Praeceptis salutaribus moniti et divina institutione formati

1. See footnote 1 on p. 62.

2. Paris, Bib. de l'Arsenal 221



audemus dicere. Pater noster qui es in caelis. Sanctificetur
nomen tu-um. Adveniat regnum tu-um. Fiat voluntas tu-a.
Sicut in caelo et in terra. Panem nostrum quotidianum da
nobis hodie. Et dimitte nobis debita nostra. Sicut et nos
dimittimus debitoribus nostris. Et ne nos inducas in tentationem.
Sed libera nos a ma-lo.

* * *

Table No. 5 in Volume III analyzes the set-form of the Vatican festal chant of "Pater Noster." The forephrase, AB, has an intonation, Column A-1; a tenor, Column A-2; and a cadence, B, of two accents. Column B-1-2 prepares the first accent, Column B-3. Column B-4 decorates the note "b" and prepares for the second accent, the first note in Column B-5.

The afterphrase, C, has a free intonation, Column C-1, which also prepares the first accent in Column C-2. The phrase "Sicut et nos dimittimus debitoribus nostris" is freely expanded by repetition of Columns C-1 and C-2--historically an accentual decoration of the tenor on "a". The last cadence belonging to the afterphrase, "debitoribus

nostris," is simplified so as to lead smoothly into the concluding Versicle and Response, the melody of which is modelled on the old Prayer Tone.

English versions of the festal Tone for "Our Father" with its Exordium or introduction appear in

1. The Ordinary of the Mass--identical with the version in The Ritual Music of the Prefaces . . . with Sarum Note except for the phrases "Thy will be . . . as it is in heaven," and with the version in The Choir Missal except for the phrase "And lead us not into temptation." This version was the work of the early editors of the Plainsong and Mediaeval Music Society.

2. Francis Burgess' The English Gradual, Part I--identical with the versions in The Ritual Music of the Prefaces . . . with Latin Note and in the English Missal, except for the phrase "Thy will be . . . as it is in heaven."

3. Winfred Douglas' The Saint Dunstan Kyrial--identical, except for editorial details, with the versions in The Choral Service, The Hymnal 1940, and The American Missal.

4. The Anglican Missal, American Edition--a transcription sui generis, by unnamed "American Editors," or "the musical Editors."¹

1. See also Chapter XI below, pp. 308-46. Page numbers for the festal Lord's Prayer, and an abbreviation key for the books most often referred to, are given immediately below in the following list of publications:

The Plainchant of the Ordinary of the Mass, usually indexed by its outside cover title, The Ordinary of the Mass. 1st edition 1896, 10th edition [the true 2nd edition] 1937. London, Plainsong and Medieval Music Society. Abbreviation, ORD. See pp. 64, 65 for Lord's Prayer.

Douglas' version, No. 3 above, is set out in Volume III at Table No. 6, arranged in columns the numbering and lettering of which correspond with Table No. 5 in Volume III for the Latin text. Our next table, No. 7

Francis Burgess. The English Gradual, Part I. The Plainchant of the Ordinary. London, The Plainchant Publications Committee. 2nd edition, 1920, 4th edition [really 4th printing] 1942. Abbreviation, EGR. See pp. 136-38 for the Lord's Prayer.

-----, The Ritual Music of the Prefaces . . . with Sarum Note. London, Plainchant Publications Committee, 1936. Lord's Prayer pp. 17, 24.

-----, The Ritual Music of the Prefaces . . . with Latin Note. London, Plainchant Publications Committee, [1936?]. Lord's Prayer pp. 17, 24.

The English Missal (American Edition). [Musical editor, Francis Burgess.] London, W. Knott, 1958. Lord's Prayer p. 382.

H. V. Hughes [now Dom Anselm Hughes, O. S. B.]. The Choir Missal: Plainsong Masses in Modern Notation. Arranged to the English Words by the Rev. H. V. Hughes, Precentor of the Society of the Faith. London, Faith Press, 1920. 2 vols. Abbreviation, CHM. Lord's Prayer, Vol. 1, p. 9; Vol. 2, p. 49.

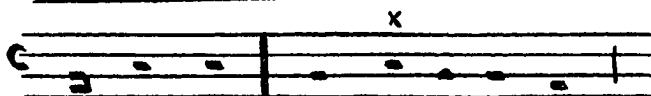
Charles Winfred Douglas. The Kyrial or the Ordinary of the Mass, with the Plainsong Melodies Edited and Adapted to the English Words. The Saint Dunstan Edition. New York, H. W. Gray, 1933. Abbreviation, DKY. Lord's Prayer p. 118.

-----, Individual Masses of the Saint Dunstan Edition. New York, H. W. Gray, 1915-. (All except the Requiem have the festal Lord's Prayer.)

The Choral Service: The Liturgical Music for Morning and Evening Prayer, the Litany, and the Holy Communion . . ., set forth by the Joint Commission on Church Music under the authority of General Convention. Revised edition. New York, H. W. Gray, 1930. Abbreviation, CS. Lord's Prayer pp. 34-35, 81-83.

in Volume III, gives the four main melodic versions listed above, arranged one above the other in continuous text for easy comparison. (I have not included Burgess' variant early text found in the English Gradual, Part I for the text division "Thy will be done in earth, * As it is in heaven" of the English 1662 Book of Common Prayer, which Burgess altered to "Thy will be done, * In earth as it is in heaven," after the Proposed Book of 1928 had recommended the change. The same change was made by Douglas after the American Prayer Book revision in 1929.) All versions follow the set-form of the Latin text closely, and with one exception reach similar and satisfactory results. The main divergences are as follows:

1) Ordinary of the Mass has



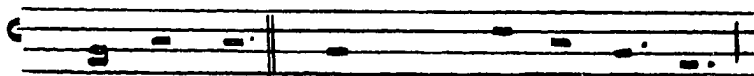
Our Fa-ther, which art in hea-ven.

The Hymnal of the Protestant Episcopal Church in the United States of America, 1940. [Plainsong settings edited by C. W. Douglas.] New York, The Church Pension Fund, 1943. Abbreviation, Hymnal 1940. Lord's Prayer, p. 779, No. 722.

The American Missal, Revised. The Complete Liturgy of the American Book of Common Prayer with Additional Devotional Material Appropriate to the Same. 1st edition; New York, Morehouse, 1931. 2nd edition, edited by Earle Hewitt Maddux, Cambridge, Mass., 1951. Musical settings in both editions by C. W. Douglas. Lord's Prayer p. 335.

The Anglican Missal in the American Edition . . . Published by the Frank Gavin Liturgical Foundation of Mount Sinai, Long Island, New York, by permission of The Society of SS. Peter and Paul of London. 1st edition 1943, 1947. Lord's Prayer pp. B70, B71.

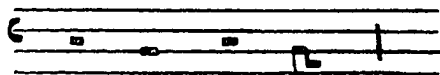
The Sarum version here clings to the older melodic form which did not raise the accent above "b". Douglas and Burgess have



Our Fa-ther, who (which) art in hea-ven.

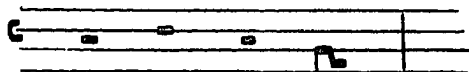
Preference here rests on taste. The second version above is consistent with other similar phrases which everywhere raise the first note of Column B-3 to "c". The first version above avoids an excessive melodic accent both in English and Latin on "art" or "es," and makes for an easier congregational beginning. (In Anglican use, as in recent reformed Roman Catholic usage, the Lord's Prayer is sung congregationally, not just by the celebrant alone. The Hymnal 1940 and the Choral Service assign the words "Our Father" to the celebrant, the people joining at "who art in heaven." The double-bar line after "Our Father" in the Ordinary . . . and the Choir Missal implies the same. The English Missal gives only the old Roman form of Versicle and Response: "V/. And lead us not into temptation. R/. But deliver us from evil.")

2) Ordinary and Burgess have



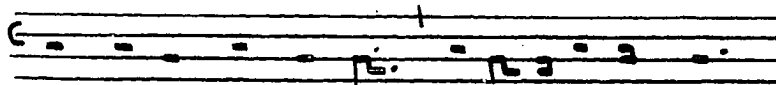
Thy king-dom come,

--emphasizing the possessive adjective; while Douglas emphasizes the noun:



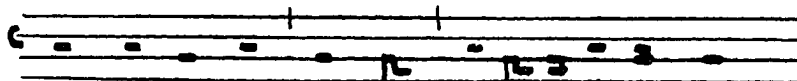
Thy king-dom come.

3) Douglas' early version before the Prayer Book revision of 1929 (see page 67) reads, like Burgess' early versions,



Thy will be done on earth, As it is in hea-ven.

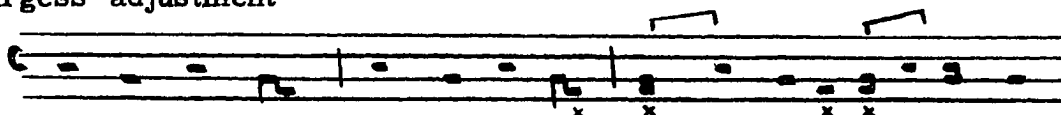
The adjusted phrase for the new break in the Ordinary text now reads



Thy will be done, In earth as it is in hea-ven,

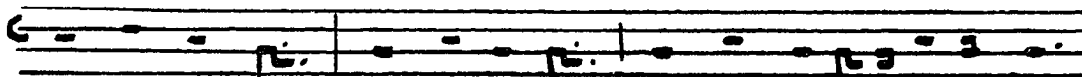
--retaining the old melody but adding a quarter-bar phrase, which is hardly satisfactory. (Choir Missal, published before the revision was made in the Proposed Prayer Book, keeps the old phrasing intact.)

Burgess' adjustment--



Thy kingdom come; Thy will be done; In earth as it is in hea-ven,

--is unequivocal, but gives us too many "G's" and repeats the intonation formula too soon, producing a stumbling series of repetitious little phrases. Douglas' entire unit--

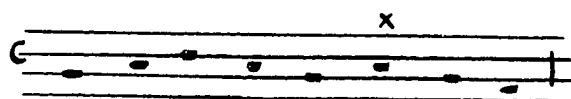


Thy kingdom come, Thy will be done, On earth as it is in hea-ven,

--is musically far superior--although the accentuation of the possessive adjective "Thy" is no longer possible.¹

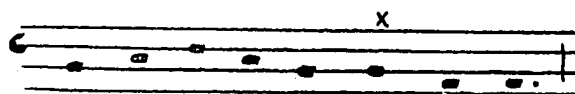
1. But this nicety could hardly be kept in congregational singing.

4) The English versions have



And forgive us our tres-passes,

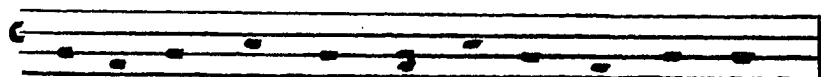
against Douglas'



And forgive us our tres-passes.

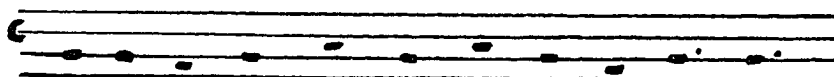
Douglas' version is surely better. His version conforms to the set-form treatment of proparoxytones at this cadence (compare "hódie") and better suits the awkward word "trespasses." The versions from England tend to produce an objectionable secondary accent on the last syllable: "trés-pass-és."

5) The versions from England have



As we for-give them that trespass a-against us.

Douglas has



As we for-give those who trespass a-gainst us.

The differences in text between the English and American Prayer Books-- the American demonstrative "those" versus the archaic English "them"-- underlie the melodic differences. The English text is more correctly and naturally accented "As we for-give them that trespass against us," while the American text with the long vowel on "those" must be read,

"As we forgive those who trespass against us." (Douglas uses two initial repeated "a's" that do not occur in the Latin Vatican text which only allows one initial "a" at this position; but then neither does the pes G, a of Column A-1, used in all English versions, occur in the Latin text as an initial figure.) Both versions above are right for their respective texts. The unfortunate attempt made by the Anglican Missal in the American Edition to fit the English melody to the American Prayer Book text proves this point.

6) All Anglican melodic versions, except that in the English Missal, add the Matthaean doxology, "For thine is the kingdom, (and) the power, and the glory, for ever and ever, Amen," to the end of the Lord's Prayer when it occurs after the Canon in the Eucharist. The Prayer Book omits the embolism "Libera nos, quaesumus," which in the Roman rite develops and expands the Lucan ending, "Sed libera nos a malo."¹ All Anglican melodic versions, except Hughes', use the music of Column D for "And lead . . . from evil"--like the corresponding Latin text--and then repeat the music of Column D for the doxology "For thine is . . ." Douglas uses a subtle variation

1. It is thought by some that the doxology in St. Matthew's Gospel was added very early to the text as in Luke to serve as a doxology for liturgical use.

pattern on the Latin pair of phrases given below--which we know evolved more or less accidentally in the Latin text:

V/. Et ne nos in-dú-cas in ten-tá-ti-o-nem,

R/. Sed libera nós à má-lo.

"Accidentally"--because the variant early Beneventan version--

. . . nos a ma-lo.

--might just as easily have been finally accepted. But as the melody stands, the top "b" of the example above is accented in the first phrase, weak in the second; the low "G" just before the end appears, accented, in the first phrase, but not in the second. Thus the accentual and dynamic effect of the phrases--

--produces a kind of fore and after phrase effect, linking them together in a compact unity. Douglas uses this alteration of stress to avoid monotony and bind his lines in pairs. Observe:

And lead us not into tempta-tion,

"G" "b"

But de-liver us from e-vil

For thine is the kingdom,

and the pow-er and the glo-ry,

for e-v-er and e-v-er.

The Ordinary, which uses Column D-9 over and over, with only one "G" as a preparatory note in Column D-2, sings monotonously here. Hughes, in his one divergence from the melodic text of The Ordinary version, avoids this monotony by removing the first of these phrases, "And lead us not into temptation," back to Column A (although still using the clivis-cadence of Column D-7), so allowing the bottom note "E" to appear but once. I think his version is an improvement on that of The Ordinary, but his doxology still sounds monotonous and anticlimactic.

The Exordium or introduction to the Lord's Prayer, leading from the end of the Canon--with its varying texts in the American Prayer Book, in the English Proposed Book of 1928, and in the impossibly Latinate translation of the English Missal--calls for little comment, except for the version in the Anglican Missal. In The Ordinary it is set almost entirely syllabically. The Anglican Missal in the American

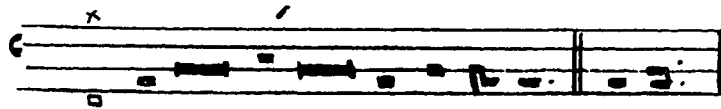
reason they have set all of the melody given for Per omnia saecula saeculorum to the words World without end, in each case.¹

1. Anglican Missal (American Edition), page, a xxiv. The editor begins his essay on "The Liturgical Tradition of Music" (page a xxi):

In no field of Anglican liturgy are there more vexing problems than in that of music. When so many competent musicians have confessed their puzzlement in dealing with the problem, there can be small hope that the American Editors of this Missal have arrived at a final solution. The music given heretofore in the Anglican Missal represents a somewhat different school from that which Canon Douglas has founded in the American Church, and our alternatives were: (i) to prepare musical texts for Propers peculiar to the American Book of Common Prayer on the basis of the method used in the previous English Editions of this Missal; or (ii) to prepare a new version of the musical text for the entire Missal; for a combination of the American and the English music would often have produced inconsistencies even in successive measures of the same musical text. Since music had to be given, and since only recently have most of the vast studies of Solesmes been made generally available, and since there is also at hand much work by many different competent Anglican musicians, it has seemed wise to attempt a fresh beginning on the basis of all these authorities rather than to mix up two disagreeing methods of music in the same book.

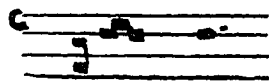
In spite of Dom Anselm Hughes' warnings about hare-hunting in footnotes, I cannot resist pursuing this one. For here are more woolly half-truths. a) There are more vexing problems in the "field of Anglican Liturgy" than music. Prayer Book revision and the retention of Tudor idiom are two of them. b) Who are the competent musicians who have "confessed their puzzlement in dealing with the problem", which the editor has just set up? There are problems in plainsong transcription, but adaptation of the Anaphoral-chant set-forms is one of the least. c) An unmentioned alternative (iii) would have been to have used Canon Douglas' settings throughout, especially since the ones with Prayer Book text in the Choral Service are approved by General Convention and musically are far superior to the results of this book's "musical Editors." (But that course would have robbed the editors of half the fun of compiling their own Missal.) d) "Since only recently [1947] have most of the vast studies of Solesmes been made generally available . . ."--The first twelve of the eighteen volumes of Paléographie Musicale were published by 1912. Douglas visited Solesmes and studied for months with Mocquereau in 1904, 1905, and 1908. The editor's facts are as confused as the logic of his last sentence.

This explanation first assumes what it tries to justify. Observe that the low note, "E," in the Anaphoral-chant formula



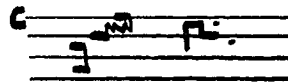
Per omnia saecula saeculo-rum. Amen.

is a prosthetic note added for a single weak initial syllable in the Prayer and Lesson Tones to expand the core of the formula, "G, a, b." True enough that certain developed versions of Sanctus (the Ambrosian festive chant quoted in full at the end of Chapter IX on the Sanctus, and the third "Sanctus" of the festal Tone for Te Deum especially--probably the sources of the "discovery" made by the musical Editors of this Missal) read



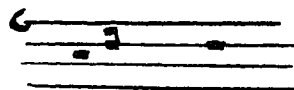
San-ctus

or



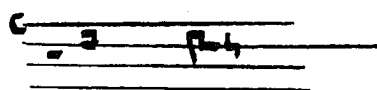
San-ctus;

--but here we have a special intensification of the set-form for a melismatic acclamation of great importance. Even here the low "E" is an optional element; the standard acclamation set-form is



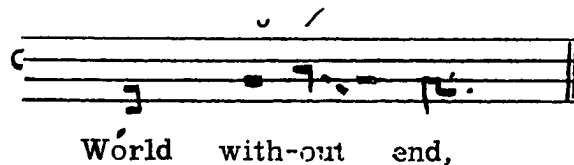
San-ctus

or



A-gi-os

--and in the expanded form the low "E" remains weak. But in the Anglican Missal formula--(which is no acclamation but only the resumption of sung dialogue, the sung remnant of a prayer once chanted throughout)--



both the "G" and the "a" are weak, the bottom "E" taking the strongest stress accent. The inevitable pitch accent produced in this set-form by the top "b" creates an exaggerated stress of the syllable "-out":



--made worse by its neumatic prolongation.

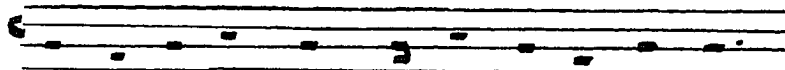
Why did the musical Editors of this Missal reject the obvious solution--to use the entire phrase "O Father Almighty, world without end," which almost perfectly matches the rhythm of "Per omnia saecula saeculorum"? -- I can only imagine that they thought that the notes--all the notes--which went to the Latin phrase must go to the English phrase of the same meaning, and that to use any other syllables in the ecphonesis than those which mean the same as those of the Latin would be wrong. Applied to a strict set-form, which is related to the accentuation and punctuation of its text but not to its content, this view amounts to superstition.

The reader may think that too much attention has been given this short phrase. I can assure him that its repetition in every sung celebration, at the very heart of the proceedings, called for redress. **Those parts of the service which are repeated invariably and sung by**

the clergy and congregation every week over and over again must be well set.¹

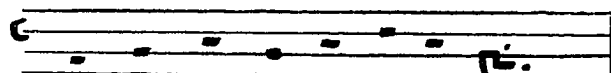
* * *

I said that the Anglican Missal version of the Lord's Prayer was sui generis. Its first section, down to "Give us this day . . .", follows Douglas. After the phrase--



As we forgive those who trespass against us,

--(which swallows the demonstrative "those" of the American text, with its long vowel), this version picks a little from the variant readings, with the exception of the one phrase--



Give us this day our daily bread.

This, though unique to the Anglican Missal, is an excellent phrase in meaning and accentuation.

The English Missal (American Edition) (1958) exactly reproduces the melodic line of Burgess' 1920 English Gradual, Part I, including the old phrasing of the 1662 English Prayer Book for "Thy will

1. See the setting of the Lord's Prayer, to a form of the festal Tone we have been discussing, in the Masses in English "Missa Brevis" and "Dominus Deus" for the reformed vernacular Roman rite, arranged by Jan Kern and published by the Gregorian Institute of America in Toledo, Ohio (1964). Here the distortions of the set-form are almost unbelievable and the musical results correspondingly awkward.

be done in earth,* as it is in heaven." This Missal gives a strange mixture of texts for an American edition:

Our Father, <u>who</u> art in heaven--	(American)
Thy will be done <u>in</u> earth,* as it is in heaven--	(English)
As we forgive <u>them that</u> trespass against us--	(English)

* * *

I conclude that for the text of the Lord's Prayer in the American Prayer Book, Douglas' version of the ferial Tone for "Pater Noster" is far and away the best we have. No, more: it is an excellent rendering of the set-form, the equal of the Latin text, thoroughly satisfactory in every respect, which entirely deserves its widespread congregational use and popularity.

* * *

The ferial Tone for the Lord's Prayer occurs in Burgess' English Gradual, Part I, pages 137, 138; in an identical version in the English Missal (American Edition), pages 383, 384; in the Anglican Missal in the American Edition, pages B72, 73; and in Douglas' transcription in The Ceremonial Noted,¹ pages 106, 107. Use of a second alternative ferial setting for the Lord's Prayer poses great problems for congregational participation on those relatively rare occasions--Requiems and Ash Wednesday--when the ferial setting is likely to be sung in the Anglican parish. (Not so when in the Roman rite

1. The Ceremonial Noted: Occasional Offices of the Community of St. Mary, with the Plainsong, Peekskill, N. Y.: St. Mary's Convent, 1923. Abbreviated CN.

"Pater Noster" was sung by the celebrant alone.) The Ordinary of the Mass and Hughes' Choir Missal, conform to Sarum tradition, which knew no ferial tones for the Preface and Lord's Prayer, and offer only the melody already discussed. The remark following from the Choral Service, probably written by Douglas, is to the point:

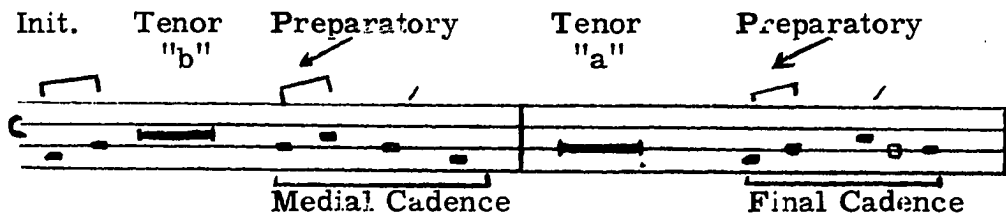
The traditional musical system of the Church provides these melodies, varying but slightly in festal and ferial forms, a distinction to which it is not over-important to adhere.¹

Douglas made a transcription of the ferial "Our Father" before 1910, when it appears in plainsong notation in the first edition of his Requiem Mass. It also appeared in the 1922 revision of the Requiem and in the Requiem Mass printed in the Ceremonial Noted. Furthermore, a manuscript exists in the Douglas files, entitled "The Responses at Mass," meant for the intended but never published Kyrial of 1915 and bearing pagination to fit the end of that manuscript collection--from which only separate Masses appeared. When preparing the Choral Service for the Episcopal Church, the Joint Commission on Church Music (then composed of Bishop Wilson Reiff Stearly, Wallace Goodrich, and Winfred Douglas) decided to replace Douglas' transcription of the ferial Tone with Merbecke's "Our Father",² and from that time on

1. CS, p. xii. *Italics mine.*

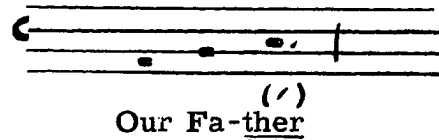
2. Merbecke's Communion Service in his Booke of Common Praier Noted (1550) is thoroughly treated in Perry Marshall's D. S. M. dissertation, Plainsong in English: An Historical and Analytical Survey, Union Theological Seminary, 1964.

Here is the Psalm-Tone-like set-form, to which the ferial "Pater" melody has been reduced:

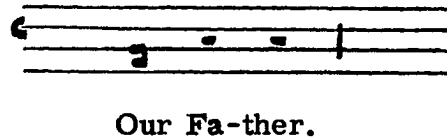


(decorated in two verses)

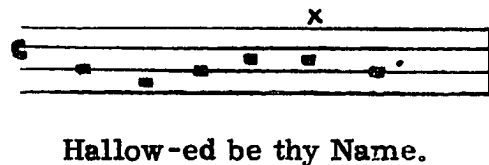
The rigid syllabism of Douglas' early version produces



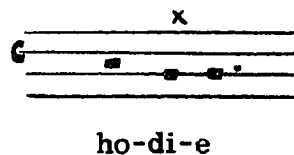
--unmusical, un-English, and unworthy of Douglas. Burgess and the Anglican Missal sensibly keep the festal English intonation--



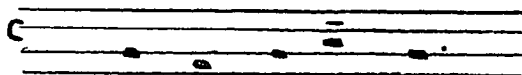
Douglas inserted his epenthetic note on the top note, "b", in the phrase--



The expected place in this set-form for an epenthetic note at a paroxytone cadence is the "a":

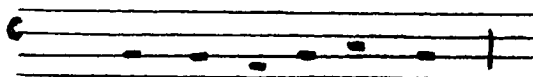


Would not



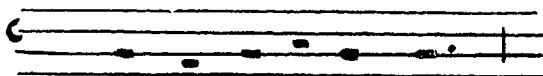
Hallow'd be thy Name

--which avoids the problem, have been better? Burgess has



Hallow-ed be thy Name

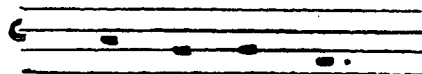
--which is better than Douglas', but awkward to sing at "-ed." The Anglican Missal has



Hallow-ed be thy Name,

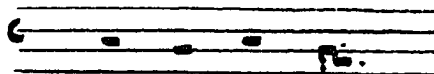
--which keeps the set-form position for the epenthetic note but gives "be" too much stress.

Douglas'--



Thy kingdom come.

--would have been better as in the festal form:



Thy kingdom come.

--which of course occurred to Douglas but which he rejected in order to keep the piece completely syllabic. The rest of the phrases in the various transcriptions repeat the points above and need not be discussed.

The Anglican Missal version seems slightly preferable to Burgess', and both to Douglas' version--which, as we have seen, Douglas himself discarded. This syllabic set-form is suited to the longer phrases of the Latin text with more syllables, and does not lend itself well to English transcription. The festal form of the melody--which is the older and more original--with its neumatic cadences works very well for English. The ferial form for "Our Father" is a penitential luxury with which we can dispense.

* * *

Peter Wagner writes one of his best chapters on the Preface chants.¹

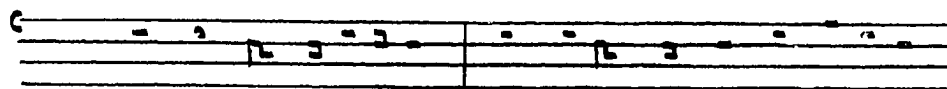
. . . The Prefaces, in spite of their many different texts, were only sung to a very few melodies--and those are in essence the same. The Milanese sang the Preface to the same formula as their "Our Father".² The oldest Italian sacramentaries note several Tones (as for the "Pater Noster")--one for Sundays and feasts, another for weekdays, and a "melodia francigena." They are related to each other like the three versions of "Our Father."

.
For the introductory dialogue [Sursum Corda], "a" . . . served as tenor; for the Preface itself, "b". An accented syllable on the tenor "a" takes "b"; an accented syllable on the tenor "b" may take "c". Gradually this second accent pitch "c" attracted long stretches of recitation and became a secondary tenor. It ended by itself becoming the main tenor, confining the original tenor "b" to the afterphrase of each full sentence.

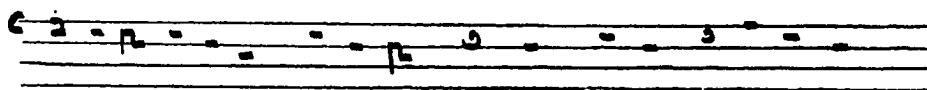
1. EGM III, pp. 69-80. The quotation is from pp. 69-70. The translations are mine.

2. See above, pp. 63-64.

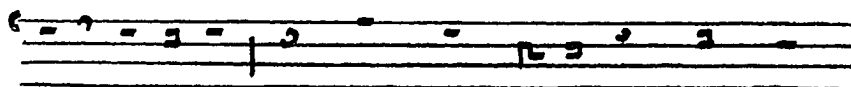
Then Wagner gives the example below, from Monte Cassino 339, "in dominicis seu festis diebus," from Desiderius' Sacramentary:



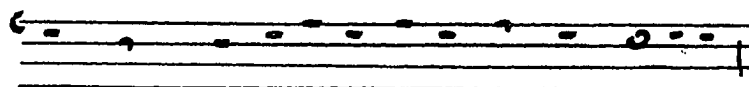
. . . Aequum et salutare, nos tibi semper et ubique



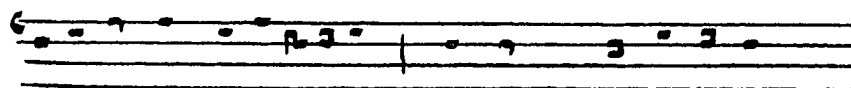
gratias agere, Domine sancte, Pater omnipotens,



aeterne Deus, per Christum Dominum nostrum.



Per quem majestatem tuam laudant angeli,



adorant dominationes, tremunt potestates.

Wagner then quotes--as shall we--the twelfth-century Cistercian Preface from the Dijon Standard-Codex for the Order, remarking,

In the twelfth century the tenor with a half step beneath it ["sub-semitonal"] must have achieved general recognition in France . . . else how should we explain the Cistercian version which so strongly asserts the tenor "c" after using "a" and "b" as tenors for the introductory Sursum Corda?¹

Probably the Preface tenor was indeed raised from "b" to "c" in northern Europe first and last of all in Central Italy. A parallel process

1. EGM III, pp. 70-71.

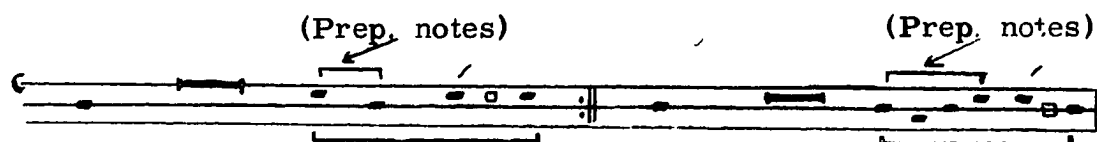
raised the tenor of the third Psalm-Tone from "b" to "c" and produced countless alterations in melodies of the Deuterus modes raising an original "E" or "b" to "F" or "c". Wagner's explanation of the raising Preface tenor by the logic of accent elevation is satisfactory for the Preface but will not explain all these changes.

Was the common Northern European form of the Preface Tone, with raised tenor more melismatic than the Cistercian version? Was not the melodic simplicity we see at Cîteaux a reflection of reformed monastic austerity?

Wagner goes on, speaking of this Dijon Cistercian Standard-Codex: "The Preface itself is sung in two phrases. The first has 'c' for tenor and 'b' for final; the second, 'b' for tenor and 'a' for final. The lower tenor of the second phrase functions as conclusion or end, following the general rule for the relation of tenors of more than one pitch in liturgical recitative [that the lower tenor follows the higher]. Both phrases have an initial, the note 'a'."¹

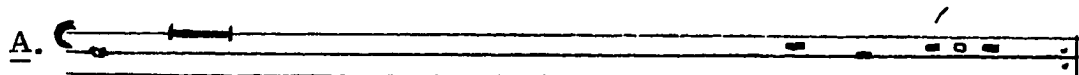
1. Ibid.

Here is the set-form which Wagner describes:

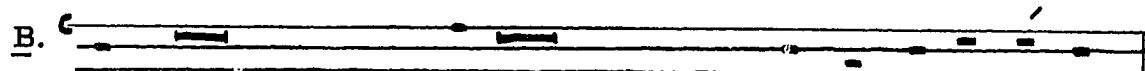


A. Initial. Tenor. Medial cadence. B. Initial. Tenor. Final cadence.

And here is the twelfth-century Christmas Preface as quoted by Wagner from the Cistercian Codex in Dijon:



Ve- re dignum et justum est, aequum et sa- lu- tare,
 nos tibi semper et ubique gra- ti- as agere,
 Do- mine sancte, Pater omnipotens, ae- ter- ne Deus,
 qui- a per incarnati ver- bi my- sterium



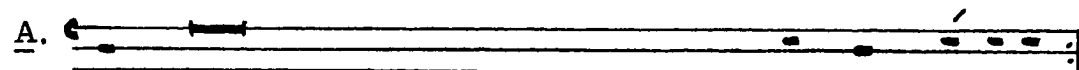
no- va mentis nostrae ó-culis lux tuae cla- ri- ta- tis in- fulsit.



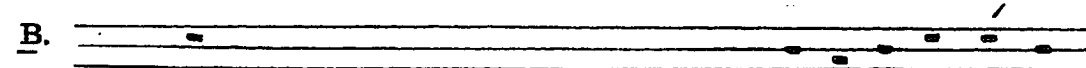
Et dum visibiliter De- um co- gnoscimus,



per hunc invisí- lium a- mo- rem ra- pi- amur.



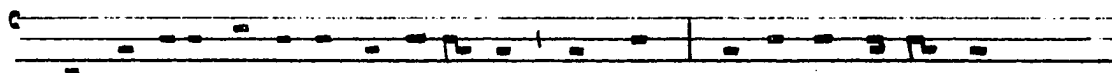
Et ideo cum angelis et arch- angelis
 cum thronis et domi- na- ti- onibus,
 cumque omni militia coele- stis ex- ercitus,
 hym- num gloriae tu- ae canimus,



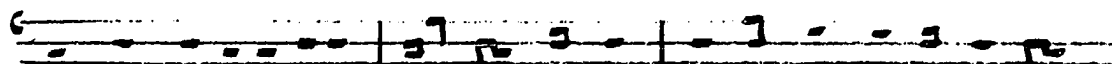
si- ne fi- ne di- centes: ¹

1. EGM III, p. 72.

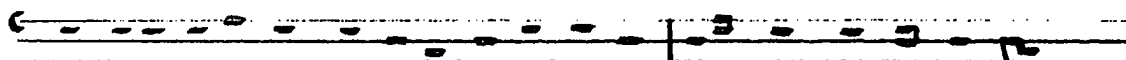
And here is the dialogue for Sursum Corda which precedes it:



Per omnia saecula saeculorum. A-men. Dominus vobiscum.



Et cum spiritu tu-o. Sur-sum cor-da. Ha-be-mus ad Do-minum.



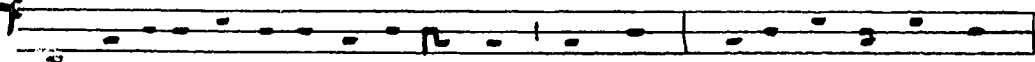
Gratias a-gamus Domino De-o nostro. Dignum et justum est.


Wagner sums up:

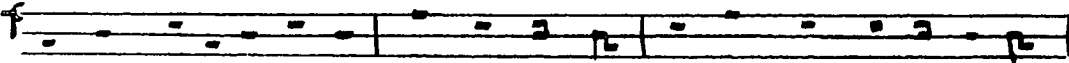
An interesting historical event is mirrored in this relationship of tenors --heightened artistic expression gradually and independently leads from the original use of a tenor with a whole step below to the use of a tenor with a half step below. The Preface melody shows us an important stage in the history of the tenor or liturgical reciting note, a stage which the closely-related melody for the Lord's Prayer never reached. For the Lord's Prayer uses "c" as tenor only occasionally and apparently only in German-speaking countries . . . ¹

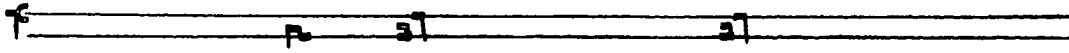
Wagner mentions the Carthusian notation of the same syllabic form of the Preface Tone one step lower, using "b-flat." He goes on to quote the ferial and festal forms of the Franciscan books from the fourteenth-century Vatican Codex Reg. 2048, which had been adopted by the Papal Curia and which after Trent became general for the Roman Church through Guidetti's edition of the liturgical recitatives:

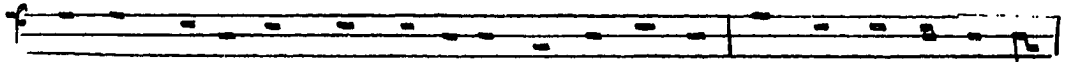
1. EGM III, p. 73.

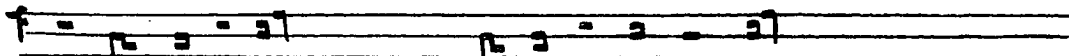
Ferial:  **Per omnia saecula saeculo-rum. A-men. Dominus vo-biscum.**

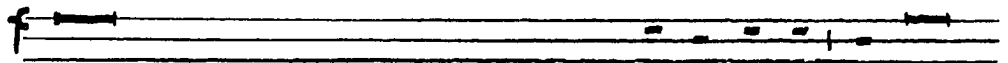
Festal variants: 

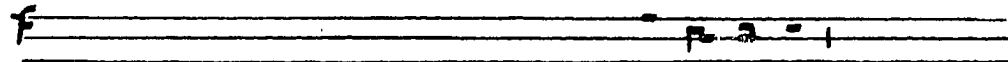
 **Et cum spiritu tu-o. Sursum cor-da. Ha-be-mus ad Do-minum.**

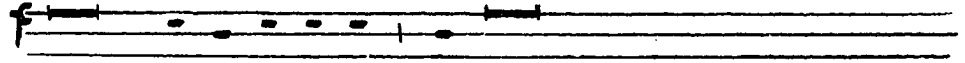


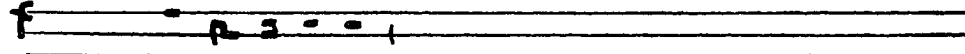
 **Gra-ti-as a-ga-mus Domino De-o nostro. Dignum et justum est.**

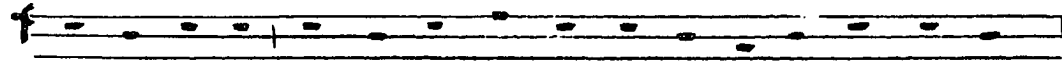


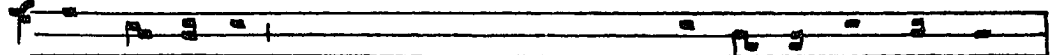
 **Vere dignum et justum est, aequum et sa-lu-ta-re, te quidem**

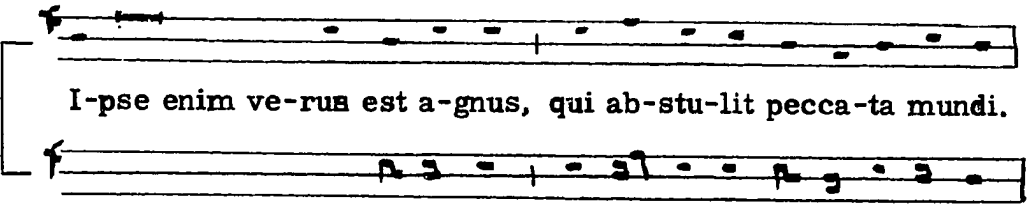


 **Domine omni tempore, sed in hoc potissimum gloriosius**

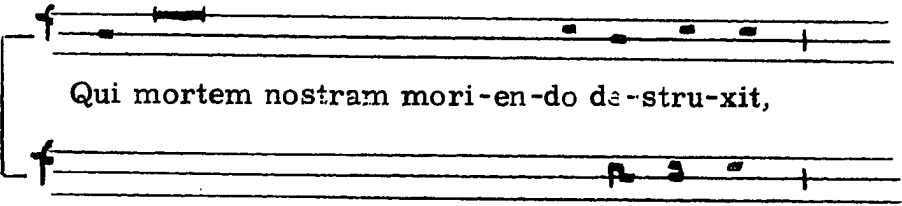


 **prae-di-ca-re cum Pascha nostrum im-mo-la-tus est Christus.**

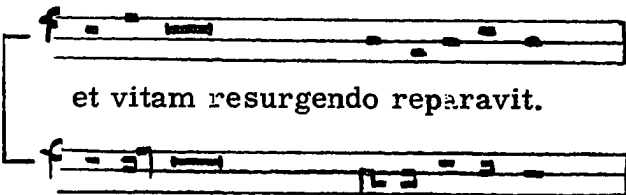




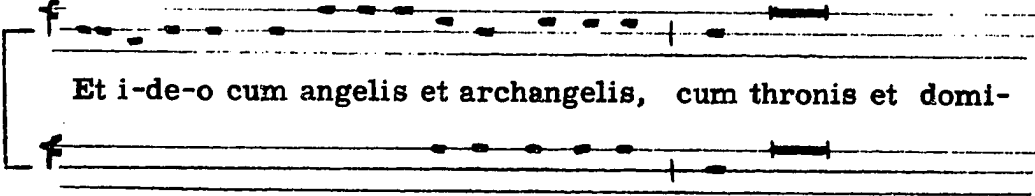
I-**p**se enim ve-**r**ua est a-**g**nus, qui ab-**s**tu-**l**it pecca-**t**a mundi.



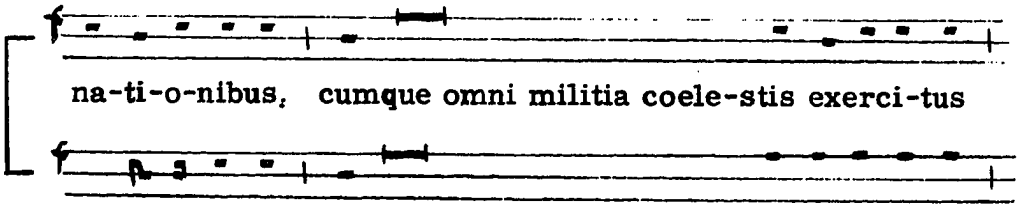
Qui mortem nostram mori-**e**ndo de-**s**tru-**x**it,



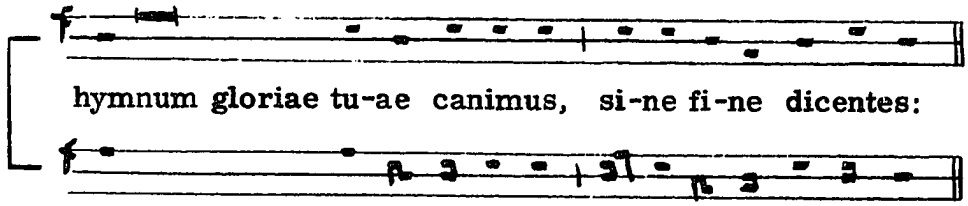
et vitam resurgendo reparavit.



Et i-**d**e-o cum angelis et archangelis, cum thronis et domi-



na-**t**i-o-nibus, cumque omni militia coele-**s**tis exerci-**t**us



hymnum gloriae tu-**a**e canimus, si-**n**e fi-**n**e dicentes:

These versions are almost those of the present Vatican edition. This ferial Tone seems to be derived from the ones used by the reformed monastic orders in the twelfth century. Wagner does mention a

thirteenth-century English Pontifical which has a festal Tone like the one above. However, he leaves the exact source of this festal Franciscan Tone in doubt. His account--probably unintentionally--tends to imply that it derives from their own ferial version by decoration. More probably the festal Franciscan form derives from an Italian or French form like it, at least as old as the syllabic versions of the reformed Orders.

Wagner then describes the later Germanic Preface tradition of using three versions: (1) a ferial or Requiem version, which kept the original tenor "b"--often notated "E"--for both forephrase and after-phrase; (2) a middle-festive form for Sundays, like the first, but with decorated cadences; (3) elaborately ornamented expanded forms for feast-days, often peculiar to the local church. Wagner is patriotically attached to these last. The rarely used Tonus Solemnior of the Vatican Gradual and Missal is an example.

* * *

Preface Tones with English text are found in these publications (listed above at pages 65-67):

A. With Vatican ferial and festal chant:

1. The American Missal
2. The English Missal (American Edition)
3. The Anglican Missal in the American Edition

B. With Vatican festal chant only:

1. The Choral Service
2. The Altar Book: The Liturgical Music for the Holy Communion . . ., New York: H. W. Gray, 1928.
(A large size reprint of music contained in The Choral Service.)
3. The Ritual Music of the Prefaces . . . with Latin Note

C. With Sarum chant only:

1. The Ritual Music of the Prefaces . . . with Sarum Note
2. The English Liturgy, Rivingtons
3. The Altar Book: 1662 and 1928, London: Oxford University Press
4. The Sarum Missal in English, London: De La More Press
5. Altar Music, London: De La More Press¹
6. Priest's Music for Ordination Candidates and Others, collected and edited by J. H. Arnold, London: Oxford University Press, 1936.

We refer first to the Vatican ferial Tone. The twelfth-century Cistercian version set-form quoted above at the top of page 87, is the same as the Vatican ferial Tone except that four preparatory notes in the Cistercian final cadence have now been reduced to two:

(Vat. ferial Tone)

init. Tenor Med. cadence init. Tenor Final Cadence

2 preparatory notes

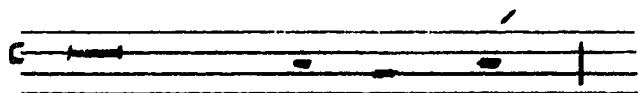
instead of the Cistercian--

4 preparatory notes

The middle step in this reduction can be seen in the Franciscan ferial version quoted from Wagner on pages 89 to 90 above, where the preparatory notes of the final cadence are very often reduced from four to three by omitting the anticipation of the final accented syllable.

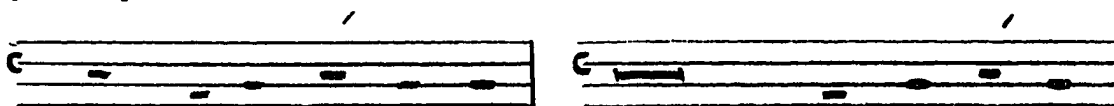
1. I have not seen copies of Nos. 2, 3, 4, and 5. See Vernon Perdue-Davis, The Tones of Plainsong, Part II, pp. 3-6, for an extensive discussion of the Sarum Preface Tone in its English adaptations.

The formula of the Vatican ferial Tone works well, just as it stands, in English. An oxytone at the medial cadence is set--



magnify thy glo-rious Náme

--omitting the last repeated note(s), whereas the final formula is always completed--



through Jesus Christ our Lord. to make us clean from all sin.

This formula adapts itself to every English cadence without problems. Table No. 9 in Volume III gives the ferial Preface for the Dead--and Table No. 10, the ferial Preface for Lent--from Douglas' American Missal, from Burgess' English Missal (American Edition), and from the anonymously edited Anglican Missal in the American Edition. In these tables only the differing translations of Prefaces which are not in the Book of Common Prayer deserve special notice. Two different manuscript translations by Douglas of the Requiem Preface are reproduced as Plates I and II in Volume III.

(The ferial Sursum Corda will be discussed with the festal Sursum Corda at the end of this section on Prefaces.)

* * *

The festive Preface Tone, both in the Vatican books and in Wagner's fourteenth-century Franciscan manuscript,¹ has this set-form:

(of 2 accents) (3 prep. syllables)

Init., Tenor, Medial cadence: Init. Tenor Tenor Final cadence

or, Vat: (the Quilisma on any important accent)

Also, at the one spot--

(Vatican) (Franciscan, 14th c.)

Et id- e-o: Et id- e-o:

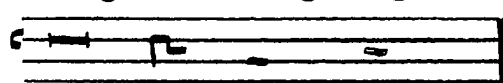
--low "G" is touched.

The dissolved quilisma in syllabic form, with two preparatory notes leading up to the accent on "c", does not now occur in the Vatican Prefaces; but it occurs in the festal Tone of the Franciscan manuscript at "cum Pascha nostrum". The Vatican accent-form with quilisma alone is employed frequently. The dissolved form, which is really the original, is much used in pointing this Tone to English texts.

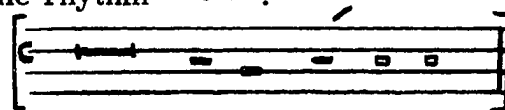
Adaptations for English oxytone finals of the forephrase cadence are made by all editors. The system used by the Anglican Missal in the American Edition stands by itself and will be discussed last.

1. See above, pp. 89-90.



1) Burgess and Douglas agree for the rhythm / u / :



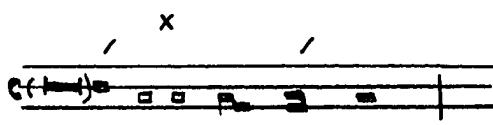
thy gló- rious Náme
very Pás- chal Lám̄b



(Ferial form.)

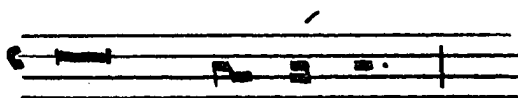
Here the set-form is recomposed. A new variant cadence to fit English oxytones is introduced on the basis of its underlying skeleton, the ferial form.¹ G. H. Palmer probably invented it for the Sarum form of the Preface Tone with English words. Burgess and Douglas applied it to the Vatican festal Tone. (In his Psalm Tone pointing Palmer often joins the last note of a tenor recitation to a following cadence note which is lower than the tenor, in order to accommodate an irregular long accent--thus:  --instead of: )

2) Burgess allows two intervenient or epenthetic notes for the phrase--



company of heá-ven

--where the Latin set-form allows only one. Douglas writes



company of heá-ven

1. I am not suggesting that the ferial form is historically prior to the festal form, but that it has a logical priority. Chronologically, the human skeleton appears to view last of all; but it has structural priority.

--which is simpler and easier to sing, but does not reflect the English rhythm / u u u / quite so well.

3) Douglas writes

give thanks unto thee
to shine in our hearts

The musical notation shows a single staff with a C-clef. The notes are: G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), C (quarter). The lyrics are written below the staff, with accents over the 'a' in 'thanks', 'e' in 'thee', 'i' in 'shine', and 'a' in 'hearts'.

--expanding the formula we credited to G. H. Palmer under (1) above by the addition of one more epenthetic "a" so that it precisely fits this English rhythm. Burgess' application of the normal Latin formula--

give thanks un- to thee

The musical notation shows a single staff with a C-clef. The notes are: G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), C (quarter). The lyrics are written below the staff, with accents over the 'a' in 'thanks', 'u' in 'un-', 'o' in 'to', and 'e' in 'thee'. A small 'r' is written above the 'o' in 'to'.

--is awkward and produces a false accent on "-to." What we are witnessing in Palmer's and Douglas' work is the development of a new plain-song set-form (or more strictly, of a new sub-variety for the medial cadence) for English use. From the view-point of the music historian this should be as interesting in a smaller way as the first evolution of the Latin Preface Tone.

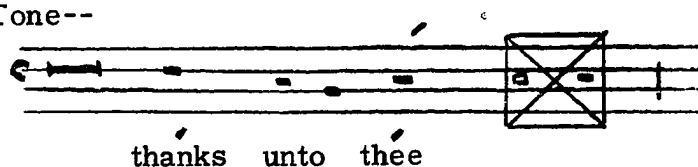
The solution of the musical Editors of the Anglican Missal in the American Edition for English oxytones at the medial cadence is simpler than the adaptations which we have just been discussing. The Anglican Missal simply omits the last two notes on "b" which follow the accent podatus--

thanks unto thee,

The musical notation shows a single staff with a C-clef. The notes are: G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), C (quarter). The lyrics are written below the staff, with accents over the 'a' in 'thanks', 'u' in 'unto', and 'e' in 'thee'. A square box with an 'X' is drawn around the last two notes (B and C) of the phrase 'thanks unto thee,'.

In English adaptations of set-forms, many such adaptations-by-amputation exist. (The one most like this is the same medial cadence of the ferial

Preface Tone--



--where all editors simply omit the last two notes for an oxytone.)

Nevertheless, though a possible solution, it is inferior to Douglas' and Burgess' procedures. To explain why it is inferior requires a long explanation.

Forephrases of both ferial and festal Preface Tones here recite on "c"; their last cadence note or final is "b". Afterphrases recite on "b"; their final is "a". The forephrase final, "b", is decorated in the festal Tone with a pes from the note "a" below-- "tu-am" or "tempore". Still, in Latin, the "b" of the final is established by at least two following notes--the second of the pes and the last syllable of the forephrase--and (for a proparoxytone) by three notes. The first note of this ornamental pes is felt as a "long appoggiatura" to the essential note, the final. The oxytone cadence of the Anglican Missal shortens this "b" final to one note at the end of a phrase, where it is likely to be shortened further by a breathless celebrant. In phrases sung with this pointing, a cadence on "a" is suggested and the sense of "b" as final tends to be suppressed. The Anglican Missal form of this cadence almost reduces the last "b" to the status of a decorative

passing or auxiliary note. Observe--

. . . give thanks unto thee,

O Lord, Holy, Father Almighty, Everlasting God,

through Jesus Christ our Lord . . .

. . . we laud and magnify thy glorious Name, ev- ermore . . .

--and compare with Douglas'--

. . . give thanks unto thee,

O Lord, holy Father, Almighty, everlasting God,

through Jesus Christ our Lord . . .

. . . we laud and magnify thy glorious Name, evermore . . .

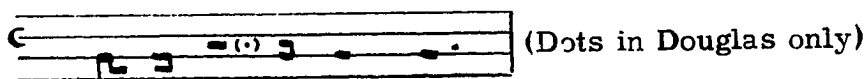
Douglas and Burgess, and occasionally the Anglican Missal,

dissolve the Latin accent quilisma on the afterphrase tenor "b", either

(1) by using the "a" preparatory note at the beginning of the phrase, and

a single accent "c" on the accented syllable itself, as in the ferial Tone--

. . . into the clear light and true knowledge of thee and



of thy Son Je-sus Christ;

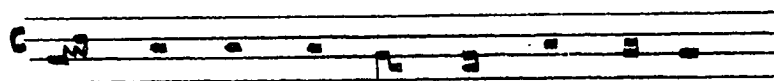
--or (2) by dissolving the quilisma into its original syllabic form--



. . . constantly to preach the Góspel un-to all na-tions.

Burgess uses the quilisma once only "near the end of each

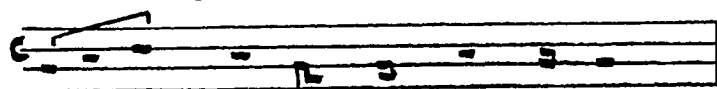
Preface"--



ev- ermore praising thee and saying:

Douglas' use of the quilisma is more limited. He dissolves

the quilisma in this passage which comes at the end of every Preface:



evermore praising thee and saying:

In Douglas' Choral Service the quilisma occurs only in the

Whitsunday Preface--

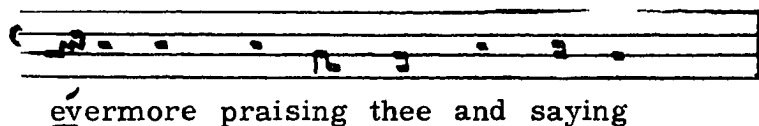


. . . to teach them . . .

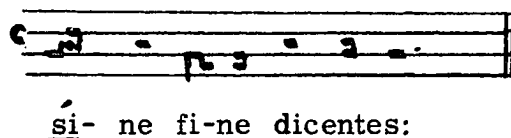
--and rarely in his other Prefaces in the American Missal. It seems to me that Douglas is right generally to dissolve it. Its repeated use becomes a little heavy, a little too melismatic for the rest of this form of the Preface chant. It is already half a German Tonus Solemnior. I think this true for the Vatican pointings of this Tone, as well as the English pointings in the Anglican Missal in the American Edition.

Burgess' regular restriction of it to a single appearance. just before

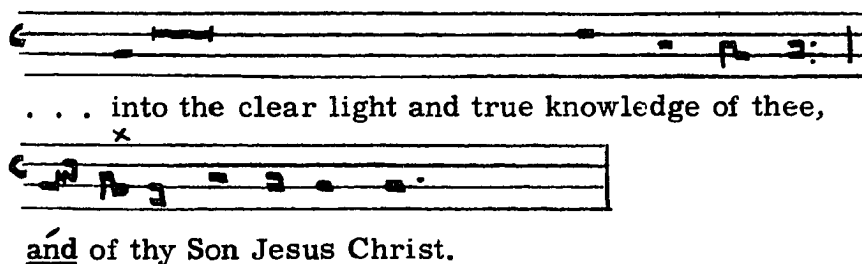
the end of the Preface has much to be said for it as signaling to the inattentive the end of the Preface and near approach of Sanctus. The English text bears the quilisma here better than the Latin text, which is overburdened and badly accented by the quilisma. Compare--



--with--

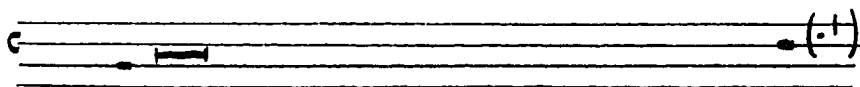


The entire Whitsunday Preface, the longest of those with a standard text from the Book of Common Prayer, is found in Volume III at Table No. 11 with the festal Vatican Tone as set by Douglas, Burgess, the musical Editors of the Anglican Missal, and with the Burgess' Sarum Tone version. The end of this Whitsunday Preface in the Anglican Missal in the American Edition is very badly pointed:

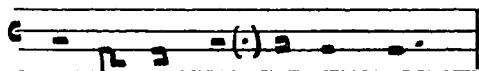


The quilisma on the weak conjunction "and" is obnoxious, rhetorically and musically. This phrasing forces the introduction of the irregular clivis (marked with an "x" in the example above) in the afterphrase,

"b, a" cracking the set-form. Douglas and Burgess give the right treatment to the phrase: (Dots in Douglas only)

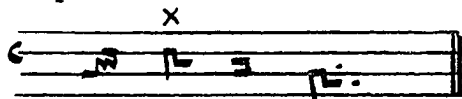


. . . into the clear light and true knowledge of thee,



and of thy Son Jesus Christ.

This quilisma¹ decoration of an accented syllable in the after-phrase closely resembles the festal Tone for those ancient acclamations-in-dialogue, the "Sursum Corda", which, preceding the Preface, open the Prayer of Consecration. Table No. 12 in Volume III gives the various English transcripts in both their festal and ferial forms. Burgess' version of the ferial chant at "It is meet and right so to do" is slightly smoother than Douglas'; but in the festal chant Douglas has the better of it. Douglas' phrase--

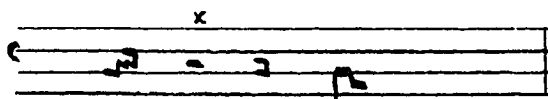


Lift up your hearts.

1. I do not know the authority for the quilisma here, as opposed to the scandicus which Wagner gives from his Franciscan MS. The quilisma certainly sounds better than the scandicus, either in Solesmes-style simplified performance with only the lengthened first note of the group or with the ornament or portamento--but which ornament? Does the quilisma here go back only to Dom Pothier, or is there MS evidence? I once heard a priest of Orthodox background serving in an Episcopal church sing this quilisma with an ornament which defied notation but fit the phrase very well--something like

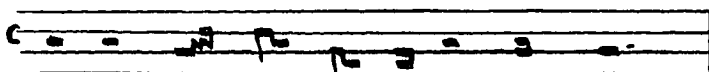


gives the right emphasis to the strong preposition "up", as opposed to Burgess"



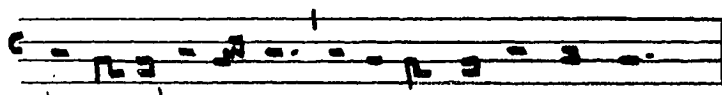
Lift up your hearts.

And Douglas' straightforward--



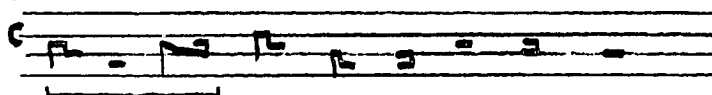
Let us give thanks un-to our Lord God.

--which retains the essence of the Latin phrase and discards the extra preliminary notes--



Gratias agamus Domino De-o nostro.

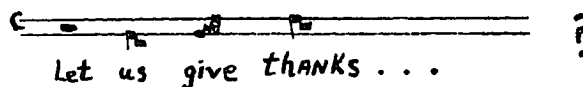
--(added to take the longer Latin text) is far superior to Burgess' pointless wiggling--



Let us give thanks un- to our Lord God.

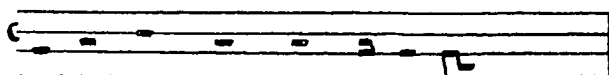
--in which the quilisma accentuation of the most important accent never appears at all.¹ This misbegotten phrase arose out of Burgess' mistaken endeavor here as often (but not elsewhere in the Prefaces) to preserve the total Latin melodic line.

1. If Burgess wanted the initial of one Latin phrase, why didn't he write



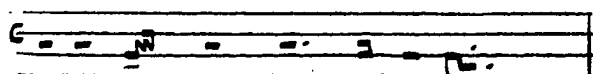
Let us give thanks . . .

Burgess' last Response--



It is meet and right so to do.

--dissolving the quilisma, is good; but Douglas', which keeps the consistent quilisma within the dialogue, is better--¹



It is meet and right so to do.

Of the versions in English of the festal Vatican Preface Tone, Douglas' seems to me superior. Burgess' adaptation--except for his wiggle in Sursum Corda--are almost as good. The treatment of this Tone in the Anglican Missal in the American Edition is inferior, for reasons already given.²

* * *

The Sarum form for the Preface,³ now much used in England, shows (as Peter Wagner would say) an "interesting" form of the Tone

1. Douglas' very early versions before 1915 of "The Lord be with you--And with thy spirit," before Sursum Corda give only "a", not the customary pes "G, a" for "The" and "And" which begin each phrase.

2. Why do the editors of the American Edition of the English Missal bracket certain phrases in the English text of the Whitsunday Preface, not found in the American Prayer Book without any change of the chant? Surely this is shabby editorial procedure in a book which costs nearly \$50.

3. See Perdue-Davis, The Tones of Plainsong, Part II, pp. 3-6.

with still one more note raised to "c":

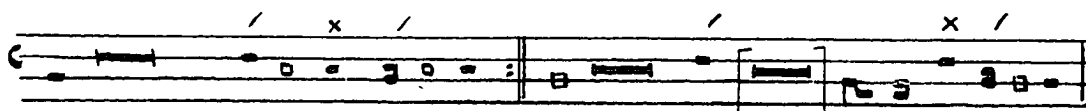
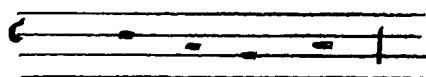
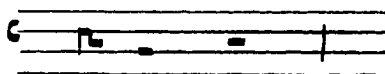


Table No. 11 of Volume III, already referred to, contains the Sarum form of the Whitsunday Preface, Table No. 12 gives the Sarum form of Sursum Corda. The structure of the medial cadence is slightly different than in the Vatican Tone, producing this variant for oxytone endings (identical with the ferial Vatican form)--



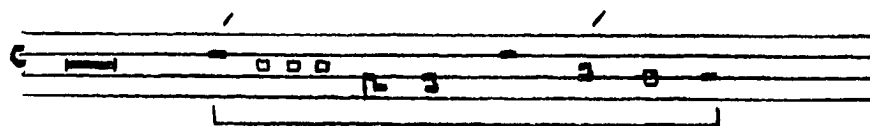
thanks unto thee
al-so ascend

--as well as the expected--

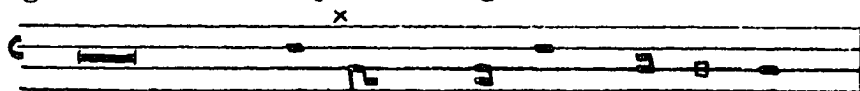


Ho-ly Ghost.

The accented note "c" within the tenor "b" of the afterphrase is felt by the transcribers almost as part of the final cadence--



--giving rise to these frequent endings:

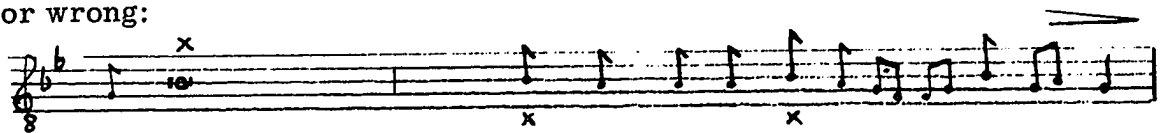


Al- mighty ev-er- last- ing God,
evermore praising thee and say- ing:

This constantly recurring leap of a third in the Sarum Preface Tone creates an angular effect. The distinction between forephrase and afterphrase is not quite so clear-cut as in the Vatican form of the Tone,

since the initial leap of a third, from the initial to the forephrase tenor, is reiterated in the afterphrase cadence. The Vatican Preface Tone is musically superior to the Sarum Tone, in English as well as Latin.

The arrangements of the Sarum chant in Burgess' The Ritual Music of the Prefaces . . . with Sarum Note are among Burgess' best work--the most carefully printed of his publications, along with the Prefaces . . . with Latin Note, the lectern editions of the Passions, and the Exultet. Many of Burgess' others are badly printed and poorly proof-read. His version of the Sarum chant for the Prefaces is much better than J. H. Arnold's.¹ Certain phrases of Arnold's seem awkward or wrong:

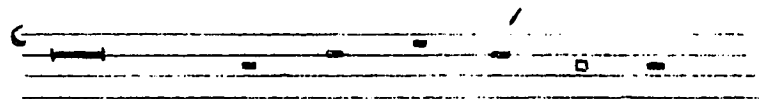


* * *

The forephrase of the Preface Tone by the twelfth century if not before had risen to "c". A tenor with a half-step below had become a normal, invariable part of the clerical recitative--a recitative sung not just by professional musicians but by every celebrating priest at some time or other and heard by every Christian of Western Europe regularly through his lifetime. By the twelfth century the monasteries heard the Preface chant daily.

Once achieved, the tenor with a half-step below became enormously popular and almost entirely displaced the old sub-tonal tenors in the Lesson and Prayer Tones. In that period melodies of major cast, often with a leading-tone "E, F" or "b, c" increasingly became the favorites for centonization. To what extent organum of the Notre Dame type and part-music through musica ficta may have developed a sense for the leading-tone is unclear. Certainly part-music of the fourteenth century had it. We can only speculate what influenced what. In this era from the twelfth to the fifteenth century, all sorts of musical patterns appear which use a half-step falling from or rising to some note which is felt as "goal" or "home". (The "Gregorian" repertory on the other hand avoided any final cadence which would have approached the modal final from the half-step below.) Many of the old recitation patterns with sub-tonal tenors begin to be transferred to the new subsemitonal tenors. And many new local Tones--most of them with a half-step below

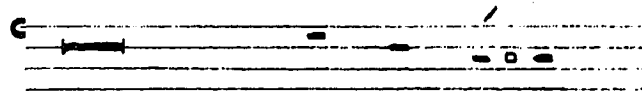
the Lesson, "Tu autem Domine, miserere nobis" is not used, a special conclusion for the Tone is substituted:



Dicit Domi- nus om- ni- po- tens.
 Domi- nus De- us no- ster.
 Surgite e- a- mus hinc.

This set-form appears with but the slightest of alterations in the Vatican Antiphonale Romanum, pages 44* to 46*, as Tonus Antiquus Lectionis.

The ending for the Prophecies here reads



. . . qua mi- nor est Patre.
 . . . De- o vi- vendi?
 . . . non fit re- missio.

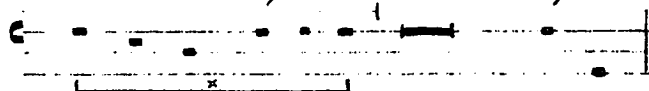
The tenor for Lesson Tones with a half-step beneath appears in the twelfth century. It was accepted as normative by the Dominicans in the mid-thirteenth century. Several Lesson and Prophecy Tones evolve from the old sub-tonal Lesson Tone given above, of which two, in use today, are characteristic:

A. "Tonus Communis" or Tone for the Prophecy¹

<p>Punctum ,</p> <p>or:</p> <p>(for oxytones)</p>	<p>Flex /</p> <p>or:</p> <p>(for oxytones)</p>
---	--

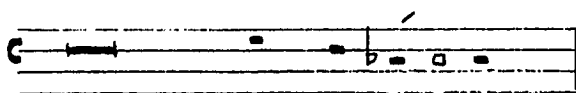
1. AR, pp. 36*-41*; GR, pp. 120*-122*.

The old metrum has disappeared, except in the conclusion--



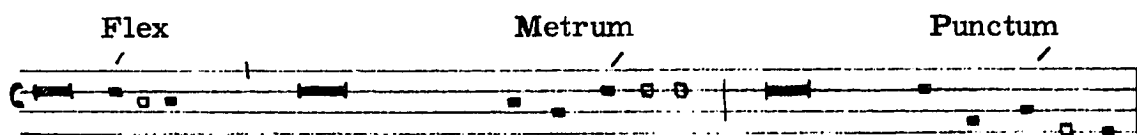
Tu autem, Domine, miserere nobis.

A striking reminiscence of the old sub-tonal tenor appears at the conclusion of a Prophecy (or other Lesson not answered by "Tu autem . . .") when the conclusion of this otherwise sub-semitonal Tone is still sung:



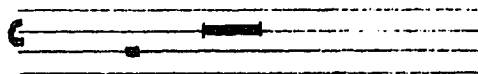
mundus non cognovit.
Domi- nus om-nipotens.

B. The "Tonus Solemnis ad libitum" for the Lessons at Matins¹



This Lesson Tone, transferred intact to the new tenor from the old sub-tonal formula with but slight alteration of the Punctum, shows a very "major" or even "dominant-tonic" type set-form.

This Tone, with the additional of an initial "a" for the first syllable at the beginning of each phrase--

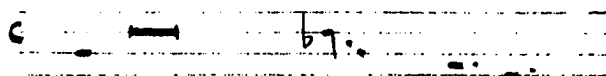


is now used for the Passions at the Masses of Holy Week.² In them, the

1. AR, pp. 41*-43*.

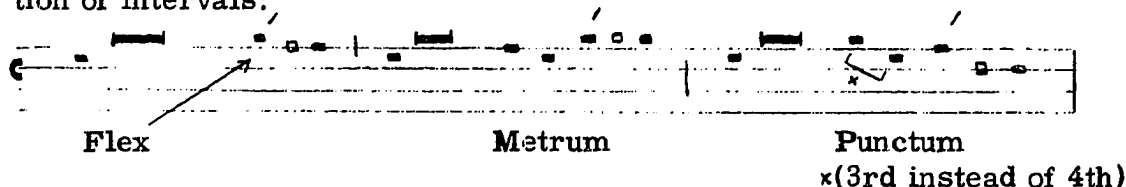
2. See Ordo Hebdomadae Sanctae iuxta Ritum Monasticum, Editio cum Cantu Gregoriano, Cura et Studio Monachorum Solesmensium, Tournai: Desclée, 1961.

concluding punctum which introduces the words of Jesus is altered to read—

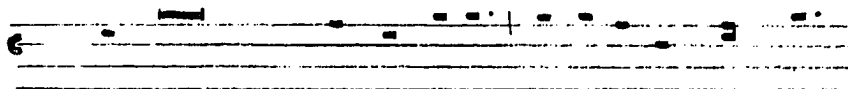


Et dixit discipulis su-is.

The part--now labelled "Synagoga"--assigned to the deacon who sings the words of the characters in the Passion account (other than Jesus' or those assigned to a choir singing the part of the mob) uses the same solemn lesson Tone, but with top "f" as tenor and with a "tonal"¹ alteration of intervals:



There is a developed special form for questions:



S. Quid igitur faciam de Iesu, qui dicitur Christus?

The expressive low part for the words of Jesus is partly freely composed and partly a special adaptation of Lesson formulas.

The use of three deacons to sing the different parts of the Passion was introduced in late mediaeval times, but differentiation of range and style of voice for one singer is much earlier. "S", now marking the part for "Synagoga", originally stood for "sursum" or "scandere"--"up, higher"; "t", for "tene, tenete"--tenuto, solemnly (later

1. "Tonal" in the fugal sense of a "tonal" as opposed to a "real" answer.

interpreted as the sign of the Cross marking the Dominical words); and "C" for "cito, celeriter"--"quickly, a tempo", when "chronista" resumes the Evangelist's narration.¹

I do not find in the literature on the Passion Tones a recognition that the chant for the Passion in the Vatican books, except for the words of Christ, is the Solemn Tone for the Matins Lessons, set out at two interlocking pitches a fourth apart. Apel does not mention this fact, even though he singles out the Passion Tone for discussion.

The Palm Sunday and Good Friday Passions, very beautifully printed and musically well-edited in large lectern size, "with the traditional [Vatican] inflexions arranged to the English text by Francis Burgess," were published in London by the Plainchant Publications Committee in 1936.² Burgess' work in pointing the Tones to the text is excellent--with the Exultet and the previously discussed Ritual Music of the Prefaces, his best. He first published the Passion texts in modern notation in 1924 in cheap editions which are crowded on the page, badly printed, and erratically edited.³

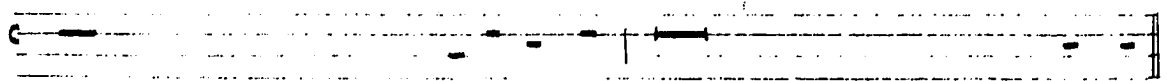
1. See GC, p. 207.

2. There they are supplied with a handsome but surely--for Anglicans and the text of Holy Scripture--supererogatory "imprimatur: Aluredus Bradford."

3. "The Palm Sunday Rite" (with Short Passion), "The Palm Sunday Passion" (Complete form), "The Good Friday Rite" (with Short Passion), and "The Good Friday Passion" (Complete form). London: Plainchant Publications Committee, 1924.

Burgess also published the remarkable Sarum Chant for the Solemn Singing of the Passion of Our Lord on Palm Sunday and Good

Friday.¹ It uses the Sarum Gospel Tone (soon to be discussed) for the Evangelist, but with a striking chromatic juxtaposition of "b-natural" and "b-flat" between the parts for Chronista and Synagoga. The following quotation will give an idea of this little known and too little used chant for the Passion.



C. And they that passed by reviled him, wagging their heads, and saying:



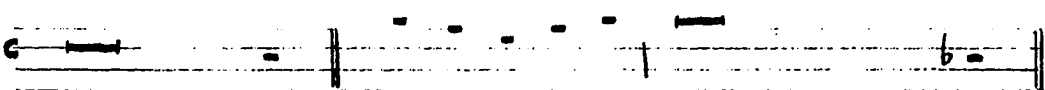
S. Thou that destroyest the temple, and buildest it in three days,



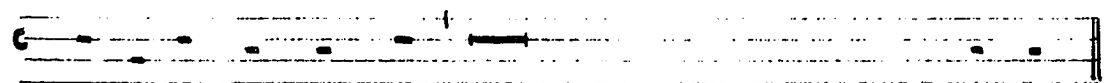
Save thyself. If thou be the Son of God, come down from the cross.



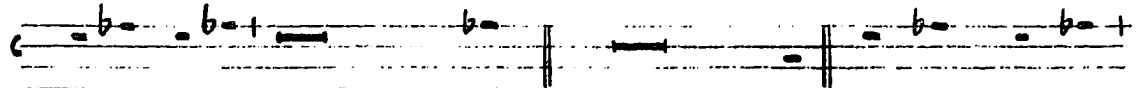
C. Likewise also the chief priests mocking him, with the scribes



and elders said: S. He saved others, himself he cannot save . . .

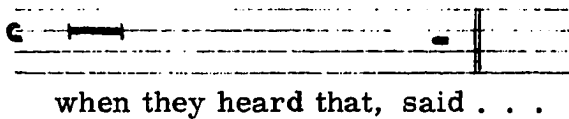
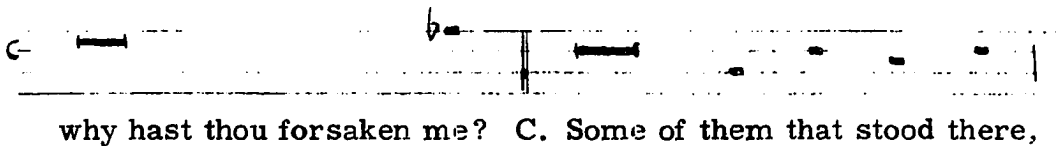


C. And about the ninth hour Jesus cried with a loud voice, saying:



+ E-li, E-li, lama sabacthani? C. That is to say: My God, my God,

1. Set to the texts of the Rite of 1662 by Francis Burgess. London: Plainchant Publications Committee, 1937.



This Sarum Passion chant employs three very ordinary elements: the Sarum ferial Gospel Tone for Chronista; a form of the Matins Lesson Tone with falling fifth for Synagoga; and for the excruciating "Eli, Eli . . ."--the ordinary question Tone in its Sarum form, but with "e^b" as tenor. Four sub-semitonal tenors are used:

"c" for Chronista

"F" for Christus (not shown above)

"f" for Synagoga

"e^b" for "Eli, Eli . . ."

In his preface, Burgess tells us that the sources for this chant are Sarum Cathedral MS 149 and Lambeth MS 7, and that it was "sung to an English text for the first time in recent years by the reverend [sic] Walter Frere, C. R. (afterwards Bishop of Truro) at Berkeley Chapel, Mayfair, on Palm Sunday, in 1898." So Frere probably discovered it.¹

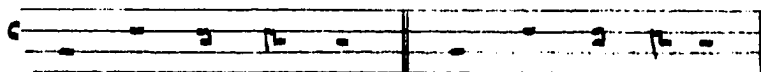
* * *

In the Tones for the Collects we can observe the same process as in the Lesson Tones: the tenor with a half-step beneath comes

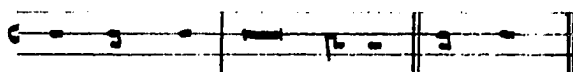
1. Wagner discusses several other mediaeval versions of the Passion Tones. See EGM III, pp. 248-49.

* * *

Burgess gives the Sarum form of the Collect Tone for English use¹ as a monotone, with the Salutation before the Collect and its conclusion as follow:

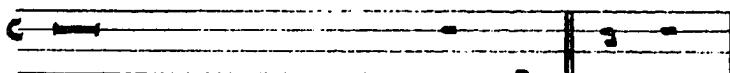


The Lord be with you. And with thy spirit.



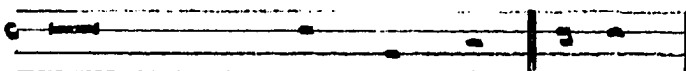
Let us pray... for ever. A-men.

He also suggests



through Jesus Christ our Sa-viour. Amen.

--and--



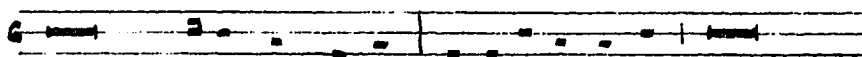
through Jesus Christ our Lord. Amen.

--as endings for the Collects without the doxology. These last inflections reflect the influence of the old "Tonus Simplex" forms for the lesser Hours--also the forefather or close relative of the later Matins or Prophecy Lesson Tone, with its fall of a fifth for the punctum and its half-step flex.

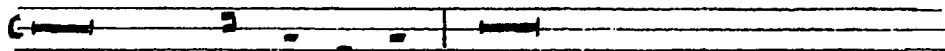
* * *

1. In The Ritual Music of the Prefaces . . . with Sarum Note, pp. 3, 21, 26.

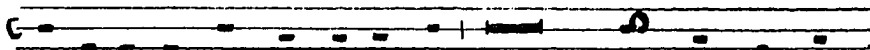
The old sub-tonal formula for the Epistle¹ is moved "up" (a change of interval structure, not necessarily a change of pitch, is implied) almost intact to the new tenor "c". Wagner gives an English example, reproduced below,² which he says is like that of the Dominicans' thirteenth-century books. This formula, with its full close or punctum on "b" until the Conclusion, fits the new tenor very well indeed. With this new tenor it has remained almost unaltered to the present day as the only inflected Tone for the Epistle in the Roman and Sarum tradition.



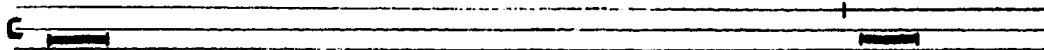
Lectio Isaiae prophetae. In diebus illis. Locutus est



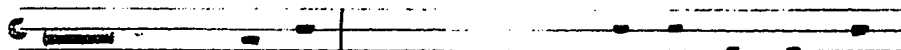
Dominus ad Achaz dicens. Pete tibi signum a Domino Deo



tu-o in profundum infer-ni: sive in excelsum supra.



Numquid parum vobis est molestos esse hominibus, quia molesti



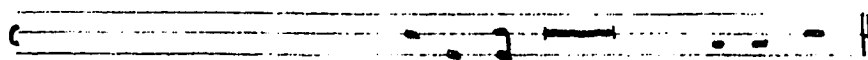
estis et Deo me-o? Et sic finiatur: Bu-ty-rum et mel



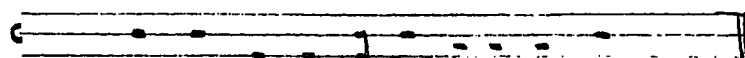
comedet: ut sciat reprobare malum: et eligere bonum.

1. See above, pp. 36-37.

2. EGM III, pp. 44, 45, from British Museum Add. 17001.

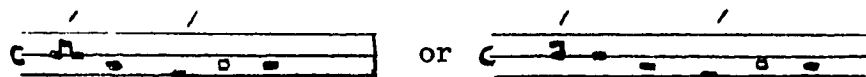


Et hoc modo finiatur: Dicit Do-minus om-nipotens.

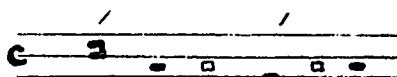


vel: In Christo Je-su Domino nostro.

In this version of the Tone, the preparatory fall of a minor third before the first accent of the metrum has been extended to include several weak syllables. In this version the punctum more often reads



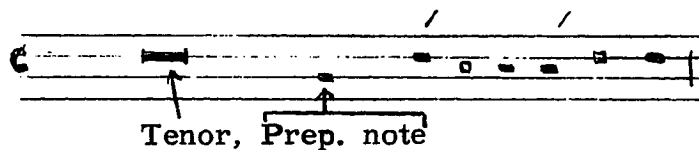
--than



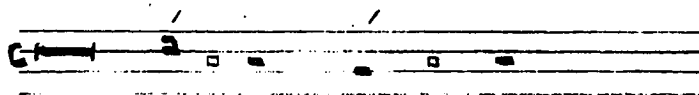
--the present form.

This present Vatican set-form for the Epistle is--¹

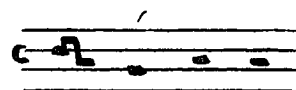
Half-close or "Metrum":



Full-close or "Punctum":



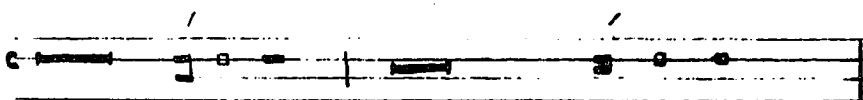
(But



appears
also.)

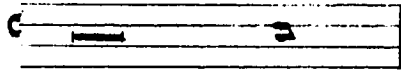
Ad Ga-la-tas

Final Conclusion:



1. GR, p. 122*-126*.

Dom Pothier, in the Vatican Gradual, gives —



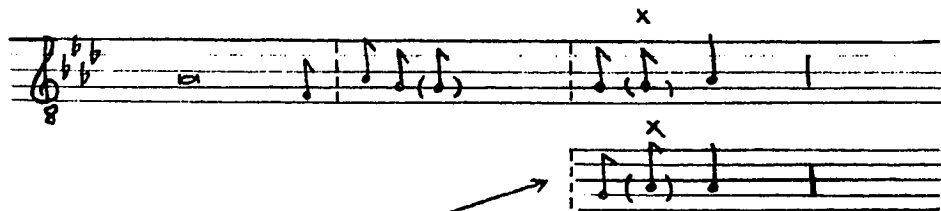
as the oxytone conclusion for Hebrew words and monosyllables.

* * *

Burgess' instructions for the English use of this Tone-- in The Ritual Music of the Prefaces . . . with Latin Note and . . . with Sarum Note (pages 28 to 30 in both publications) are almost identical.

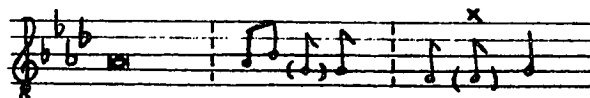
So are the set-forms. In the metrum or half-close Sarum usage places an epenthetic note, inserted just before the last note of the cadence, at the pitch of the note which precedes it. The Vatican edition places this same epenthetic note at the pitch of the note which follows, the last of the cadence.

So Burgess' Sarum set-form reads —

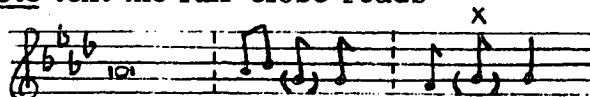


--and his Latin Note text:

The epenthetic note is inserted similarly before the last note of the full-close or punctum. Here is Burgess' Sarum full-close:



But in his Latin Note text the full-close reads--



Douglas, in the Choral Service (pages 51 to 53) uses the Sarum form of these epenthetic notes, which is usually smoother and more natural for English oxytone endings:

de- cláre we un- to you,
if he thirst give him drink.
of the stóck of A- bra- ham.

However, for a real proparoxytone the Vatican formulation may be preferable. It avoids any accentuation of the final syllable, as in the following--

. . . treatise have I máde, O The- ó- phi- lus.
. . . but we an in- cor-rupt-i-ble.

Douglas, in the Epistle for Septuagesima noted in full on page 52, has

. . . an in- cor-rupt-i- ble,

--yielding more "bull" than necessary. I wish that both forms were used for the English text, reserving the Vatican form for true proparoxytones¹ only. But such a refinement complicates instructions for

1. But even some English proparoxytones prefer the Sarum treatment:

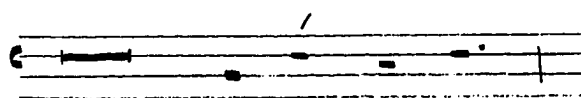
master-y

-is better than-

mas-tery.

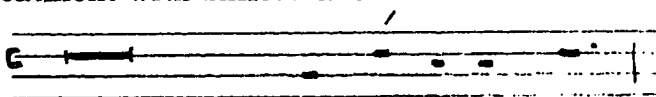
the use of the Tone. If an exclusive choice must be made, Douglas' use of the Sarum form is preferable, because final oxytones are more frequent in English than final proparoxytones.

In all English adaptations of this Tone, the abbreviated treatment--



. . . run in a ráce rún áll,

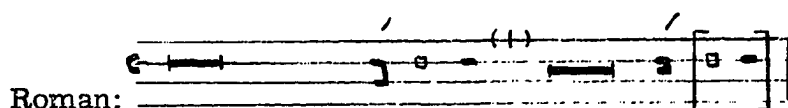
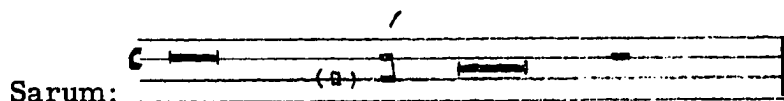
--and the treatment with shifted accents--



. . . to obtain a cor-rúpt-i-ble crówn,

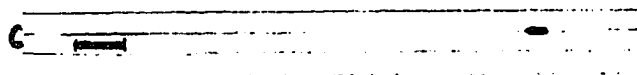
--are common and suit the Tone, though not found in the Latin texts.

The Conclusion varies slightly in Roman and Sarum forms:



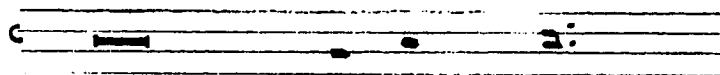
Douglas follows the Roman form here, but using Pothier's oxytone ending, which omits the notes after the last podatus.

The simple Sarum question form, used in all the Sarum Lessons--



Are they ministers of Christ?
What then?

--seems more practical and suitable to English than the expressive but contorted Latin form given by Douglas--

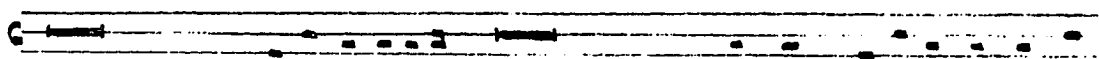


Are they ministers of Christ?
What then?

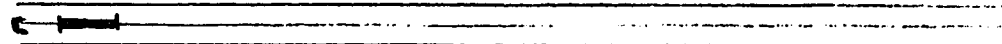
--which for very short questions causes trouble for the clergy.

* * *

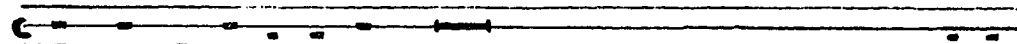
Just as the ancient sub-tonal Epistle Tone with its recitation on "a" was altered to the new "c" tenor, so the ancient tone for the Gospel¹ also changed its intervals. It too acquired a tenor with a half-step beneath. Wagner notes the version common to English and Dominican books, as below:²



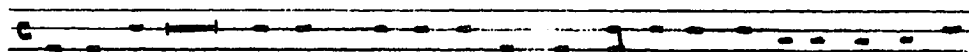
Sequentia sancti Evangelii.√ secundum Matthaeum. In illo tempore.√



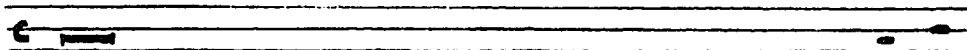
Cum appropinquasset Jesus Jerosolymam et venisset Bethfage



ad montem O-li-ve-ti.√ tunc misit duos discipulos dicens e-is.



Finis: Osanna filio David.√ benedictus qui venit in nomine Domini.



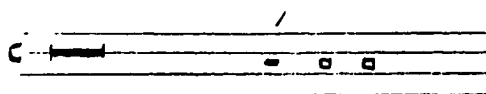
Interrogatio: Quid turbati estis et cogitationes ascendunt in corda vestra.√

1. See above, pp. 39-42.

2. EGM III, p. 49.

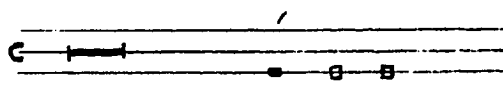
Only the full-close or punctum of this Gospel Tone differs from the Epistle Tone just discussed. Questions are treated as in the Epistle. This Tone, just as given, remains as the Sarum ferial Gospel form.

Its full-close—



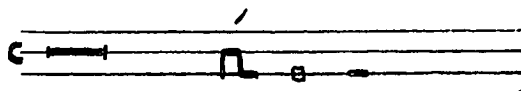
--is replaced in Sarum usage on greater feasts by a slightly different form which drops a minor third, the rest of the Tone remaining the

same:



Neither of these two Sarum Tones for the Gospel appears exactly in the Vatican edition; but the second, with the concluding fall of the minor third, gave rise to a slight variant which does appear as Alter Tonus ad libitum.¹ Only the ending varies from the Epistle Tone.

In the Vatican version we have:



Douglas gives this Vatican form as an optional tone for English use, in the Choral Service (page 55). Burgess, in his book The Ritual Music . . . with Latin Note (pages 31, 32) gives it as the "Solemn Tone." I should myself prefer the original Sarum and Dominican form, with the final fall of a half-step, for English use.

1. GR, pp. 127*, 128*.

The Sarum and Dominican form of the Salutation before the Gospel (and the Collects)—

Dominus vo-biscum. Et cum Spi-ri-tu tuo.
The Lord be with you. And with thy spi-rit.

can now clearly be understood as an adaptation to a tenor with a half-step beneath of the older sub-tonal form:

Do-mi-nus vo-bis-cum. Et cum Spi-ri-tu tuo.
The Lord be with you. And with thy spi-rit.

The initial note a whole-step below the tenor falls to the minor third; the inflections of a whole-step, in the middle and at the end of the formula, now drop only to the half-step below. Similarly in the Gospel Tone itself and in the Epistle too.

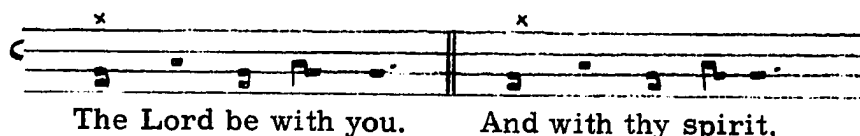
On the other hand, the upward propulsion of the accent in the Preface chant led at Sursum Corda to a different expansion of the Salutation formula, which preserved its sub-tonal character--at least until in the Preface the "c" above was reached:

Do-mi-nus vo-bis-cum. Et cum Spi-ri-tu tuo.

We have solid grounds for concurring in Douglas' rejection of his very early version of the Salutation before Sursum Corda--

A-men. The Lord be with you. And with thy spirit.

On first glance this solution for the weak initial English syllables looked good. But it was historically and musically wrong. The dialogue begins, as from the very earliest times, with the weak initial a whole-step below the old tenor "a"; and Douglas' decision, sometime before 1915, to change it to the present--



--was right. (All the other English versions have the correct reading.)

* * *

When Guidetti¹ edited the liturgical recitatives of the new Tridentine Missal in 1582, he invented what is now generally known as the "Roman" Gospel Tone: a fall of a minor third on the fourth syllable from the end of each sentence, and a conclusion using (in the present Vatican edition) a quilisma--

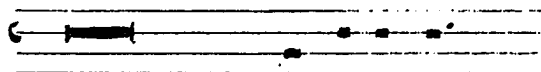


1. "Giovanni Guidetti (1530-92), whose Directorium Chori of 1582 is perhaps the most important of the various reform editions of that period, much more so than the notorious Editio Medicea of 1614"--from Apel's GC, p. 203.

Wagner (EGM III, p. 82) adds that he was a life-long cleric on the Papal staff of St. Peter's, and that he published an edition of the Passions, and of the Lamentations in 1586, the entire Office for Holy Week in 1587, and the Prefaces in 1588. "They were very soon regarded as part and parcel of the Tridentine Missal and Breviary, and their melodies as 'Roman' in opposition to those of local churches--a view of things hardly in accord with historical fact."

2. GR, pp. 126*, 127*.

barren and mechanical recitative, except for a few cathedral churches and monastic Orders which kept their old ways. Unfortunately, Douglas gives this form in the Choral Service (pages xv, xvi) as standard, the other Tones being confined to an appendix. All the Missals for Anglican use give it preference or give it as the only Tone. Especially if the Roman rule, "make the fourth syllable from the end of every sentence fall a minor third", is adopted for English, the results are deplorable. Burgess does so in The Ritual Music . . . with Latin Note (page 31). The Anglican Missal in the American Edition points all the Gospel texts with diacritical marks, a modern version of the old ecphonetic signs, according to this rule. I do not understand why this arbitrary rule of Guidetti's, which he made up all by himself to simplify recitative for the Roman clergy in an age which wanted no truck with any mediaeval formularies, should be followed in Anglican use, when it produces repeated misaccentuations like--



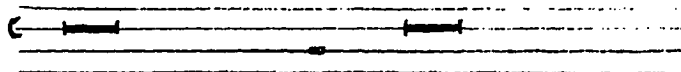
. . . shall be offé[́]nded in me.

Burgess' justifying phrase, "This is an automatic inflexion in which the rhythm-pattern of the notes is created by the accents of the text." means nothing and serves only to disguise irrational acceptance of Roman authority, even in trivia. Why should Anglicans follow a formulation made later than the Book of Common Prayer, for another rite and another language when it does violence to English?

Douglas very sensibly revises the fourth-syllable-from-the-end rule.

In the Cadence care must be taken to avoid singing an accented syllable to the lower note: and also to avoid any accent or stress on the final syllable "ed," when (as is by no means frequently the case) it is not more euphonious to merge it in the preceding syllable.¹

He gives these examples:



beginning at the first verse.
 shall be shaken.
 with power and great glory.

Douglas' revision of Guidetti's Tone restores to it the traditional treatment of upward leaps in liturgical recitative--that a note left by an upward leap takes a weak syllable and that a note approached by leap from below takes an accented syllable.

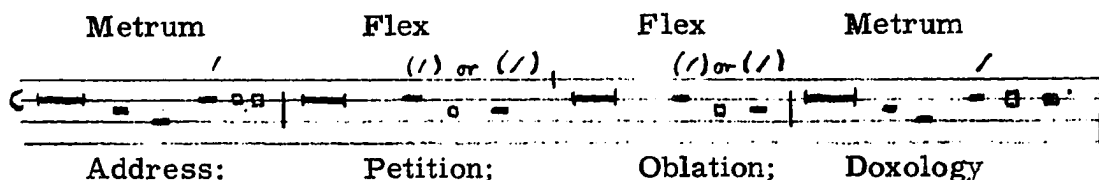
Douglas says that the final quilisma should occur on an accented syllable not less than four nor more than six from the end. Burgess says, "on an accented syllable from four to seven syllables before the end." Both mean about the same thing as the Latin formulation in the Vatican Gradual.

* * *

Guidetti also centonized the modern Roman festal Collect Tone out of the traditional metrum and flex of the sub-semitonal Lesson or Prophecy Tone. The metrum is placed in or at the end of the "address"; the flex, in the "petition" (whether at the beginning or end is argued by

1. CS, p. xvi. See also pp. 21-23.

different editors); the flex, repeated, at the end of the "oblation"-- "through Jesus Christ our Lord"; and the metrum, again repeated, towards the end of the doxology. The structure is rational, the formulas traditional and musical. Here is the set-form:



Guidetti directed that a plain monotone be used for the ferial Collect. (There is a second modern ferial Roman Collect Tone, with the fall of a minor third at the end, "c-a" and, for the "Amen", --"b-c", which is used for certain Collects with a shortened ending, occurring from time to time in special ceremonies including the "Asperges Me" before the Sunday Mass. It is derived from the old Tonus Simplex.)

Guidetti further reduced the Epistle to a monotone, with only the Roman question-inflection, described above, remaining.

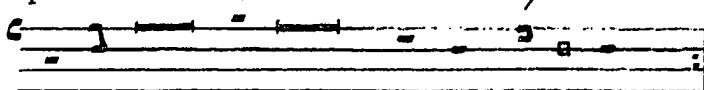
Douglas, in the Choral Service, and Burgess in Ritual Music . . . with Latin Note, and all the Missals, reproduce these recent Roman forms, with insignificant slight differences (which need not detain us) in their recommendations for placing the inflections within the four parts of the Collect or for adjusting the formula to the shortened Prayer Book text of many Collects.

All of these modern Tones use a tenor with a half-step beneath.

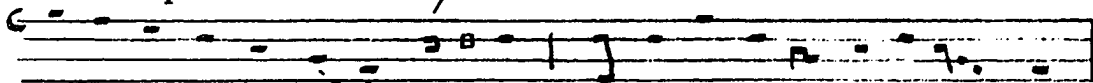
* * *

For completeness' sake we must mention (though we cannot fully analyze) the Vatican chant for the Exultet, sung by the deacon at the Easter Vigil. It illustrates the continuing upward expansion of the Preface Tone. In it important accents on the forephrase tenor "c" rise to "d". It consists of two set-forms: the first an elaborate late third-mode formula with a fairly simple forephrase which is repeated, as in the Preface Tone; and a two-part afterphrase, the last part of which is adapted in all sorts of ingenious ways to fit different textual rhythms.

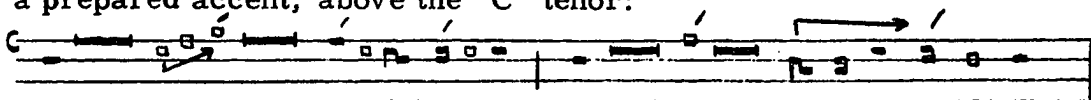
Forephrase:



Afterphrase:



The second set-form, used for the longer second section of the text, employs the festal Preface Tone, with the addition in the forephrase of a prepared accent, above the "C" tenor:



Occasional melismas further decorate important words.¹

Burgess published a fine, lectern-size edition of the Exultet, using the English text of the Anglican Missal.² Douglas' translation and transcription appears in the Ceremonial Noted³ and in the American

1. In Ordo Hebdomadae Sanctae . . . , pp. 362-371.

2. The Chant of Exsultet jam Angelica on Holy Saturday, Plainchant Publications Committee, 1936.

3. CN, pp. 178-188.

Missal. The bold translation of the Anglican Missal--probably the work of Ronald Knox in his Anglican days--is preferable to the intricate and literal translation in Ceremonial Noted. There is also a fine version of the Vatican chant with a good translation (though not the equal of that in the Anglican Missal)--in Services in Holy Week, edited by G. H. Palmer and W. H. Frere.¹ This book also contains in an appendix the highly decorated and melismatic version of the same chant from the Sarum books.

The present Vatican form of the Exultet is a late mediaeval development from the festal Preface Tone. Earlier mediaeval tradition knew at least three main families of melodies, two Italian, and one northern European.²

* * *

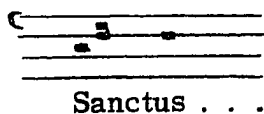
In this long excursus through the set-forms of liturgical recitative at the Eucharist, from the earlier Middle Ages to the present, we have examined most of the important English adaptations of the "Common Tones of the Mass," as they are usually referred to in Kyrials and Missals. In the textual sense, the items which they include can hardly be said to belong to the Ordinary, in the sense of unchanging

1. Services in Holy Week . . . [1st edition ed. W. H. Frere and G. H. Palmer], Plainsong and Medieval Music Society. The 2nd edition [1934] was edited by J. H. Arnold.

2. See Paleographie Musicale for these melodies, especially Vol. 4, p. 171; Vol. 12, p. 218; Vol. 13, p. 73; and Vol. 14, p. 385, and the pages following these.

texts, by which the term is usually defined: but musically they are emphatically "Ordinary". Their constant recurrence in celebration after celebration of the Eucharist in the West, from 900 or before to the present, offers a striking example of living liturgical continuity and tradition. Their pervasive presence in the Mass (as well of course as at the Hours, especially Matins--although here the Psalm Tones have been more influential) has profoundly affected the tonality and structure of chant--especially the chants of the Ordinary. The "Gregorian" Propers, too, show a like degree of stability. But the fidelity of scribal tradition, at least after the eleventh century, is equally responsible for the preservation of the Propers. The set-forms of liturgical recitative were and still are largely maintained, if no longer learned, through oral tradition, with the use of unnoted texts.

We discern an early pattern for Lessons and Prayers--the reciting tenor inflected to the whole step below. The pattern is expanded first by the addition of a whole step above the old tenor for accented syllables and by an occasional reference to the fourth below the tenor. The major third resulting from these first three notes in the recitative assumes great importance for the more prominent fixed prayers and acclamations, especially for the Lord's Prayer after the Canon. In stereotyped rising stepwise form, this major third provides a kernel for many Sanctus acclamations--



In its turn the "b" at the top of the major third is treated as a new tenor, with "c" above for accented syllables. And by the twelfth century in northern Europe at least, sub-semitonal "c" becomes the tenor for the forephrase of the Preface chant. At the same time, sub-semitonal tenors are more and more adopted for the set-forms of Scripture readings and the Prayers. The old sub-tonal tenors are finally confined to the Lord's Prayer and the after-phrase of the Preface Tone, and to the dialogue surrounding them. After the Council of Trent, the more elaborate sub-semitonal set-forms, which had largely borrowed their melodic inflections from their predecessors, in turn succumb before new, very simple sub-semitonal formulas or the monotone, to be revived only in the late nineteenth and the twentieth centuries.

Their revival in the Roman Catholic Church may prove to be short-lived, if the anti-traditionalist views of many Roman vernacular reformers prevail; but they have already made the passage to the English liturgies of Anglicanism. Perhaps Peter's flock will reclaim their patrimony.

At the very least, an understanding of them is essential to a study of the Ordinary chants of the Mass.

CHAPTER III

TE DEUM AND THE ANAPHORA

Our study of "Te Deum laudamus" in this chapter and of the Creed in the next chapter serve to bridge the gap between the simple strict set-forms of liturgical recitative and the freer quasi-set-forms which appear among the Ordinary of the Mass. Though not today counted among the Mass chants, Te Deum grew up in the Eucharist and is musically derived from Anaphoral-chant.

The two most valuable studies of the literary text of Te Deum are Ernst Kähler's Studien zum Te Deum¹ --illuminating, thorough, and tendentious in certain details--and the long article "Te Deum" by H. Leclercq in Dictionnaire d'Archéologie Chrétienne et de Liturgie.² Leclercq's article, printed after 1950, skeptically surveys the arguments advanced by G. Morin³ and A. E. Burn⁴ claiming a fifth-century Dalmatian bishop, Nicetas of Remesiana, as author of Te Deum. Leclercq

1. Studien zum Te Deum und zur Geschichte des 24. Psalms in der Alten Kirche, "Veröffentlichungen der evangelischen Gesellschaft für Liturgieforschung," Heft 10, Göttingen: Vandenhoeck & Ruprecht, 1958.

2. Columns 2028 ff.

3. "Nouvelles recherches sur l'auteur du 'Te Deum'," in Revue Benedictine, XI (1894), pp. 49-77.

4. Niceta [sic] of Remesiana, His Life and Works, Cambridge, 1905; and The Hymn Te Deum and Its Author, London, 1926.

reviews more sympathetically the relation which was first pointed out by Paul Cagin¹ between Te Deum and the Illatio-Sanctus-post-Sanctus prayers of Mozarabic and Gallican liturgies.

Non-scriptural verbal peculiarities of both the Eucharistic Preface-Sanctus-post-Sanctus formulas of non-Roman Western liturgies, and of Te Deum give evidence for the dependence of Te Deum on the former, or for the dependence of both on a common liturgical ancestor.² Kähler's speculative attempt to pinpoint the source of these formulas in the Preface-Sanctus-post-Sanctus of the Easter Vigil Mass after baptisms partly rehabilitates the old legend--it is traceable at least back to 778--that St. Ambrose and St. Augustine improvised Te Deum immediately after Augustine's baptism. Perhaps Ambrose did use the liturgical formula for the Easter Vigil post-Baptism Mass after Augustine's baptism.

Undoubtedly, as Kähler insists, the section of Te Deum beginning "Tu Rex gloriae, Christe," moves in the picture of heaven, earth, and hell built up by Christian exegesis of Psalm 24, verses 7 to 10:

Lift up your heads, O ye gates; and be ye lift up,
ye everlasting doors:
and the King of glory shall come in.

1. "Te Deum" ou "Illatio"? Contribution à l'histoire de l'euchologie latine à propos des origines du "Te Deum," Solesmes, 1906.

2. All the Western Sanctus and Te Deum texts have "Pleni sunt caeli et terra gloria tua," whereas the passage in Isaiah 6:3 reads "The whole earth is full of thy glory," with no mention of the "heavens". The Byzantine Liturgy follows the Scriptural text.

Who is this King of glory?
 It is the Lord strong and mighty, even the Lord
 mighty in battle.

.....
 Who is this King of glory?
 Even the Lord of hosts, he is the King of glory.

--an exegesis which applies the passage to Christ's Easter harrowing of hell and his "riding up the heavenly way." But such an application of the ideas of Psalm 24 was not confined to the Easter Mass, (Kähler's argument seems to imply that it was)

Neither Kähler nor Cagin succeed in explaining how and when such a Eucharistic Preface form was transferred as a hymn to the Office. St. Benedict (who died sometime after the year 543) says in Chapter XI of his Rule, "Incipit Abbas hymnum Te Deum Laudamus." St. Caesarius of Arles (who died in 542) mentions Te Deum among those things to be sung in the Office every Sunday.¹ Leclercq quotes St. Cyprian, Bishop of Toulon, writing to Maximus, Bishop of Geneva, between 524 and 533:

Sed in hymno quem omnis ecclesia toto orbe receptum canit, cottidie dicemus: Tu es rex gloriae Christus. Tu Patri sempiternus es Filius. Et consequenter subjungit: Tu ad liberandum subcepturus hominem, non horruisti virginis uterum. Te ergo quaesumus tuis famulis subveni quos praetioso sanguine redemisti.²

1. See Kähler, p. 119, for the references to St. Benedict and St. Caesarius of Arles.

2. Leclercq in the article mentioned above gives Monumenta Germ. Hist. Epist., ed. Gundlach, Vol. 3, pp. 434-36, as his source.

The first complete text of Te Deum, though of course without music, is found in the Bangor Antiphoner, dated about 690.¹

It is just barely possible that it was Nicetas who arranged the Preface-Sanctus-post-Sanctus text as a hymn and introduced it into the Office. He is credited as author in about fourteen mediaeval texts-- against about forty anonymous texts, forty ascriptions to Ambrose and Augustine, and a dozen completely untenable ascriptions. But even if Nicetas was the arranger, he cannot be called "author" in the sense we call Ambrose author of "Splendor paternae gloriae."

One of the most important Preface-Sanctus-post-Sanctus texts paralleling the first section of Te Deum—the Illatio or Preface from the Mozarabic Easter liturgy— runs as follows:

Unde merito illi omnes angeli omnesque sancti non cessant
clamare quotidie, ita dicentes
Te celi celorum,
Te potestates,
Te throni et virtutes laudant.
Tibi cetus angelorum in excelsis concinnunt hymnum.
Tibi Cherubin ac Seraphin incessabili voce proclamant dicentes
Agyos Agyos Agyos Kyrie Otheos.
Sanctus Sanctus Sanctus, Dominus Deus Sabaoth.
Pleni sunt celi et terrae gloria majestatis tue.
osanna filio David.
Benedictus qui venit in nomine Domini,
osanna in excelsis.
Agyos Agyos Agyos.
Te Domine laudat omnis virtus celorum et exercitus angelorum.
Tibi hymnum depromunt melliflua carmina sanctorum.
Tibi psalant choree Virginum et cetus confessorum.

1. Milan, Bibl. Ambros. C 5, published by F. E. Warren, The Antiphonary of Bangor, Henry Bradshaw Society Vol. 10, London, 1895.

Tibi genua curvant caelestia, terrestria, Et inferna.
Laudant te Regem omnium seculorum.
Osanna in excelsis.¹

The Gallican Immolatio or Preface and Post-Sanctus reads--

. . . Te enim, omnipotens Deus,
creaturarum caelestium multitudo,
et innumerabiles Angelorum chori
sine cessatione proclamant dicentes
Sanctus . . .
Tuo jussu, Domine, condita sunt universa
in caelo et in terra, in mari et in omnibus abyssis.
Tibi Patriarchae,
Prophetae,
Apostuli,
Martyres,
Confessores
atque omnes Sancti gratias agunt . . .²

And here is the present text of the first part of Te Deum itself:

- (1) Te Deum laudamus
Te Dominum confitemur
- (2) Te aeternum Patrem omnis terra veneratur
- (3) Tibi omnes angeli
Tibi caeli et universae potestates
- (4) Tibi Cherubim et Seraphim incessabili voce proclamant
- (5) Sanctus Sanctus Sanctus Dominus Deus Sabaoth
- (6) Pleni sunt caeli et terra maiestatis gloriae tuae
- (7) Te gloriosus apostolorum chorus
- (8) Te prophetarum laudabilis numerus
- (9) Te martyrum candidatus laudat exercitus
- (10) Te per orbem terrarum sancta confitetur Ecclesia
- (11) Patrem immensae maiestatis
- (12) Venerandum tuum verum et unicum Filium
- (13) Sanctum quoque Paraclitum Spiritum

1. In Kähler, Studien . . ., p. 37. Also in Cagin, "Te Deum" ou "Illatio"?, p. 9 ff, and Migne, Pat. lat., Vol. 85, col. 484.

2. In Kähler, pp. 38-39. Also Migne, Pat. lat., Vol. 72, col. 277A.

The last three lines are a credal doxology, added to the Eucharistic text.

* * *

Before giving the whole text of Te Deum, we discuss the set-form for the text just given. "Te Deum laudamus" has always been sung in plainsong tradition to one basic melody having three set-forms with many variants. As with the Preface Tone, simpler, more syllabic versions evolved from the primitive forms beginning in the twelfth century. In the later Middle Ages elaborate, melismatic melodies also grew from the same primitive melodic stock. The version we have in Antiphonal Monasticum¹ must be close to the original form. It is almost identical to the Te Deum in Peter Wagner's twelfth-century North Italian Carthusian Gradual² except for the ancient tenor for the third set-form, restored to "E" in Antiphonale Monasticum. The simpler, syllabic version is represented by Tonus Simplex of the Vatican edition;³ and the elaborate, melismatic forms by Tonus solemnus⁴ and the melody alio modo, juxta morem Romanum.⁵

1. pp. 1250-53.

2. EGM III, p. 225.

3. GR, pp. 144*-147*; AR, pp. 69*-72*.

4. GR, pp. 141*-144*; AR, pp. 66*-69*.

5. GR, pp. 147*-150*.

In all manuscripts the melody falls into three set-forms. Except for the last of the three, the set-forms correspond with the textual divisions. The first line of Table No. 13 in Volume III gives the first set-form as it appears in Antiphonale Monasticum; the second line, the Carthusian version mentioned above. The first set-form in all versions is used for Verses 2 through 12, with an altered initial for Verses 5, 11, and 13. Here is a typical verse:

The musical notation is on a single staff with a C-clef. It features a series of notes with stems, some with flags, and rests. Above the staff, there are several accents (^) over the words "ae-ternum", "Pa-trem", and "ve-ne-". A bracketed annotation [^ ^] is placed above the final notes of the phrase "ra- tur".

Te ae-ternum Pa-trem omnis terra ve-ne- ra- tur.

The common tonal ground shared by Te Deum with the Preface chants, the Mozarabic "Pater Noster," and the sub-tonal recitations for the Collects and Lessons discussed in the preceding chapter is taken from Anaphoral-chant.¹ The initial formula of the first set-form gives way to the following special acclamatory formula:

The musical notation is on a single staff with a C-clef. It consists of three distinct phrases separated by vertical bar lines. The first phrase is "Sanctus", the second is "Sanctus", and the third is "Sanctus, Dominus De-us Sa-ba-oth". There are accents (^) over the words "Sanctus" and "De-us".

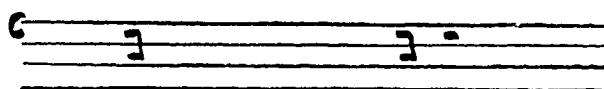
Sanctus, Sanctus, Sanctus, Dominus De-us Sa-ba-oth.

This "Sanctus" formula is taken up again in the doxology, Verses 11 and 13, for "Patrem" and "Sanctum."

Each phrase sung to the first set-form, except the Sanctus segment and the concluding doxology, begins with the stressed pronoun "Thee" in the accusative or dative--as does the Mozarabic Illatio found

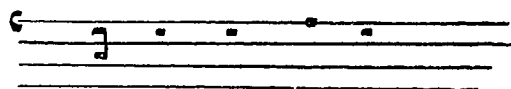
1. See Jean Claire "Deux mélodies pour le chant du Canon," in RG, XLII (1964), pp. 91-101. Dom Claire sets the Canon to the set-forms of Te Deum.

by Cagin. This stressed pronoun is emphasized by the pes on the first syllable--



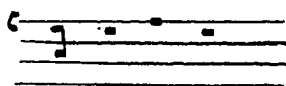
Té Tibi

Perhaps the second note of the pes, "b", was originally felt as part of a tenor on "b", which (with another text) would have been approached by a leap from a lower weak initial syllable on "G". In the phrase--



Ple-ni sunt cae-li

--the "b" looks like a tenor. But for most of the phrases of Te Deum, a stronger initial was wanted; hence--



Te aeternum

—instead of—

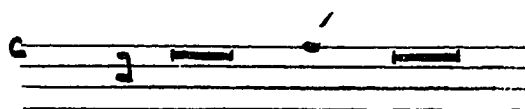


Te aeternum

An important accent sung on a reciting note was commonly lifted in pitch, often with a pes--



or sometimes with a single tone as here, rising above the tenor "b" to "c"--

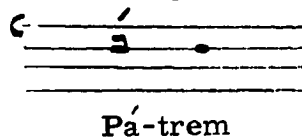


--the high point of the entire formula. If this "b" was first felt as a tenor, then the skeleton of tenors and finals read--

┌──────────┐		┌──────────┐	
B	A	A	G
Tenor,	Final;	Tenor,	Final

(We have already seen how in the Preface Tone the accented "c" above the tenor "b" eventually became a reciting note itself, and we shall see the same in Tonus Simplex of Te Deum.)

At the medial cadence paroxytone endings take the notes--



--altered to--

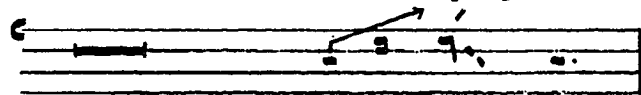


--for proparoxytones.

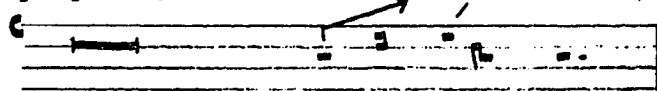
The second half of the first set-form has an intonation of two notes, "E, G," and a tenor on "a." Accented syllables in long recitations rise to "b".



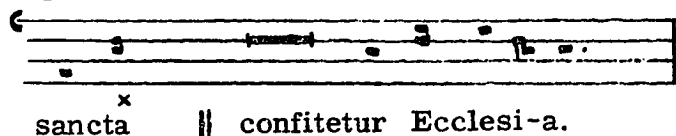
Its cadence is of one accent with two preparatory syllables:



--or for proparoxytones:



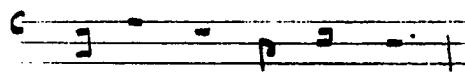
The second single note, "G," of the intonation above is changed to a pes to emphasize the rhetorical inversion--



The very first phrase, "Te Deum laudamus", which is intoned by a single voice--by the Abbot, according to the Rule of St. Benedict¹--

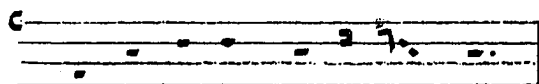
1. See above, p. 136.

uses the first half of the second set-form, perhaps to reinforce the Deuterus tonality--that is, the combined tonality of Modes III and IV--by touching the modal final at the beginning. This phrase gave the Abbot a familiar phrase to intone, more deeply embedded in Anaphoral-chant than the forephrase of the first set-form. The shape of this first phrase certainly assisted the full choir entrance at "Te Dominum confitemur", by patterning or anticipating the initial outline of the following phrase. If set to the forephrase of the first set-form--



Te De-um lau-da-mus,

--the intonation would sound abrupt and would not imply or prepare for the afterphrase of the first set-form--



Te Dominum confi-te-mur.

--when nothing else had yet been sung.

Here is the text of the second, Christological part of Te Deum:

- (14) Tu Rex gloriae Christe
- (15) Tu Patris sempiternus es Filius
- (16) Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum
- (17) Tu devicto mortis aculeo aperuisti credentibus regna coelorum
- (18) Tu ad dexteram Dei sedes in gloria Patris
- (19) Judex crederis esse venturus
- . . . ? . . .
- (20) Te ergo quaesumus tuis famulis subveni
quos pretioso sanguine redemisti
- (21) Aeterna fac cum sanctis tuis (in) gloria munerari (numerari)
- - ? - -
- (22) Salvum fac populum tuum Domine et benedic hereditati tuae
- (23) et rege eos et extolle illos usque in aeternum

--concluded by the petition beginning "Te ergo quaesumus." The question is, Where does the second part of Te Deum end? All commentators agree that the Psalm verses from Verse 24, "Per singulos dies," belong to the third and last section of Te Deum, an appendage to the earlier text.¹ But do Verses 22 and 23, "Salvum fac . . . usque in aeternum," also drawn from the Psalms, belong with what follows or with the petition which precedes? Kähler thinks they conclude the preceding petition, which he thinks was for the newly baptized, liturgically comparable to the "Hanc igitur" of the Roman Canon.² He adduces evidence to support his thesis, but has to explain away several mediaeval

1. These verses, or a very similar selection, are also found appended to Greek texts of "Gloria in excelsis," which was and is used in the Orthodox Office much as Te Deum came to be used in the West. Their transmission varies both textually and musically through the Middle Ages much more than the rest of Te Deum.

2. "Hanc igitur oblationem servitutis nostrae, sed et cunctae familiae tuae (quam tibi offerimus pro his quoque quos regenerare dignatus es ex aqua et Spiritu Sancto, tribuens eis remissionem omnium peccatorum,) quaesumus Domine, ut placatus accipias: diesque nostros in tua pace disponas, atque ab aeterna damnatione nos eripi et in electorum tuorum jubeas grege numerari. Per Christum Dominum nostrum. Amen." The phrase in parentheses is used at the Easter Masses. Kähler also quotes (p. 107) the Antiphon and Collect following from the Bangor Antiphoner (Warren II, p. 22) labelled "Pro Baptizatis": "Salvum fac populum tuum Domine, et benedic hereditati tuae: et rege eos et extolle illos usque in saeculum. Miserere, Domine, ecclesiae tuae catholicae, quam redemisti in tuo sancto sanguine, Qui regnas . . ." The Antiphon and Prayer are surely drawn from Te Deum. Kähler's view is supported by the interpretation given these phrases by the title-- "Pro Baptizatis," in this very early document.

manuscripts which either end Te Deum with Verse 21, "Aeterna fac cum sanctis tuis (in) gloria munerari,"¹ or mix up Kähler's concluding verse ("Salvum fac . . . in aeternum.") in the middle of the changeable Psalm verses of the third, appended final section of Te Deum.²

The musical evidence will support either Kähler's thesis or the older view that Verses 22 and 23 belong with the Psalm verses following. The second set-form--which we have yet to discuss--is abandoned for the third set-form at Verse 21, "Aeterna fac . . . munerari." (But the third set-form does not appear at Verse 20, "Te ergo quaesumus," the beginning of Kähler's petitionary paragraph.) The third set-form continues through Verse 23, ". . . in aeternum."

The second set-form is resumed at Verse 24, "Per singulos dies," and continued until the last verse of all, Verse 29, "In te, Domine,

1. "Munerari" is agreed to be the earlier text, and the present "numerari" a mediaeval scribal corruption encouraged by a spirituality more humble though perhaps less honest. Harleian MS 7653, 8th or 9th century, ends Te Deum with this verse: "Eternam fac cum sanctis in gloriam entrare." See Kähler, pp. 104-106.

2. Thus in the Milanese version quoted by Kähler, p. 105, from Maurice Frost, Journal of Theological Studies, Vol. 43 (1933), p. 192 ff:

Aeterna fac cum sanctis tuis gloria munerari
 Per singulos dies benedicimus te
 et laudamus nomen tuum in aeternum et in saeculum saeculi
 Salvum fac populum tuum domine et benedic hereditatem tuam
 et rege illos et extolle eos usque in aeternum
 Benedictus es Domine Deus patrum nostrorum et laudabilis
 et gloriosus in saecula saeculorum. Amen.

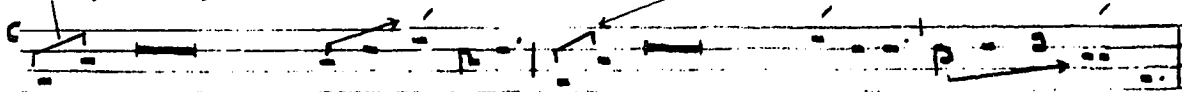
The last verse here is the refrain from the Old Testament Canticle of Dan. 3:52.

speravi," which again uses the third set-form. In the author's view, the third set-form is a concluding formula, originally used only once, at what was then the end of the whole piece at Verse 21, "Aeterna fac"-- just as it now occurs only once at the very end of Te Deum for Verse 29, "In te, Domine, speravi." However, some mediaeval manuscripts have a notational peculiarity which supports Kähler's view,¹ so the question remains in doubt.

The verses "Tu Patris sempiternus es Filius" and "Judex crederis esse venturus" (15 and 19) are thought by Kähler to be slightly later credal additions, like the doxology at the end of the first section, made some time after the Arian controversy arose.

The second set-form of Te Deum uses a formula very similar to that of Psalm Tone IV and rooted in the earliest level of Anaphoral-chant. The primitive form given in Antiphonale Monasticum reads as follows:

Init., Tenor, Med. cadence: Init., Tenor, Final cadence



Tu de-victo mor-tis a-cu-le-o: a-pe-ruisti credentibus regna caelo-rum.

1. Some very reliable MSS note the first and second sections of Te Deum a whole step lower than usual--with "D" as final, with "b-flat" either in the signature or written in. But all such MSS revert at Vs. 24, "Per singulos dies," to the more usual notation with a final on "E". The effect is of a sudden upward transposition of a whole tone. See Tables Nos. 13, 14, 15 in Vol. III, Line 3, for this notation from the 13th century Worcester MS F. 160, reproduced in facsimile in Vol. 12 of PM. Also see the article by Peter Wagner, Gregorianische Rundschau, VI (April, 1907), pp. 49 ff., in which he describes other notational devices employed by scribes attempting to note this melody. See also EGM III, p. 172, and III, p. 224.

(or) De-i sé- des, sempi- ternus es filius

The first two verses, 14 and 15, "Tu Rex gloriae, Christe," and "Tu patris sempiternus es Filius," both use only the afterphrase of the set-form because they are so short. They could have been combined, Verse 14 being set to the forephrase and Verse 15 to the afterphrase. But the actual arrangement is more practical. The use of the final cadence for Verse 14 better defines the outline of the following set-form. Furthermore, the omission of the "E" of the intonation in Verse 14 provides the smoothest of links with the preceding set-form. Observe:

. . . Paraclitum Spiritum. Tu Rex gloriae Christe. Tu Patris sempiternus

Here it would be impossible for even the sleepest of monks, singing from memory, to go wrong. The same abbreviated initial "G, a" is used again for Verse 19, "Judex crederis esse venturus," because of the shortage of syllables.

This second set-form recurs for Verses 24 to 28 of the last textual section, as already mentioned. Table No. 14 of Volume III gives this second set-form as it occurs in the variant melodies. Line 1 once again gives the reading in Antiphonale Monasticum, and Line 2 the very similar Carthusian version from Peter Wagner.

To list all the mediaeval variant readings for the text of the last section of Te Deum would serve no purpose here. The present

text reads--

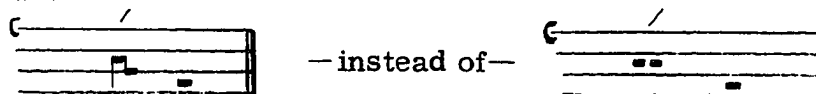
- (22) Salvum fac populum tuum Domine et benedic hereditati tuae
 (23) et rege eos et extolle illos usque in aeternum (Ps. 28:9)
 . . . ? . . .
 (24) Per singulos dies benedicimus te
 (25) et laudamus nomen tuum in saeculum et in saeculum saeculi
 (Ps. 145:2)
 (26) Dignare Domine die isto sine peccato nos custodire (not Script.)
 (27) Miserere nostri Domine misere nostri (Ps. 123:3)
 (28) Fiat misericordia tua Domine super nos
 quemadmodum speravimus in te (Ps. 33:22)
 (29) In te Domine speravi
 non confundar in aeternum (Ps. 31:1 or Ps. 71:1)¹

The third set-form is used for Verses 21, 22, 23, and 29. (Verses 24 through 28 revert to the second set-form.) Table No. 15 in Volume III presents this third set-form, with the same melodic variants as in Tables No. 13 and No. 14. It is treated much more freely than the other two. Many writers call it an "Antiphon Type-melody". Perhaps it is, but the original reading as given in Antiphonale Monasticum, with the forephrase tenor on "E", instead of the raised "F" of all the other versions, shows the more developed Anaphoral-chant pattern of Sanctus I, Gloria I, Agnus Dei I of the Vatican edition,² transposed to the lower fifth. The Carthusian twelfth-century version given by Wagner (Line 2 of our tables) contains only two significant variants from that of

1. Psalm and verse are numbered according to the RSV text. The numbers for these Psalms in the Vulgate or Septuagint are one less than those given above.

2. See above, p. 132, and below Chapter IX, pp. 265-72 ; Chapter XIII, pp. 392-452 ; and Chapter XXII, pp. 1028-37.

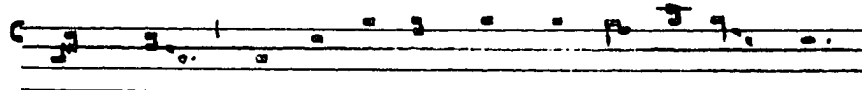
Antiphonale Monasticum: the forephrase tenor in the last set-form is raised to "F", and the final cadence of the second set-form already discussed reads--



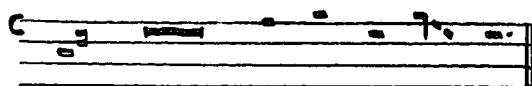
--a variant frequent in Mode III and IV melodies.

It would be misleading to quote one verse of the third set-form as standard. It is better studied in Table No. 15. The last part of the medial cadence (Columns 5 and 6) and the initial of the afterphrase (Column 7) are often omitted, the forephrase leading directly to the final cadence in short verses. However, two columns of the Table bear fixed accents--Column 4 of the medial cadence and Column 10 of the final cadence. The last verse of all is treated especially freely, with neumatic elaboration. (In some mediaeval manuscripts a final melisma is appended to the very last note.)

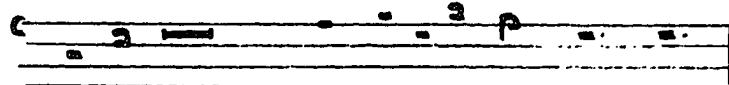
Here are three typical phrases drawn from Sanctus I and Gloria IV, compared with this third melody for Te Deum--all of which belong to the more developed forms of Anaphoral-chant:



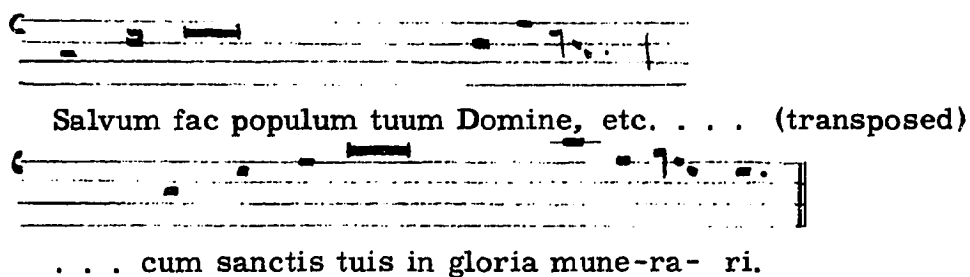
San-ctus, Sanctus Domi-nus De-us Sa-ba-oth.



Glo-ria in ex-celsis De-o. ("original" reading, transposed)



Susci-pe de-pre-cati-o-nem nostram.



Salvum fac populum tuum Domine, etc. . . . (transposed)

. . . cum sanctis tuis in gloria mune-ra- ri.

These are not isolated phrases in these pieces, but "free set-forms," many times repeated.

* * *

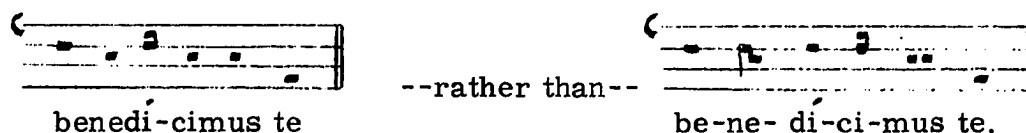
The carefully edited version of the Worcester Antiphony¹ -- notated with a "b-flat" in the signature and one step lower than the version in Antiphonale Monasticum -- raises the opening quasi-tenor "b" of the first set-form forephrase to "c". The history of the forephrase tenor in the Preface Tone is repeated here.² The old main tenor of this forephrase, on "a", recedes before the new opening tenor on "c" and is now felt more as a series of preparatory notes to the medial cadence. Low "E" is prefixed to the third "Sanctus."³ Slight alterations are made in the first set-form to accommodate textual irregularities of length or stress in Verses 2a, 3a, 12b, and 13b. Occasional similar alterations occur in the second set-form: at Verse 16a, where

1. Codex F 160 in the Cathedral Library of Worcester, 13th century -- reproduced in facsimile in PM, Vol. 12, folios 5, 6.

2. See above, pp. 84-93, 107, 133.

3. Compare the discussion of the low "E" above, pp. 73-77, and the Milanese Tonus festivus for Sanctus, quoted in Chapter IX below at p. 270.

the false accent of high pitch on "suscepturus" is avoided by the clivis; and especially at the awkward phrase "benedicimus te" of Verse 24. For this accentuation four syllables from the last--rare in Latin but common in English--Worcester alters the formula (here transposed) to accommodate the word with reasonable grace--



--found in all the other versions which retain the strict set-form but violate the word. Worcester here splits up the first preparatory neume and gives the accent to the second.

Table No. 16 in Volume III gives the complete melody of the Worcester version in continuous form. Here, of course, the tenor of the third set-form forephrase has been raised from "E" to "F"; but this third set-form is notated at the same pitch as the Carthusian version (line 2 of Tables 13-15), rather than transposed a step lower. The third set-form at its first appearance ("Eterna fac," Verse 22) therefore enters a third above the final of the second set-form--not, as in all the other versions of the tables, a minor second above the final of the second set-form. But when the second set-form reappears at Verse 24, "Per singulos dies," it now appears too at the same pitch as in the Carthusian version--one step higher than its first appearance in Worcester. Curiously, the "b-flat" remains in the signature but must certainly have been ignored in singing these last sections of the second set-form from "Per singulos dies".

Is this transposition tradition of Worcester correct? There is some literary evidence suggesting that it may go back to the ninth century, but it is almost certainly a faulty tradition. If the third set-form on its first appearance were started one step too high--by an inexperienced chanter, say, in a new priory--all would go well until the second set-form was resumed at "Per singulos dies". By now the third set-form would so firmly have established "E" as final that the second set-form when it reappeared must conform and also have begun and ended on "E". Furthermore, if the third-set form began (as we think it ought) a minor second above the "D" final of the second set-form in its first appearance, then the third set-form would have had to begin on "E-flat"--at this period a scribal and theoretical impossibility. So perhaps it was the scribe, who took his dictation beginning on "D" instead of "E", who created the variant tradition and not the singer.

The other alterations recorded by Worcester in the earlier tradition seem worthwhile. Is the earlier form of a melody always better? Often, yes. But to prefer the Te Deum of Antiphonale Monasticum or the Carthusian Gradual over Worcester's is not easy. There is no question that either is preferable both to the Vatican Solemn Tone, overladen with ornament, and to the artificially reduced Vatican Simple Tone.

* * *

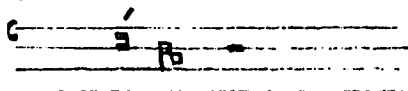
In the Vatican Tonus Solemnis¹ for Te Deum (Line 4 of Tables 13-15), the following alterations have been made:

1. First set-form, forephrase:

A lower note of anticipation (Column 3 of Table No. 13), added before the accent of Column 4, is treated as essential. Hence Verses 7, 8, and 9 have--



The proparoxytone formula for the middle cadence has become--

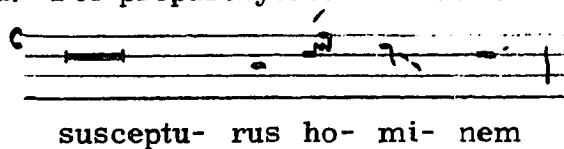


"Sanctus", by the addition of the top "c" and the introduction of the quilisma, has become melismatic--

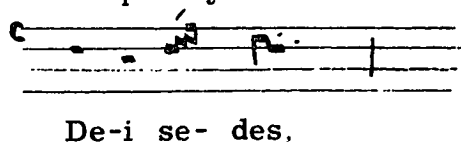


2. Second set-form:

The pes in Columns 2 and 9, exceptional in the earlier versions, becomes normal. The accent of the medial cadence (Column 5) now bears a quilisma. For proparoxytones it is followed by a climacus--



--or a clivic for paroxytones--



1. GR, pp. 141*-144*.

The second form of the forephrase of this set-form is used for the intonation, "Te Deum laudamus". The melodic outline of the first two "Sanctus" also resembles this medial cadence in its paroxytone form.

These elaborations seem out of place in choir set-forms for an extremely long text. What began as a neumatic intensification for the acclamatory "Sanctus" has now become normal procedure throughout the melody. If Te Deum were a solo responsorial set-form, the melismatic style would be in place. But Te Deum always has been a chorus chant, and the effect of these elaborations is heavy and laborious.

The third set-form of the Vatican Solemn Tone is practically identical with the Carthusian version and calls for no comment.

* * *

The Vatican Tonus Simplex (Line 5 of Tables 13-15) has reduced the forephrase of the first set-form to a plain tenor on "c" and the afterphrase to a plain tenor on "a". Intonations for both halves of the set have disappeared, and the cadences are reduced to nearly syllabic form. The "c" tenor is kept for the forephrase of the second set-form and syllabic cadences are used again. However, the last set-form is left exactly as in Tonus solemnus, and the first two "Sanctus" and the intonation "Te Deum laudamus" are identical with Tonus solemnus. The result is a patchwork inconsistency of style.

* * *

There are four published English versions of Te Deum using or derived from these set-forms of the Vatican Tonus Solemnus, or the

earlier versions we have discussed: the "First English Version" of 1547;¹ John Merbecke's version of the 1550 Book of Common Prayer Noted;² G. H. Palmer's version based on English mediaeval sources;³ and C. W. Douglas' version of the Vatican Solemn Tone.⁴ The last two, along with two versions of this author's, are included in Tables Nos. 17, 18, and 19 in Volume III. The 1547 first English version is found in Table No. 20, and Merbecke's Te Deum in Table No. 21.

A. Douglas' Transcript. Douglas' entire version, as given in Ceremonial Noted, is reproduced at Plate IV, (following Table No. 21 in Volume III). A comparison of the Latin and English analytical tables shows how Douglas applied the Vatican set-form to the text in English. (Douglas' version is Line 1 of Tables 17-19.) Apart from slight adaptations made to accommodate the music to the text of Te Deum as found in the English Prayer Book (the text of Te Deum used by the Community of St. Mary), Douglas' version in Ceremonial Noted is the same as his

1. In J. H. Arnold, Manual of Plainsong, London: Novello, 1951, pp. 203-205.

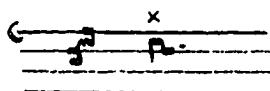
2. In Arnold, pp. 206-208.

3. G. H. Palmer, The Sarum Psalter: The Psalms and Canticles at Mattins and Evensong, Wantage, 1916, pp. 260-63. Also in Arnold, pp. 200-202.


4. C. W. Douglas, Te Deum Laudamus. The Festival Chant Newly Adapted from the Vatican Antiphoner, New York: H. W. Gray, 1915. The version here was slightly altered for that in The Ceremonial Noted: Occasional Offices of the Community of St. Mary, with the Plainsong, Peekskill, N. Y., 1923, pp. 18-21.


1915 publication--except that the caesura at the words "full" and "company" in Verses 6 and 7 has been omitted.

One peculiarity in Douglas' editorial use of the mora vocis¹ appears at "-ly" of "Holy," where he applies the dot only to the last note of the clivis--



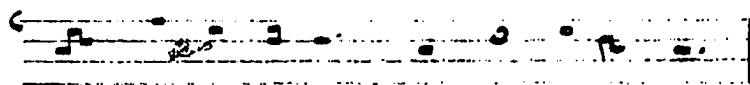
Ho- ly,

--rather than to both notes before the bar-line. According to the Solesmes rhythmical principles by which Douglas was in general guided, both notes should bear the mora-dot, as they do in the Solesmes edition-- or else the dots are replaced with an episema over the clivis--  . Within the context of the Solesmes system, an unpleasant dislocation of the rhythmical footfall or ictus is caused by the omission of the first mora--the effect of a pressus on the last note of "Holy". The same treatment logically recurs at "Father" and "Also".²

1. "Delay of the voice"--the term for the slowing down of motion at the last or last two notes of a phrase or internal group, indicated in the Solesmes books by a dot to the right of a note--  --rationalized as a doubling of the value and transcribed as a quarter-note in modern notation by Solesmes.

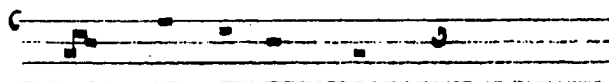
2. Douglas' principle here is made clear by similar passages in The Canticles at Evensong, New York: H. W. Gray, 1915. If the syllable attached to a clivis which needs the mora vocis is accented, Douglas places the dot after both notes; if the syllable is weak as here in the Te Deum, then he uses the mora-dot only after the last note of the clivis.

The setting of the word "honourable" in the Ceremonial Noted--
the English Prayer Book text--is poor--



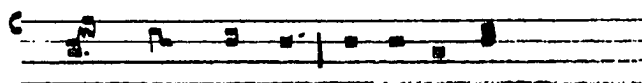
Thine honour-a-ble, true and only Son.

Elision would be preferable--



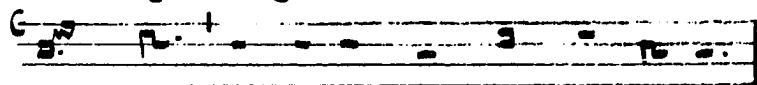
Thine hon'orable, true and . . .

The Latin text concluding the first set-form--



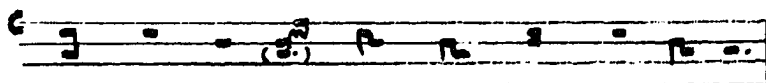
Sanctum quoque Paraclitum . . .

--with its strongly accented initial very naturally acquired the neume first attached to the word "Sanctus", and, two verses before, to "Patrem". Douglas' English version--



Al- so the Holy Ghost the Comforter.

--extends "also" unjustifiably. The following version would have been preferable--



Al- so the Ho- ly Ghost the Comforter.

--or else, more simply without the reminiscent embellishment--



Al- so the Ho- ly Ghost the Comforter.

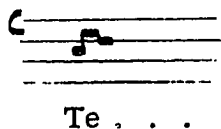
These are small points. But why is it that Douglas' version of the Vatican chant for Te Deum has not passed into general or occasional

use in the Episcopal Church in this country, as have so many other of his transcriptions with texts of the Book of Common Prayer? Where, apart from a very few monastic communities, is it used? Te Deum is the first and preferred canticle of Morning Prayer. In the Hymnal 1940 of the Episcopal Church, Te Deum is set both to Anglican chant and to a combination of plainsong Psalm Tones, even though it is generally agreed that the normal Psalm Tone or Anglican chant formula is not really satisfactory for Te Deum, in which verse parallelism or antithesis is lacking. For years the need for "a good unison congregational setting" of Te Deum has been felt. Why was not this transcription of Douglas' included in the Hymnal 1940 or in the service music Supplement to that book published in 1960? Why did Douglas himself feel obliged in the Ceremonial Noted to furnish a simple setting to Ambrosian Psalm Tones, in case "the choir be weak"? This ancient melody for Te Deum is praised by Episcopalians but not sung.

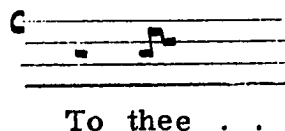
The version of this melody which Douglas worked from is at fault.¹ Tonus Solemnis of the Vatican edition is overstuffed. Particularly the expansion of the second set-form mediation by the quilisma figure is more than text and melodic balance of phrase can bear. The effect in English is worse. (Douglas dissolved most of the quilismas

1. Volume 12 of Paléographie Musicale, which contains the Worcester version, was not published until after 1912, almost certainly after Douglas made his transcription. EGM III, which contains the 12th century Carthusian version, was printed in 1921. AM appeared in 1934.

in the festal Preface Tone.)¹ The initial accented group of the first set-form--



--in English is usually preceded by a prosthetic extra note--



--which adds to the length and heaviness of the intonation formula.

None of the studies of *Te Deum* account for manuscript sources of the Vatican reading. Probably it was reconstructed by Dom Pothier on the basis of late mediaeval Franciscan and Roman Curial forms. Any English version which uses the Vatican Tonus Solemnis as its basis will fail, no matter how correctly and musically the transcription is made.

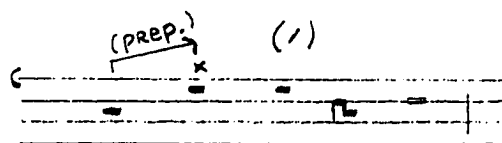
B. Palmer's Transcript. G. H. Palmer's version of the English manuscripts--which had already raised the opening tenor to "c"--is very close to the Worcester reading given in Table No. 16. Plate III, immediately following Table No. 16 in Volume III, reproduces Palmer's version as it appears in The Sarum Psalter. (His version is also given as Line 2 of Tables 17-19.)²

1. See above, pp. 99-100.

2. Palmer's reprinting of the common and erroneous mediaeval title for *Te Deum*, "The Hymn of SS. Ambrose & Austin," is typical of certain archaizing aspects of the plainsong revival. Palmer could not have believed the legend that the two saints improvised *Te Deum* as Augustine ascended from the font. The legendary charm of the story hardly justifies the title in a book for liturgical use.

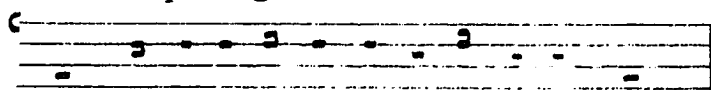
The intonation, "We praise thee, O God," and the "Holy's" have been expanded up to the top "c" like the Vatican forms--but without the quilisma on "O God" and without the bottom "E" at the third "Holy".

Palmer allows the accent to move back one syllable at the medial cadence of the second set-form (Table No. 18) from Column 5 to Column 4, to the second preparatory note which usually prepares the accent--



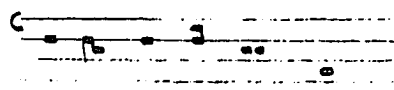
the sharpness of death

--here providing a good solution to the recurring problem of fitting the fairly common English rhythm / u u / to music planned for / u or / u u endings. We have already noted the phrase "benedicimus tē," of Verse 24. Some manuscripts (and Solesmes in Antiphonale Monasticum) avoid the problem by reading "benedicimus tē," treating "te" as enclitic, but so as to throw a secondary accent on the weak final syllable of the verb. The Worcester manuscript faces this problem and rewrites the passage--¹



Per singulos di-es bene-di-cimus te.

--instead of--

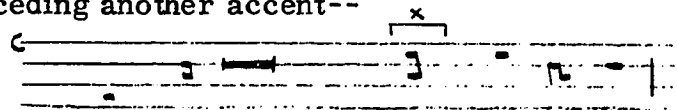


bene-di-ci-mus te.

1. See above, p. 151.

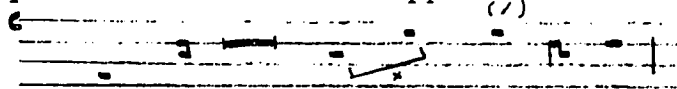
Worcester's freedom in altering the set-form here, when word-accentuation radically departs from the patterns the set-form was written to accommodate, is mediaeval precedent for the same procedure in English transcription--especially since this very dilemma often appears in English. Solesmes rather maintained the integrity of the set-form, letting the occasional misfit word suffer.

Other adjustments by Palmer of the set-forms seem less successful. The syneresis of the two preparatory notes (in the medial cadence of the second set-form) to accommodate a long accented syllable, preceding another accent--



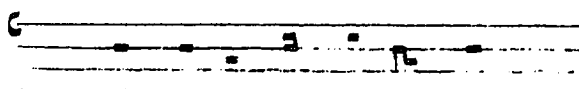
Thou sittest at the right hand of God,

--though preferable to the literal application of the formula--



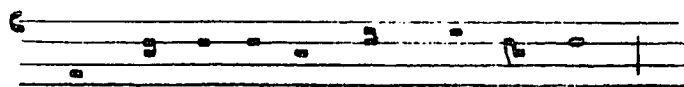
Thou sittest at the right hand of God,

--could better have been handled by using Worcester's variation in Verse 16--



susceptu-rus homi-nem

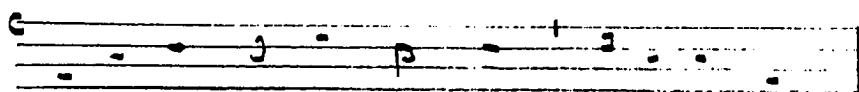
--thus--



Thou sittest at the right hand of God,

--(even though in Worcester the variant was probably used to avoid the effect of short accent on the weak final "-rus").

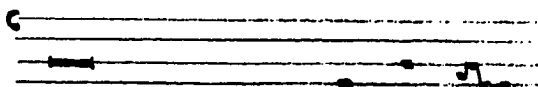
Palmer's caesura dividing Verse 19--



We believe that thou shalt come : to be our Judge.

--seems poor. The Latin verse text is confined to the last half of the second set-form, a solution which is also better for the English text.

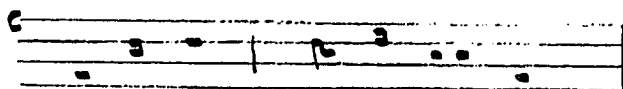
In the last set-form--



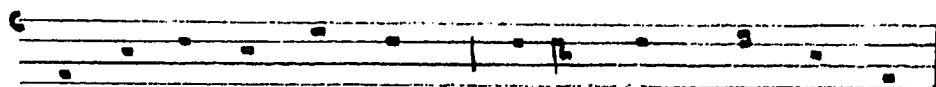
Make them to be number-ed

--seems poor, with the accent low in pitch and "-ed" strongly emphasized by pitch and length.

The phrases--



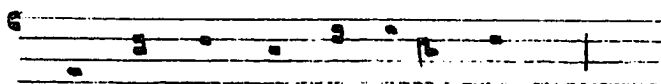
Day by day : we magnify thee,



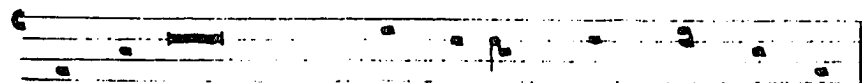
And we worship thy Name : ever world without end.

--like Verse 19, show the influence of the colons which, in the 1662 English Prayer Book, divide these verses as if they were Psalm verses.

They could better be combined--

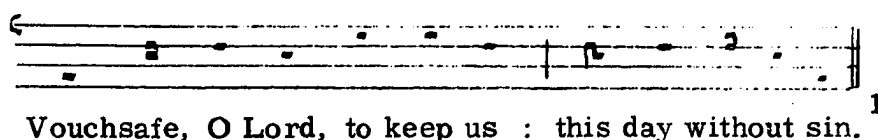


Day by day we magnify thee :

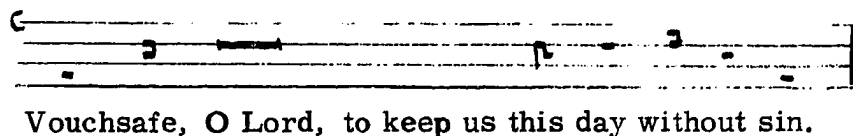


and we worship thy Name ever world with-out end.

Likewise Verse 26--

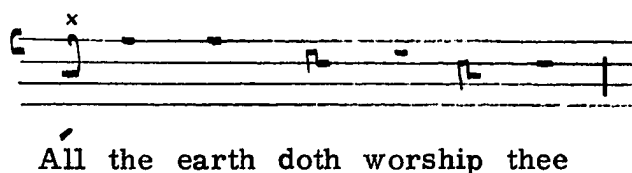


--could better have been treated as a last half-verse only--



--rather than as in the longer Latin text.

The great virtue of Palmer's version (in spite of these details of transcription) is the ease with which the initial pes of the first set-form--



--or--



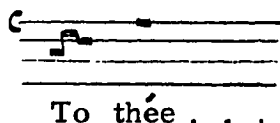
--adapts itself to a weak or strong syllable. (In Latin it always takes a strong syllable, usually the Divine pronoun.)² In the second case above, the pes--because its top note anticipates the tenor here bearing the accent--is felt as an anticipation which naturally prepares the following accent.

1. The 1662 Prayer Book puts the colon after "Lord".

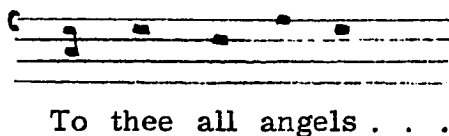
2. "Venerandum," the only exception, can bear a secondary accent on the first syllable.

Douglas could not so treat the Vatican intonation formula.

Three notes are too many to set to a weak syllable to prepare an accent:



And if Douglas had set the phrase following in this way--



--the sense of anticipation of the accent on the "b" quasi-tenor would have been upset by the still higher accent on the "c".

* * *

The historical development which raised the opening reciting note to "c" produced a version which is much more amenable to transcription in English than the version of the Vatican edition. The present author's version (labelled "Boe II" on Line 3 of Tables 17-19, and reproduced at Table No. 22 in Volume III) is based more closely upon Worcester than Palmer's. It incorporates the different English transcriptions just discussed above; but nevertheless it turns out to be very similar to Palmer's transcript.

* * *

The 1547 "First English Version of the Ambrosian Melody"¹ is also, like Palmer's, based on the English tradition with the forephrase

1. J. H. Arnold, Manual of Plainsong, p. 203. The phrase "Ambrosian Melody" is a misnomer which arose from the legend of St. Ambrose and St. Augustine.

tenor in the first set-form on "c". Here the set-forms are treated by their anonymous Tudor arranger with such freedom that they may strictly be called set-forms no longer. A melodic outline remains, largely free from rhythmic relation to the accents of the text. Table No. 20 makes this clear. In the first set-form only one accent remains-- on the first syllable set to the first tenor. In the second set-form only the last accent on the penult or ante-penult remains. One accent only remains in the third set-form.

Experience in teaching and singing this 1547 version proves that the absence of set-form accentual "rules" makes it much harder to sing a repeated short melody like this. Each verse must be consciously learned, separately--and re-learned. The notes on the page have to be followed closely at every performance. There is no relying on how the melody ought to behave in relation to the accents of the text.

A set-form, on the other hand, once learned, is easy to retain. It sings itself. A set-form, by codifying and systematizing variations with a repeated pattern, utilizes men's inclination toward habit and their preference for repeating a pattern of behavior, whether physical or verbal. A set-form is akin to language in origin.

* * *

John Merbecke's version of Te Deum dissolves the set-form even further. Cranmer's preference for singing one note to an English syllable is slavishly followed. Still, the melodic outline is clearly derived from the ancient melody. But it is a thoroughly unmusical,

thoroughly impractical version which deserves its oblivion. The adjustment of music to text can only be called arbitrary, and the advantage of the set-form repetition of the same melody for untutored and musically unlettered singers is thereby lost. Table No. 21 in Volume III analyzes Merbecke's use of the tune, so far as analysis is possible.

* * *

Another version by the author (labelled "Boe-I" at Line 4 of Tables Nos. 17-19, and reproduced at Table No. 23 in Volume III) is a transcription of the primitive melody in Antiphonale Monasticum which restores the old "b" tenor for the forephrase of the first set-form, reserving the "c" for an accented syllable rising above the tenor. I have regarded the initial pes of the first set-form as the Latin set-form composer's special answer to the unusual problem of his Latin text--which almost invariably begins with the accented "Te" or "Tíbi". The English text does not maintain this feature of the original. So the initial pes had better be discarded, except for the few remaining accented English initials. Other details are made clear in Tables 17-19.

* * *

Many German vernacular transcriptions of Te Deum were made at the time of the Lutheran Reformation. (Te Deum was sometimes sung in German even before the Reformation.)¹ Several complete

1. See Baeumker, Das katholische deutsche Kirchenlied, Vol. 1, p. 679. §

settings using the traditional set-forms can be seen in the Handbuch der deutschen evangelischen Kirchenmusik,¹ pages 396 to 411. Here is the beginning of one such, contained in Lossius' collection of Lutheran chant:

O Godt wy la-ven dy wy bekennen dy einen Heren.

De gantze Erdbo-den preyset dy ewigen Va- der.²

1. Konrad Ameln, Christhard Mahrenholz, und Wilhelm Thomas, mit Mitarbeit von Carl Gerhardt. I. Band, Der Altargesang, 1. Teil, "Die einstimmigen Weisen," Göttingen: Vandenhoeck & Ruprecht, 1941.

2. Quoted in T. Schrems, Die Geschichte des Gregorianischen Gesangs in den protestantischen Gottesdiensten, "Veröffentlichungen der Gregorianischen Akademie zu Freiburg (Schweiz)", No. XV (1930), p. 68.

CHAPTER IV

THE CREED

Of the six settings of Credo in the Vatican Kyriale,¹ Numbers V and II are variant versions of Credo I--the "authentic" melody, the manuscripts of which go back to the eleventh century and the melody earlier. Credo V is the version used at Monte Cassino. Credo VI is also eleventh-century.² Credo III, "de Angelis," and Credo IV, called "Cardinalis," first appear in fifteenth-century manuscripts, usually in mensural notation. In this chapter we shall be concerned exclusively with Credo I. Credo III, "de Angelis," is thoroughly examined along with its English transcriptions in Chapter XVI.³

1. GR, pp. 59*-74*.

2. From a St. Martial Troper, Paris, Bib. Nat. lat. 887, p. 60. See A. Mocquereau, Le nombre musical, Vol. 2, Tournai: Desclée, 1927, pp. 204-205. Also see Revue grégorienne, IX (1924), pp. 186-87; and Revue du chant grégorien, XLII (1938), p. 61.

3. See below, pp. 712-37.

The melody of Credo I has been analyzed closely by Mocquereau,¹ by Wagner,² by Ferdinand Haberl,³ and by Apel.⁴ Except for Mocquereau's long conclusion, applying his rhythmical theories to each phrase of the Creed, Mocquereau's monograph and analytical tables deserve careful study. Douglas mentions Mocquereau's analysis as forming the basis for his English transcription of this melody. Wagner's analysis is accurate so far as it goes. Haberl's is clear and simple, but does not take into account Dom Pothier's editorial alterations of mediaeval tradition nor of other scholarship. But his comparative analysis of Credo II and Credo V, together with certain Western Greek manuscript evidence which we shall discuss at the end of this chapter, place the "authentic" melody in better perspective. Apel's analysis is misleadingly simple and ignores the accentual characteristics of the set-form.⁵ The analysis which follows here is based on Mocquereau's

1. PM, Vol. 10, pp. 91 ff.

2. EGM I, pp. 116-20, and EGM III, pp. 458-61, 528.

3. "Das Choralcredo im vierten Modus in seiner unterschiedlichen Gestalt," in Der kultische Gesang der abendländischen Kirche [Johner Festschrift], edited by Franz Tack, Cologne: J. P. Bachem, 1950, pp. 28-34.

4. GC, pp. 412-14.

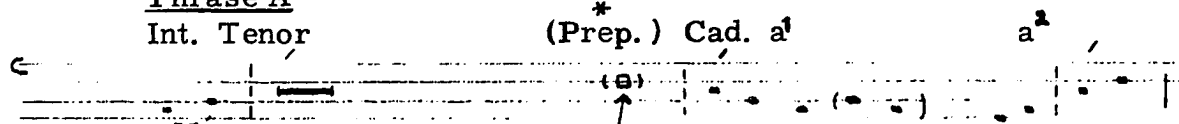
5. See also the article "Credo" by Bruno Stäblein in MGG: Michel Huglo, "Origine de la mélodie du Credo 'authentique' de la Vaticane," in RG, XXX (1951), pp. 68-78; A. Gastoué, "Les chants du Credo," in RCG, XXXVII (1933), pp. 166-170, and XXXVIII (1934), pp. 14-18.

and Wagner's but treats Mocquereau's first cadence and his incise de liaison as an extended cadence of two accents. Table No. 24 in Volume III sets out the entire text of Credo I in analytical form, using the text which Solesmes proposed for the Vatican edition. This text is also given in continuous form in Plate V, Line 3.

The full melodic pattern is seen in three successive verses towards the end of the Creed:¹

Phrase A

Int. Tenor (Prep.) Cad. a¹ a²

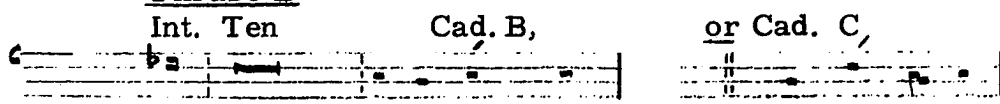


(Pothier's)

t, u	Et	iterum venturus est cum gloria	(E F E E)	judicare
v, x	Et in Spiritum sanctum Do-minum	(E D)		
y, z	Qui cum Patre et Fi-li-o simul a-do-ratur			

Phrase B

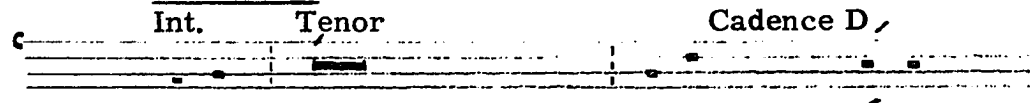
Int. Tenor Cad. B, or Cad. C,



t, u	vi- vos et mor-tu-os.
v, x	et vi- vi-fi-can- tem
y, z	et conglo- ri-fi-ca- tur

Phrase AA

Int. Tenor Cadence D,



t, u	cujus regni non erit finis
v, x	qui ex Patre Filio- que pro- cé-dit
y, z	qui lo- cutus est per Pro- phé-tas

1. The small letters at the beginning of each line refer to the labelling of the lines of the Creed in Table No. 24.

The verse--

Int.	Cad. A	Int. Ten.	Cad. C
------	--------	-----------	--------

i consub- stanti- á-lem Pátri, per quem omnia fácta sunt.

--shows the full form of the intonation, with two preparatory notes. It omits the third phrase, AA.

This analysis in three phrases rather than two, is better for the meaning of the text. It groups related little phrases into larger divisions. The Middle Ages, however, developed certain traditional but illogical textual groupings. The textual divisions given by capitalization in the Sarum Gradual¹ in the phrases just quoted run--

Et iterum venturus est cum gloria iudicare vivos et mortuos.
Cujus regni non erit finis, et in Spiritum Sanctum Dom̄num
et vivificantem.

Qui ex Patre Filioque procedit, qui cum Patre et Filio
simul adoratur et conglorificatur.

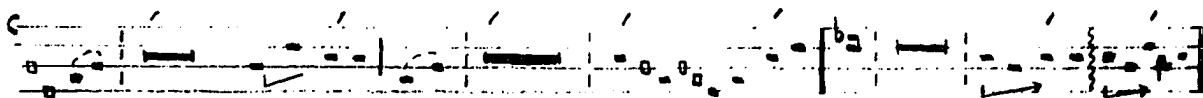
Qui locutus est per prophetas, et unam sanctam catholicam et
apostolicam ecclesiam.

Textually this is nonsense. But it removes our third phrase AA to the very beginning of the set-form. It makes our Cadence D an intermediate cadence or "flex" for the first tenor, "G", which, when followed by the repetition of the intonation pattern, re-introduces this tenor "G". Thus the short phrases "Deum de Deo, lumen de lumine,"

1. Graduale Sarisburiense, edited by W. H. Frere. Plainsong and Medieval Music Society, 1892-1894, folio D following f. 296. Hereafter abbreviated "GS".

and the irregular phrase "Qui propter nos" would simply seem to use a repeated flex and re-intonation around the tenor "G". The set-form would then appear as follows:

Int. Tenor (Flex, Int.) Tenor, Cad. a¹ a²; Int. Ten. Cad. B or C



This way of looking at the set-form is musically simpler and historically more convincing than its division into three members. Nevertheless, the textual divisions which it implies are intolerable today. The tripartite analysis for this set-form given by Mocquereau and Wagner is the only usable one for transcription purposes--or for rational singing of the Latin text.

We return to the shape of the set-form as first given on page 170 above. Phrase A and Phrase B balance and contrast with each other. The tenor of Phrase A is "G"; of Phrase B, "a"; and of Phrase AA, "G" again. Both reciting notes are sub-tonal, but the pattern is not derived from Anaphoral-chant--even if "b-natural" is sung on the decorative initial pes of Phrase B. (This pes was originally sung with "b-natural", since the later mediaeval German versions raise the second note of the pes to "c".) The intonation figure for Phrases A and AA is so arranged that an accented syllable coincides with the first note of the tenor "G," with one exception.¹ If two syllables precede

1. "Qui propter nos homines" may go back to a scribal error. GS has "D, E, F, G." Mocquereau suggests the notes "E, F" together for "Qui." Or did the arranger accent "Qui proptér-nos"?

the accent, as in "Et in spirítum," the two essential notes "E" and "F" of the intonation are set to them. If only one syllable precedes the accent--"Et íterum"--the two essential notes are joined in a pes. (The technical term for this alterations by joining notes together for one syllable is "syneresis.") If three syllables precede--"Et incarnátus"--one extra note, "D", is added to the intonation; and if four syllables precede--"Consubstantiálem"--then two extra notes are added, "F" and "D".

Cadence $a^1 a^2$ shows more freedom of adaption and ingenuity than any other part of the system. Some or all of the hollow notes in the example below are used to expand the formula to fit longer texts.

(Pothier's prep.) a^1 [a^1+] preparatory a^2 (Int. of Phrase B)

a^{1*} [Sarum, Dominican] (Int. of Phrase B)

The second part of the Cadence, a^2 often drops out. When this happens and the intonation of Phrase B follows immediately, form a^{1*} of the cadence, which descends to bottom "D", is used. By outlining the common figure--

--which actually occurs in the last verse--

Et vitam venturi saeculi.

--Cadence a^1* with its low "D" prepares the intonation of Phrase B. (In this cadence form a^1* , the scale-wise descent to the bottom "D" is felt necessary. The "F" is then included by syneresis, even for a paroxytone--as at "ventūri" in the example immediately preceding.) The Sarum and Dominican forms show this clearly. In them, whenever cadence a^2 is omitted and cadence a^1* is used, the intonation of Phrase B takes the expanded form with the rising fifth podatus--a form which in the Vatican edition is confined to the last verse.¹

The simplest form of Cadence $a^1 - a^2$ is seen in--

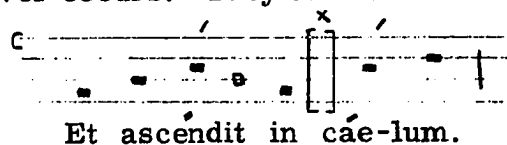
Et ex pa-tre na-tum
consubstan-ti-a-lem Pa-tri

Cadence a^1 with a proparoxytone uses the epenthetic "F":

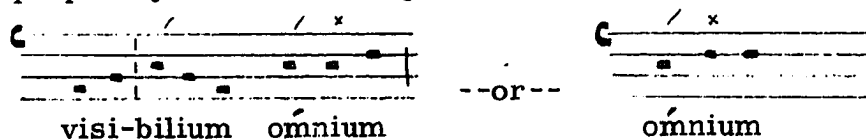
Qui cum Patre et Fi-li-o
Et in-car-natus est
nos ho-mi-nes

1. In his article "Origine de la mélodie du Credo 'authentique' de la Vaticane," in RG, XXX (1951), pp. 68-78, Michel Huglo says
Quand cette incise [our Cadence a^2 and its notes of preparation] est supprimée, faute d'un texte suffisamment long, le deuxième membre commence, dans la majorité des manuscrits, sinon dans la Vaticane, par un podatus de liaison ré-la, raccordant la cadence "aggravée" au premier membre de la deuxième récitation sur le la:

Cadence a^2 on the other hand fits only a paroxytone ending. No proparoxytones are set to it. Syneresis of the notes preparing the accent of Cadence a^2 never occurs. They are omitted if unnecessary, as in--



But a proparoxytone, as in the phrase--



--is never set to Cadence a^2 as just hypothetically given. If the line does not end with a paroxytone, then Cadence a^2 is omitted and Cadence a^{1*} is used instead, the approach to the intonation of Phrase B being made through the low "D".

When a definite caesura occurs between the two major accents of Cadence a^1 - a^2 , form a^{1+} of the cadence is used in the Vatican edition for the lengthened last syllable of the proparoxytone:

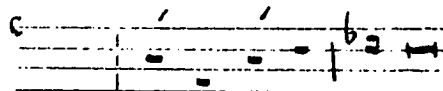
(Et in unum)	Dominum,	Je-sum	Christum
(Lumen de)	lumine,	De-um	ve- rum
(Et venturus est cum)	gloria,	ju-di-	ca- re

This refinement does not occur in the Sarum and Dominican texts, where a single punctum is used for the last syllable before the caesura.

Cadence a^2 , with its preparatory notes, is the incise de liaison of Mocquereau--Wagner's Zwischenglied--whose function is to

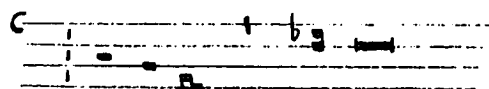
1. See above, p. 173.

prepare the higher reciting note of Phrase B. The term "expanded cadence formula" seems preferable. In the short phrase--



. . . Patre natum

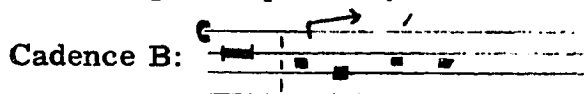
(or "Consubstantialem Patri" or "Spiritu Sancto") the notes for "atum" are hardly long enough to be called an incise de liaison; and either they or the proparoxytone Cadence a¹*--



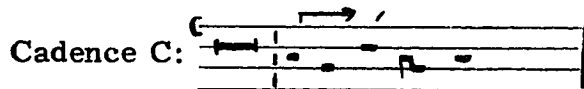
omnium, et in-

--serve just as effectively as "liaison" to Phrase B.

The intonation of Phrase B is indifferent to accent. The decorative pes is set to the first syllable of the phrase whether strong or weak. Cadence B and Cadence C are used for paroxytone and proparoxytone endings, respectively, of Phrase B:

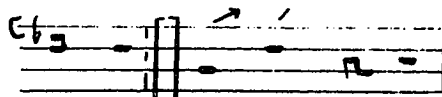


om-nipo-ten-tem



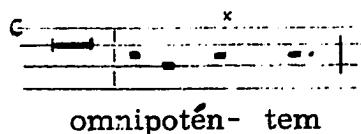
in-visi-bi-li-um

Both cadences, except with a very short text, have two fixed preparatory syllables, "G, F", before the accent. Cadence C always keeps the leap of a third up to the accent, even in the verses--

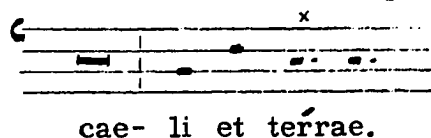


vi-vos et mor-tu-os.
et-ho-mo fac-tus est.

--where it might have seemed smoother to omit both preparatory notes altogether. Mocquereau claims without justification that Cadence C is a proparoxytone full cadence and that Cadence B is a paroxytone half cadence. Although his claim is sometimes true, the textual exceptions are numerous.¹ Mocquereau wished not to double the penultimate of Cadence B with the mora vocis:



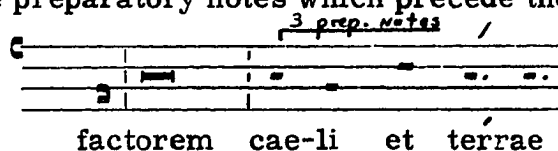
--whereas he does wish to double the penultimate of Cadence D--



Mocquereau wanted to adhere to a prior rule in his rhythmical system, which called for doubling such an accented penultimate when it is approached from above at a cadence, but not when it is approached from below. He held that melodic movement upwards to an accented penult already gave enough emphasis to the accent without lengthening it as well, but that if it was approached from above and was therefore devoid of pitch accent, lengthening was needed. He was right, given the performance style which he sought. But he was wrong to force the notes to bear false witness.

1. "Ex Maria Virgine," and "vivos et mortuos," are textually half cadences, though proparoxytones: "Secundum scripturas," and "sedet ad dexteram Patris" are textually full cadences, though paroxytones.

In the Solesmes edition of this Creed Mocquereau rightly treats the accented penult of Cadence D as doubled.¹ In his monograph on the Creed he calls this Cadence D a "full" cadence, really because he has already decided to lengthen its accented next-to-last syllable. Cadence C, for proparoxytones only, concludes so many sections of text that it must be called "full". Mocquereau's problem was to find reasons for calling Cadence D "full" but Cadence B a "half" cadence. The two "full" cadences must be made to look alike, and "half" Cadence B to seem different from the other two. So Mocquereau's analytical table for "full" Cadence D arbitrarily includes the last notes of the tenor as the first of three preparatory notes which precede the accent--



--so that the melodic shape of this "full" Cadence D will resemble on paper the proparoxytone "full" Cadence C--



Cadence B, with only two preparatory notes, now seems to be different-- it appears shorter than the other two cadences. Its designation as "half" cadence and treatment with un-lengthened accented next-to-last syllable therefore seems to be justified.

1. See above, p. 170.

But the analogy is false. It is Cadences B and C rather which are closely related, both moving from the same tenor "a" by the same two preparatory notes to the last accent. Cadence D, following the tenor "G" of Phrase AA when it is used, prefaces its final paroxytone accent with two, not three preparatory notes.

It is idle to speculate what the proparoxytone form of Cadence D might be. It never occurs. The two verses having three textual members each--

A	B	B
Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est Crucifixus etiam pro nobis	sub Pontio Pilato passus et sepultus est	

--without paroxytone endings in the third member, repeat Phrase B (with its proparoxytone Cadence C) rather than using the normal concluding Phrase AA. (The Sarum and Dominican versions show irregularities here. See Plate V.)

The verses--

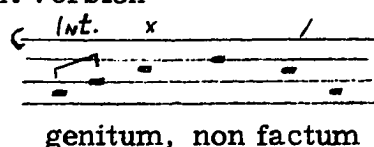
Deum de Deo, lumen de lumine, Deum verum de Deo vero;

are too short to use the regular formula. We can say that they are freely adapted, or more correctly, that they employ the "flex" formula on the tenor "g", identical with Cadence D of Phrase AA.

The phrases--

geni tum non factum,
consub stanti- a-lem Patri, per quem . . .

--are treated (as above and in Table No. 24) in the mediaeval manuscripts with a doubled full intonation leading to Cadence a¹. According to Mocquereau, the Solesmes monks under Mocquereau's direction submitted this version in 1904 to the Vatican Commission editing the official Vatican text--of which commission Pothier was president.¹ According to Mocquereau, Pothier altered the text submitted, to the present version--



--or rather (to speak more accurately), he altered it back to the reading Pothier had given in his 1895 Liber Gradualis. There are no other instances of the intonation formula in this set-form beginning with an accented syllable, and only one other--that doubtful--of a weak syllable on the first note of the tenor. On the other hand Pothier's "improvement" --now part of the standard Vatican text--is perhaps more gracious and flowing than the ancient doubled intonation.

The irregular phrases--

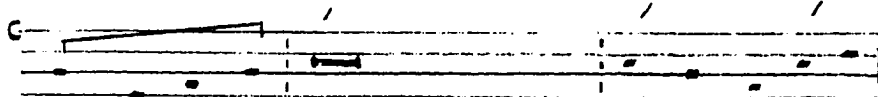
The image shows a musical staff with a treble clef and a common time signature (C). Above the staff, there are several intonation markings labeled 'Int.' with various symbols above them, indicating irregular intonations. A cadence is marked with a bracket labeled 'Cad. D'. Below the staff, the text 'Qui propter nos homines et propter nostram salutem descendit de caelis,' is written.

--could have been set--

The image shows a musical staff with a treble clef and a common time signature (C). Above the staff, there are intonation markings labeled 'Int.' with various symbols above them, indicating a more regular intonation. Below the staff, the text 'Qui propter nos homines et propter nostram salutem, descendit de caelis' is written.

1. See below, Chapter X, pp. 276-94.

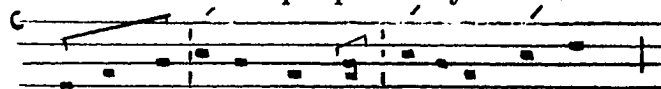
--or--



Qui propter nos homines et propter nostram salutem . . . (as above
Phrase B)

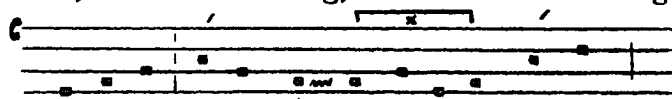
We find instead, as Table No. 24 shows, that the composer-arranger avoided Phrase B entirely in this phrase and the next. But Phrase B is used twice in succession just afterwards, at "ex Maria Virgine" and at "et homo factus est," and again twice over for "sub Pontio Pilato" and for "passus et sepultus est." Avoidance of Phrase B in the first phrases and its abundant appearance in the latter phrases creates an over-all balance and avoids monotonous exact repetition of the set-form.

The mediaeval text proposed by Solesmes--



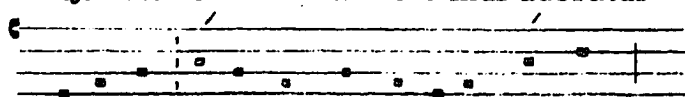
Et incarnatus est de Spiritu Sancto

was also altered by Dom Pothier, who disliked melodic repetition and close sequence, to the following, the Vatican reading:



Et incarnatus est de Spiritu Sancto.

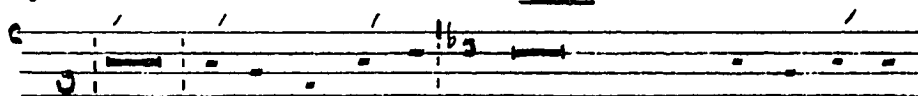
If the original composer-arranger had chosen to use the full form of Cadence A, with all its intervenient notes, he might have written, on the model of "Qui cum Patre et Filio simul adoratur"--



Et incarnatus est de Spiritu Sancto.

(This is in fact the Sarum version.) Pothier's repeated "E" sounds odd here. It confuses "liaison" and intonation. Pothier wanted a higher note for the accent "Spi-ritu"; but these intervenient notes of Cadence a² in this set-form are actually "atonal"--indifferent to accent.

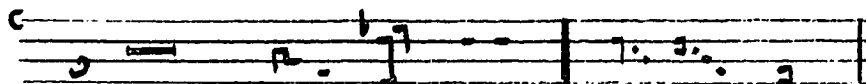
In the last four verses, beginning "Et unam sanctam," the composer-arranger has deliberately and successfully altered the set pattern. Three long verses preceding these four (quoted on page 170, "Et iterum . . . per prophetas") each use the complete set-form. The phrase "Et unam sanctam . . ." could have been set without the "flex" preparatory notes "F, a", which appear in Column 4 of the analytical table.¹ And "Confiteor" could have been set--



Confiteor unum baptisma in remissionem peccatorum

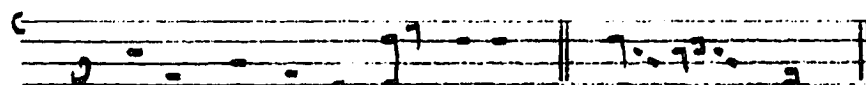
--although any other solution than the excellent one we have for "Et exspecto . . ." is hard to discover.

The last verse in the Vatican edition reads--



Et vitam venturi saeculi. A- men.

Sarum has--



Et vitam ven-tu-ri sae- culi. A- men.

1. They are identical with the preparatory notes to Cadence D-- a relation disguised by Mocquereau's analysis (with three preparatory notes before the accent) of this cadence.

Phrase B and its tenor on "a" now return, after their absence in the verses preceding. From tenor "a" the "Amen" descends to the modal final. The composer-arranger had avoided Phrase B in the preceding verses, moving straight from Cadence A to Cadence D. He did this of necessity in the verse "Et expecto . . ." but by choice in "Confiteor . . ." (It would be better, historically, to say that he kept the tenor "G" and used a flex-cadence which we have decided to call "Cadence D" when it comes at the end of a textual section.)

Dom Pothier added a single preparatory note on "a"--written hollow in our analytical table--for several weak syllables before the accented first note of Cadence A, in its different forms:¹

<u>Line</u>	
c	<u>visibilium</u>
h	<u>non</u>
j	<u>nos</u>
t-u	<u>cum</u>
v-x	<u>Sanctum</u>
y-z	<u>et</u>

In fact, Pothier added these notes in all possible verses except for "et in unum Dominum" (Line d). Mocquereau, who hated these preparatory notes with a monastic passion, asks, "Why not here too--so that at least there would be consistency?" These preparatory notes on "a" were added by Dom Pothier for his edition of the Liber Gradualis of 1883 and 1895. Dom Mocquereau and Solesmes were therefore proposing their

1. See above, p. 170.

omission and a return to mediaeval tradition in the projected version presented to the Vatican Commission; but they were overruled by Dom Pothier.

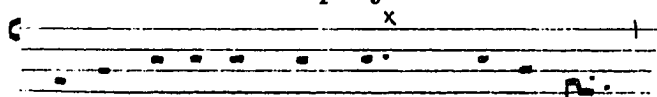
Were Pothier's additions justifiable? Are these notes, apart from historical considerations, a detriment or an improvement to the set-form? The reader must decide. I like them. They assist the flow of the cadence which follows. Pothier surely must have intended them to be light and quick. A certain monastic ill-feeling is enshrined in the Solesmes edition of Credo I with rhythmical signs at the verse, "Et in Spiritum Sanctum Dominum." The Missal text has no comma after "Sanctum." Mocquereau wanted to avoid--

Et in Spiritum, Sanctum Dominum

--and to emphasize--

Et in Spiritum Sanctum, Dominum et vivificantem.

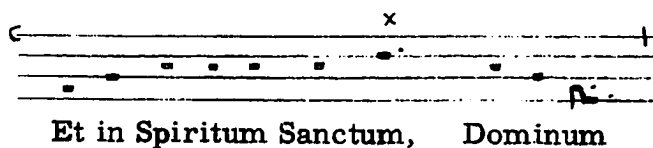
So he edited the Solesmes-project version--



Et in Spiritum Sanctum, Dominum

--which is musical. But when this pause for the implied comma is attached, as it now is in the Solesmes edition of the Vatican text, to Pothier's light upper preparatory note, the result is grotesque--¹

1. Mocquereau comments in his study of the Creed in PM, Vol. 10, pp. 128, 129--"Tout est facile encore ici, grâce au point-mora qui allonge la syllable ctum, et permet de rythmer le mot Sānctum. Le mot suivant Dominum, ainsi détaché, est mis en relief comme il convient pour un mot si important dans la profession de foi."



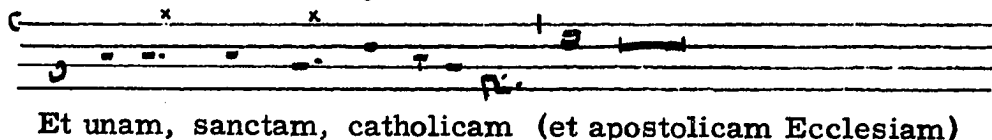
This lengthening of the note "a" must have made Dom Pothier wince.

One literal-minded English transcriber has reproduced this mora vocis of Mocquereau's on Pothier's high note--



--a version, which, with its accented syllable on the top "a" and weak syllable on the following note "G", is a perversion of the set-form.

Mocquereau's rhythmical treatment of--



--although a little precarious to be imposed or recommended in semi-official editions, is musical.²

Solesmes' rhythmical signs added to the Vatican edition³ are justifiable and useful in melismatic chant, where they more or less faithfully reflect the rhythmical neumes of the St. Gall manuscripts. They are highly questionable in syllabic chants like the Creed. Most

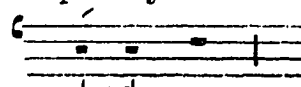
1. Francis Burgess, The English Gradual, Part I, London: Plainchant Publications Committee, 1920, p. 85.

2. In the same volume already cited Mocquereau describes his edition of this verse, "ce qui de bien distinguer une à une, dans une récitation intelligente et ferme, les notes de la véritable Église . . ."

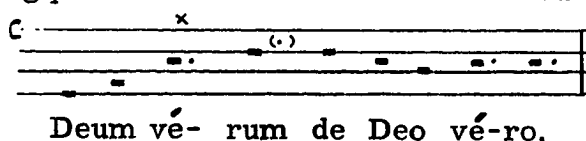
3. See below, Chapter X, pp. 282-83, 300-01.

of Mocquereau's monograph on Credo I is devoted to discussing where the ictus--the "rhythmic footfall"--is to be placed and why. An understanding of Mocquereau's use of the mora-dot and his use of marks of phrase division is much more important for transcription study.

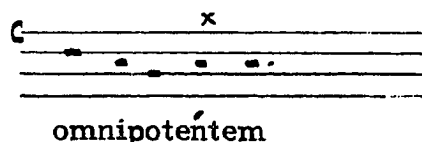
Mocquereau treats the accented syllable of the paroxytone Cadence \acute{a}^2 as invariably short. From my viewpoint--which is not Mocquereau's for syllabic chant--this treatment is nonetheless justified, partly by the restriction of this cadence to paroxytone forms--it is never expanded to the proparoxytone--



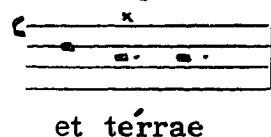
--and partly by the heaviness which would be given this medial cadence and the whole Creed by constant doubling of this note. For example, the following phrase with this note doubled would be intolerable:



As we have said, Mocquereau treats the accented penultimates of Cadence B which rise to the accent as invariably short--

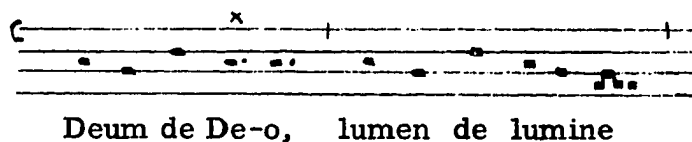


--but the accented penultimates of Cadence D as invariably doubled.

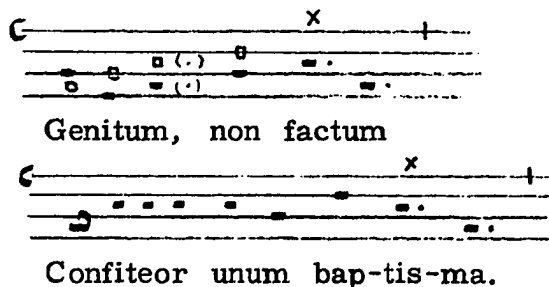


The effect in these places is good. The final broadened cadence is saved for the end of the third member, Phrase AA.

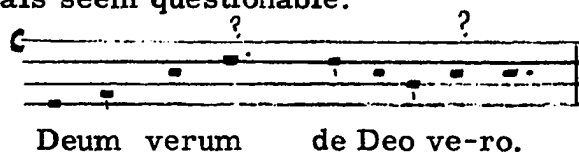
But in "Deum de Deo," might not the accented penult be broadened?



The first note "G" of Cadence a', which submits to expansion for a proparoxytone, should have been doubled at the words "factum" and "baptisma." (Mocquereau left the underlined syllables short.) Diction demands time for consonants:



Some of Mocquereau's "punctuation-morae" in mid-phrase on weak finals seem questionable:



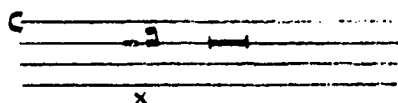
(Those at "genitum, non factum" and at "Et incarnatus est de Spiritu Sancto" however seem excellent.)

* * *

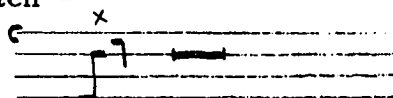
The entire Solesmes projected version of this chant for the Creed, unedited, is given in Plate V in Volume III, Line 3, which also includes the copies made by Douglas of the Sarum and Dominican versions of the same melody (along with Birkbeck's English version found in the Ordinary of the Mass and Douglas' own "first attempt.")

The Sarum variants are interesting in themselves and for their influence on the English version in the Ordinary.¹

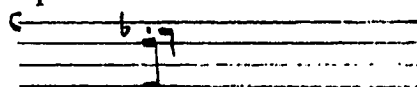
In the Sarum version the intonation for Phrase B is always notated--



After Cadence a'*, which descends to bottom "D", the intonation to Phrase B is written--



The Sarum form for the pes given first above represents a more "idiomatic" or artistically satisfying way of performing this pes than does the bare podatus of the Vatican edition. The expanded figure--



--which in the Vatican edition is confined to the last verse but in the Sarum books occurs more frequently, according to Solesmes performance practice should have its "a" broadened and nearly doubled.²

Reflection on the more general use of this initial figure for Phrase B in most mediaeval manuscripts³ should persuade us that the Sarum

1. GS, f. D following f. 296.

2. The Liber Usualis, with Introduction and Rubrics in English, Tournai: Desclée, 1934, p. xxiv: "If in an ascending group the vertical episema is placed over one of the notes it indicates a rather important ictus which should be brought out in the rendering. In the case of a group giving an interval of a fifth, the upper note whenever marked with the vertical episema should be notably lengthened . . ."

3. See above, p. 174, footnote.

doubling of the first note of the pes, even when the bottom note of the figure is omitted, is correct.

The following phrases, which vary in the Sarum reading from the Vatican edition, should be compared in Plate V:

Deum de Deo, lumen de lumine, Deum verum de Deo vero.
 Qui propter nos et propter nostram salutem . . .
 . . . natus est . . . de Spiritu Sancto . . . et homo factus est.
 . . . Pontio Pilato . . . passus et sepultus est.
 . . . tertia die
 Et ascendit in coelum
 Et unam sanctam catholicam
 Confiteor unum baptisma
 Et vitam venturi saeculi. Amen.

The Sarum reading of "Qui propter nos" is preferable to the Vatican, and "de Spiritu Sancto" in the Sarum melody to Pothier's emendation. But in all other cases the Sarum variants are poorer than the Vatican readings or corrupt--as at "Et ascendit in caelum," "Pilato," "de Deo vero."

* * *

Charles Winfred Douglas' first published transcription of the "authentic" melody of Credo I appeared with the 1915 Plainsong editions of his Masses¹--but not in Missa Marialis and Missa de Angelis, both of which retained the de Angelis Creed which Douglas had published earlier;² and not in the 1915 Merbecke Communion Service and the

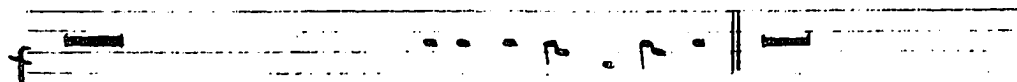
1. New York: The H. W. Gray Company--publisher of all Douglas' plainsong after 1915 except CN.

2. New York: J. Fischer & Bros., 1909, 1910, 1911.

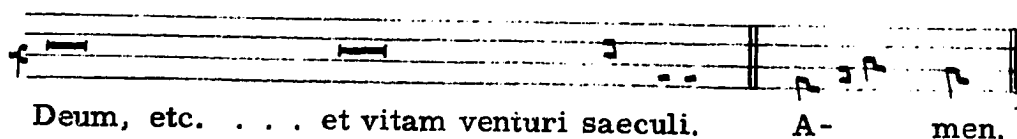
1915 Missa Simplex, which used arrangements for the English text of the Creed made in the sixteenth century. The 1916 organ accompaniments for Missa Paschalis and Missa Penitentialis both contain this transcription of Credo I. Douglas' preface to these two Masses, written in 1915, reads--

The melody of the Nicene Creed is that to which the venerable words were alone sung throughout Europe from the date of its introduction into the Mass at the Council of Toledo, A.D. 589, until the Reformation period. An admirable version of it, as found in English manuscripts, is published by the Plainsong and Medieval Music Society. The editor has taken advantage of the masterly analysis of this great chant, published by the Benedictines of Solesmes in the Paléographie Musicale to reconstruct its relation to the English words. Whatever merits the version possesses are wholly due to the strict carrying out of the principles there laid down.

Douglas' extension of this melody back to 589 is wishful thinking. The Spanish text was a different translation, nearer the Nicaeo-Constantinopolitan Greek text of the Creed than our present Latin text. Our present text is a translation done by Paulinus, Bishop of Aquileia and a member of the Carolingian court circle who used wording from the old Roman Baptismal Creed. The fifteenth-century notation of the Mozarabic Creed indeed shows a loose tonal relationship to the melody of Credo I, and uses a tenor on "G". Gastoué gives the beginning and end of the Spanish melody as follows:

Priest:		People:
		

Fidem quam credimus, ore autem dicamus: Credimus in unum



The Spaniards sang the Creed between the Canon and the "Pater Noster."

The Creed in the West, when recited at the Eucharistic liturgy, has usually been sung on a "G" tenor with "E" for final. To this extent Douglas is right. But probably the set-form of Vatican Credo I is a ninth-century Carolingian recension. Here are the dates leading to the introduction of the Creed in the Western Eucharist:

- 325 Council of Nicaea formulation.
- 381 Council of Constantinople re-formulation.
- 473 Creed introduced in the monophysite Antiochene Liturgy.
- 511 Creed introduced into the Liturgy at Constantinople.
- 589 The Spanish Council of Toledo orders its use in the Mozarabic Liturgy, in Spain and parts of Southern Gaul, in a form beginning "Credimus."
- 796 Paulinus of Aquileia makes his new Latin translation, combining the basic Nicaeo-Constantinopolitan text with wordings from the Roman Baptismal Creed, beginning "Credo."
- 798 His version, called the credulitas and also referred to as "Credo in unum Deum patrem" is ordered to be used in the Eucharistic liturgy of the Frankish Empire of Charlemagne by the Council of Aachen.
- 1014 The Emperor Henry II, on a visit at Rome, persuades the Pope to introduce the Creed into the Roman Mass for Sundays and festivals.

1. Amadée Gastoué, "Les Chants du Credo," RCG, XXXVIII (1934), p. 15.

Dom Michel Huglo in his article "Origine de la mélodie du Credo 'authentique' de la Vaticane"¹ attempts to prove the dependence of the Latin version on a melody in a fourteenth-century Cologne Processional, for use at the baptismal Scrutinies, written with Greek text in Latin letters. Huglo's hypothesis is tenable. Several writers suspect a Byzantine origin for the melody--still another hypothesis, partly justified by certain unique characteristics of the melody. But the set-form of the "authentic" melody also shows such a high degree of organization and developed sense for Latin accent in relation to melody that this particular set-form must have been devised for the Latin text. This set-form may have been composed using the "G" tenor and "E" final of the Spanish Creed which circulated in parts of Southern Gaul, or on western Greek or even Byzantine models. Any of these bases would have been possible in the ninth-century Frankish Empire. We shall return to Huglo's melody with Greek text at the end of this chapter.

In the preface to the Choral Service, page xvii, Douglas writes--

The form of the Intonation [of the Creed] has been the subject of most careful study, based upon minute analysis of the ancient melody. This melody is a true chant, whose various cadences are always definitely related to the rhythm and meaning of the associated words. The original Intonation is this:

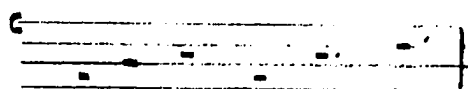


Credo in unum De-um.

1. RG, XXX (1951), pp. 68-78.

Both the accent and the root meaning of Credo fall with the first syllable on the higher note; the personal ending on the lower. If we substitute "I believe in one God," this order is reversed, the unaccented personal pronoun falling on the more prominent note; and we also lack enough syllables for the musical phrase at unum Deum, a phrase never altered in the original. We have therefore chosen for the Intonation that portion of the original chant which is set to the words et ex Patre natum, which have the precise rhythm and accent of "I believe in one God." The notes, therefore, correspond to the meaning and flow of the English words with the same fidelity which characterizes the setting of the original Latin words.

This transcription of the intonation--



I believe in one God.

--appears in the first known manuscript of Douglas' for this Creed, the comparative table reproduced in Volume III at Plate V. This comparative table (already referred to) contains the Sarum, Dominican, and the Solesmes-project Latin versions, along with the English version of Birkbeck found in the Plainsong and Medieval Music Society's Ordinary of the Mass¹ and Douglas' "first attempt" in English as the

1. The Birkbeck version given in Douglas' table is identical to that of the so-called Tenth Edition of 1937 (really the second edition) of the Ordinary of the Mass, except for the substitution of some quarter-bars in the later edition for half-bars which appeared earlier. Douglas has labelled this version "Palmer." Another hand, almost certainly Edmund Goldsmith's, has written in "Birkbeck."

Dom Anselm Hughes, in Septuagesima, London: Plainsong and Medieval Music Society, 1959--his reminiscences of that Society and of Hughes' own career in music--writes:

In the same year, 1890, is dated a publication entitled Three Plainsong Masses . . . A note says that "pending publication of the Creed, Marbeck's may be used." This helps us to date the adaptation in general use today [in England] which first appeared in 1895 and was (according to what I was told by Edmund Goldsmith) the work of W. J. Birkbeck . . . (p. 16.)

last line of Douglas' table. Below each facsimile section I have added Douglas' later version of the Creed in the Choral Service.

Douglas' first attempt hews very closely to the Ordinary version of Birkbeck. Here are the phrases in which Douglas diverges from Birkbeck:

I believe in one God

Light . . . Begotten not made

Who for us men and for our salvation came down from heaven.

. . . Virgin Mary, and was made man . . .

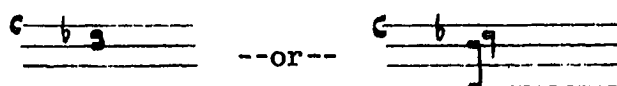
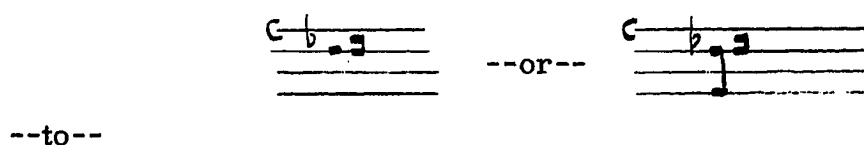
And the third day he rose again ac-

. . . judge both the quick and the dead

And I believe one Catholic . . .

And the life of the world to come.

All of these can be compared in Plate V. Everywhere else Douglas followed Birkbeck, except that he altered the Sarum--



--to conform to the Solesmes readings of these neumes. Douglas in his first attempt was still revising phrase by phrase without knowledge of the set-form. Sometimes he adopted Sarum variants, as at "Pilate"; but at "and was made man" he altered the Ordinary version to conform to the Solesmes reading. Of these alterations made by Douglas in the Ordinary version, the only ones to be kept in the revised version of 1915 are the two phrases underlined above: the intonation and "and the third day he rose again."

The first attempt was never published. Paper and penmanship date the table which contains it to the same time as manuscript drafts being prepared for the 1915 Mass editions, but later than the very first manuscripts from 1907-1908. The table reproduced in Plate V therefore dates between 1908 and 1912.

Mocquereau's analysis of the Credo melody was presented at the 1909 Congrès International d'Histoire de la Musique at Vienna¹ and then published in Volume 10 of Paléographie Musicale which appeared in 1909 and to which Douglas refers. When Douglas had studied this volume, he decided to scrap his first attempt and reliance on the Ordinary version and to begin afresh, re-composing the melody for the English text directly on the set-form.

This new version of Douglas'(which was published in 1915)later underwent two further minor revisions:

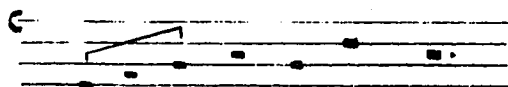
1) Changes for the Choral Service. These first appeared in the revised plainsong and modern notation editions of Missa Penitentialis and Missa Paschalis in 1927. The Choral Service was prepared for publication at least by its copyright date of 1927, but owing to delays in final approval of Prayer Book revisions by General Convention, it was published in 1930 in slightly revised form. Most of the changes in the Creed melody in The Choral Service are editorial--the addition of mora-dots and horizontal episemas. These changes can be seen in

1. Huglo, "Origine . . . du Credo authentique . . .," p. 68.

Plate VI, which reproduces a copy of the 1915 Missa Penitentialis which Douglas corrected for use by the printer for setting up the 1927 edition.

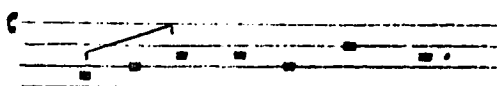
The following changes in notes occur:

a)



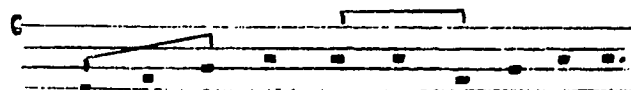
Maker of heaven and earth

--is altered to--



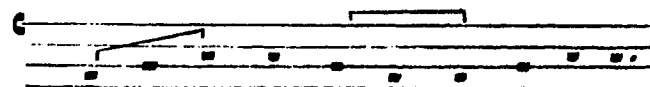
Maker of heaven and earth

b)



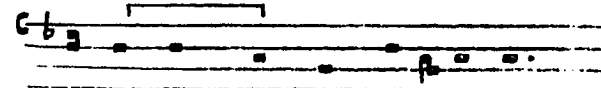
Who for us men and for our salvation

--is altered to--



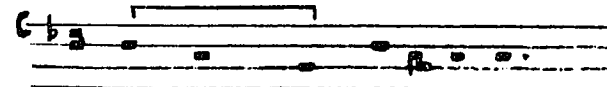
Who for us men and for our salvation

--and c)



is worshipp-ed and glorifi-ed.

--is altered to--



is worshipp'd and glori-fi-ed.

2) Changes for the Hymnal 1940. The Hymnal Commission decided to include this Creed for the "Fourth Communion Service" in the service music section of the Hymnal 1940, where it now appears

at No. 720, pp. 774-779. (The "Fourth Communion Service" is Douglas' Missa Marialis.) Heretofore Douglas had always included the Creed from the de Angelis Mass with printed editions of Missa Marialis, but the Commission rightly preferred to have the "authentic" Creed melody in the Hymnal 1940 rather than the de Angelis Creed. Douglas considerably revised the accompaniment. In the melody, at long last, he added three of the preparatory notes on "a" inserted by Pothier in the Solesmes-project text for the Vatican edition from his Liber Gradualis of 1882 and 1895. Douglas uses them only when they precede Cadence a¹*, the cadence form employed when Cadence a² is omitted, which descends by scale-wise motion to the bottom "D". Thus confined to Cadence a¹*, they are more acceptable and useful than in the Latin text. They prepare for the intonation on the note "a" of Phrase B.

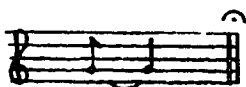
And the third day he rose a-gain

And I believe in the Holy Ghost, the Lord,

And I believe one Catholic

The Hymnal 1940 contains a very few other minor editorial changes.

The word--



heaven

--rather half-heartedly appears with one syllable, in deference to the majority of the Hymnal Commission who preferred monosyllabic pronunciation of "heav'n" and "pow'r" when possible.

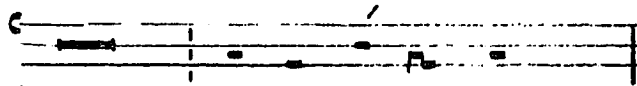
Douglas' version in the Choral Service¹ appears at Plate VI. The last version of the Hymnal 1940, nearly identical except for Pothier's three notes, is analyzed in Table No. 25 in Volume III, with the same tabulation as in the Latin text of Table No. 24.

Douglas' final version is one of his most thoroughly satisfactory plainsong adaptations. It is the best English version of this melody. His genius in adaptation will be fully apparent to the reader only when the analytical tables in Volume III for the Latin and English texts are compared. The comments which follow discuss particular details only.

Douglas regarded himself as re-composer of the Creed melody--faithfully using the materials of the set-form in regular relation to accents and caesura. He did not conceive his task as the reproduction of the actual notes of each Latin phrase for the phrase corresponding to it in English translation.

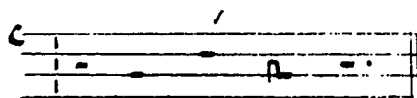
Three adaptations of cadences are involved.

1) Proparoxytone Cadence C--



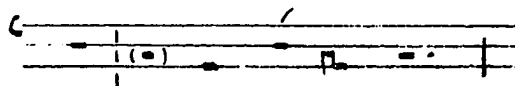
--while still serving for true English proparoxytones--

1. CS, pp. 23-25; and pp. 71-79, with accompaniment.



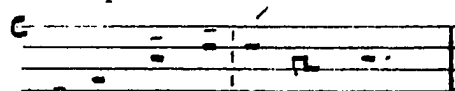
and in- vi- si- ble:
and was bú- ri- ed:

--more frequently serves an oxytone pattern-- / 0 / —



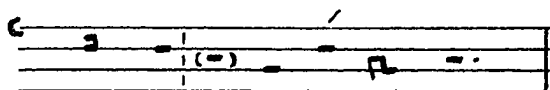
be-got-ten Són of Gód:
A- pos-tó- lic Chúrch:

But in all such cases the accented antepenult is at least as strong as the final. The upward leap of the third to the accent is maintained except in--



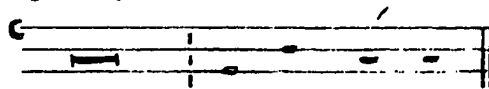
Very God of vé-ry Gód;

There is Latin precedent for this oxytone treatment in the two phrases--

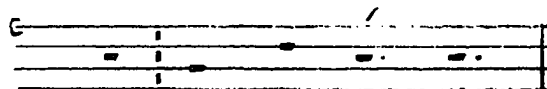


Et ho- mo fáctus ést.
pas- sus et se- púltus ést. ¹

2) The paroxytone Cadence D--



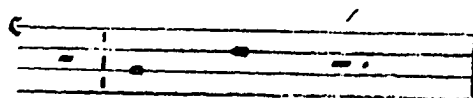
--still fills this function in the phrases--



came down from hea- ven,
spake by the Pró- phets:

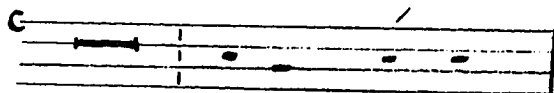
1. "Est" seems not to have been treated as enclitic or to have lost its stress in Latin phrase combinations. It took open, not closed. "E" in Italian and French.

--but is usually apocopated by omitting the final note--fortunately here the same note as the next-to-last--so as to accommodate frequent English accented finals:

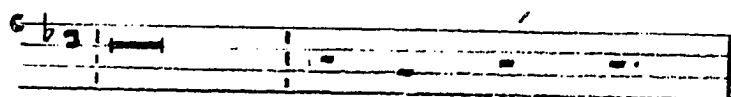


hea-ven and eárh,
be-fore all wórls,

3) The paroxytone Cadence B--

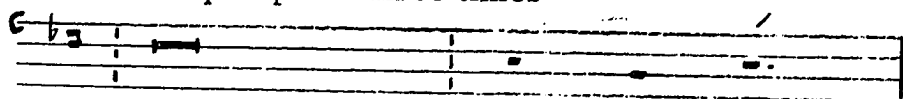


--usually remains the same as in Latin--



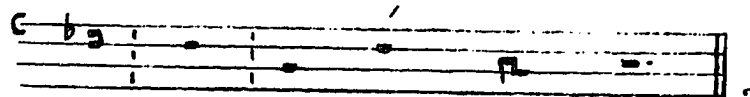
The Fa-ther Al-migh-ty,
ac-cord-ing to the Scrip-tures:

But Cadence B is apocopated three times--



By whom ^(~)all things were máde:
To judge both the quick and the deáð;
And Gi-ver of life.

Douglas' choice of Cadence B over Cadence C for these instances may detain us. Cadence C without an accent on the antepenult is impossible, so it cannot be used for the second and third phrases above. But why did not Douglas write--



By whom all things were máde:

Douglas has given us the hint in the horizontal episema he places over the word "all." Good English declamation has--

By whom all things were máde:

--with the syllable "all" lengthened. When two strong English syllables come together the first is normally lengthened, as in--

the Lord God

--or--

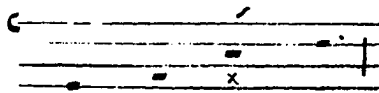
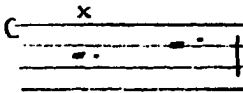
shall show forth.

In Latin the syllable immediately preceding an accent is almost always weak.¹ Certainly the syllable preceding the accent in Cadence C is intended to be weak--and is in all instances in the Latin text of the Creed. Use of Cadence C for this English phrase would force upon it the sing-song declamation--

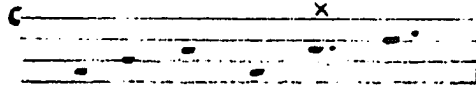
By whóm all things were máde.

Douglas' apocopated used of Cadence B is right.

Douglas generally follows Mocquereau's rhythmical treatment of the melody but sometimes alters Mocquereau's pattern for better English diction. He preserves the short penult at Cadence a²--

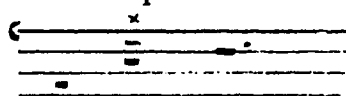
	
<p>with the F^oa- ther: in- to hea- ven, Son to- geth- er</p>	<p>F^oa- ther hea- ven geth- er</p>

--except in the intonation, with two successive strong syllables--


 I be-lieve in one God

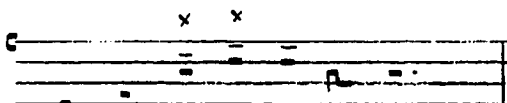
1. Except for a very few instances with monosyllable: "Dux fortis," "Rex bonus."

He used the horizontal episema for--



of all things
with gló-ry,

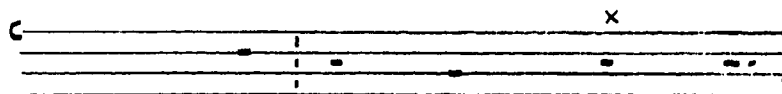
--and over both "G" and "a", for different reasons (the preposition is strong) at--



Ve-ry God of ve-ry God;

Cadence B, for paroxytones, retains Mocquereau's short

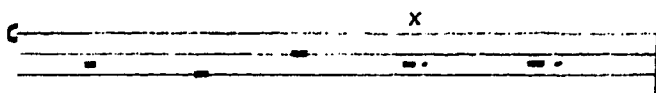
penult:



Fa-ther Al-migh-ty,
the Vir-gin Má-ry,
(un-) der Pon-tius Pí-late;
(accord-) ing to the Scriptures:
(right) hand of the Fá-ther

Cadence D, for paroxytones, retains Mocquereau's doubling

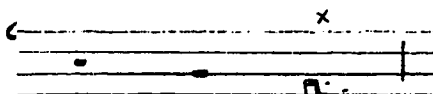
of the penult:



came down from hea-ven,
spake by the Pró-phets:

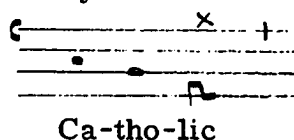
Cadence a¹* retains Mocquereau's mora-dots for strong

syllables--



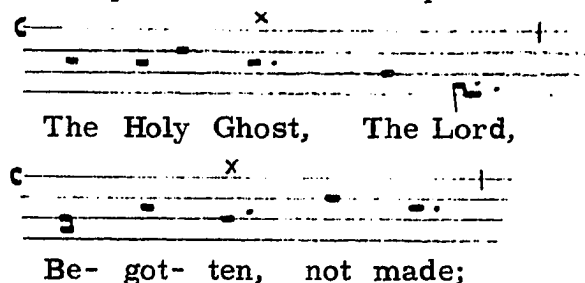
rose a-gain
Ghost, The Lórd,

--but not for the weak syllable of--



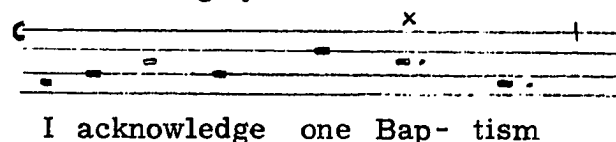
Douglas also by analogy uses some of Mocquereau's mora-dots

for refinement of punctuation within a phrase:



Douglas sensibly lengthens the first note as well as the second

to accommodate the long syllables for the word "Baptism":



Did Douglas accept Dom Mocquereau's rhythmical theories?

Up to a point he did. Lecture notes of his read--

Certain very simple rhythmical signs now in general use will greatly assist the singer in perceiving the proper length of notes varying from the ordinary rate of recitation, and in noting points of accent. [No date.]

He wrote to Becket Gibbs, December 2, 1930--

I have always found it difficult to assimilate the rhythmic theory of Dom Mocquereau in its completeness.¹

The point at which he disagreed is easy to find. Douglas never used the ictus or vertical episema in syllabic passages--as Mocquereau did

1. These two quotations were kindly given me by Sr. Hildegarde, C.S.M.

so liberally in the Solesmes edition of Credo I. Douglas used it in melismatic passages, generally but not always following its placement in the Solesmes editions. He used it sparingly in his very early transcriptions, not at all for the 1915 plainsong editions, and more liberally in the Kyrial of 1933.

* * *

I find only one point of major disagreement with Douglas' transcription--his use of syneresis at Cadence $\acute{}$ for the two words "Ghost" and "Christ":

(In Kyrial and CS,
page 72:)

And in one Lord Je-sus Christ, the . . . Christ,

And was in-car-nate by the Ho-ly Ghost of the . . .

The image shows two staves of musical notation. The first staff is for the phrase "And in one Lord Je-sus Christ, the . . . Christ," and the second staff is for "And was in-car-nate by the Ho-ly Ghost of the . . .". Both staves feature a cadence marked with an 'x' above the final note, indicating a specific rhythmic treatment (syneresis) used by Douglas.

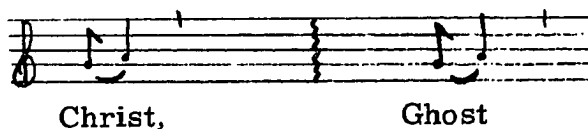
There is no instance of syneresis in the set-form here with Latin text. More important, the two phrases sing awkwardly, partly because they violate the pattern of the set-form and partly because a pes or clivis before a bar (in the Solesmes system to which Douglas usually adheres) receives the mora vocis on both notes. (It could also receive a horizontal episema on the first note only.) The form $\acute{}$ of necessity (in the system) removes the ictus from the first note of the neume and creates a feeling of syncopation, especially jarring at--

"Christ!"

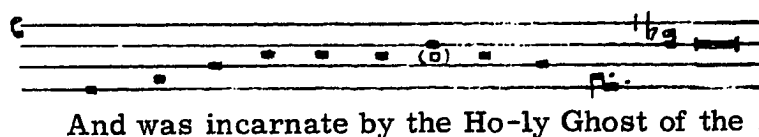
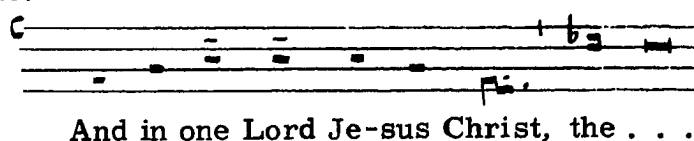
The image shows a single staff of musical notation for the word "Christ!". It features a cadence marked with an 'x' above the final note, illustrating the rhythmic treatment discussed in the text.

--an anti-circumflex intonation which the word takes in English only when used as an expletive of astonishment. Douglas must have had qualms about this phrase. The version appearing in the Choral Service on page 23 has $\overset{\cdot}{\text{C}}$: "Christ" but at page 72 $\overset{\cdot}{\text{C}}$: "Christ."

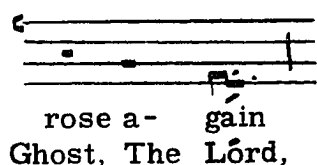
The Hymnal 1940 reads--



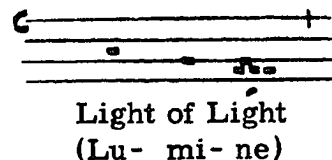
The versions below, using Cadence a¹*, would surely be preferable:



Douglas would probably say that his versions are preferable to these emendations because in the latter the important accented words "Christ" and "Ghost" are set to a very low clivis which, in Latin, is reserved for weak final syllables. But Douglas himself set the following phrases the same way:



--and--

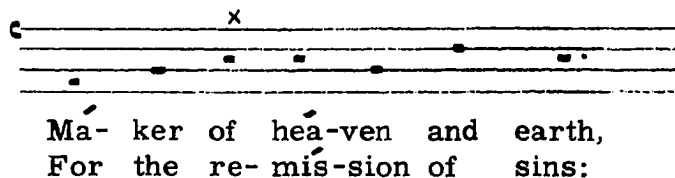


Why not in the two examples given above?

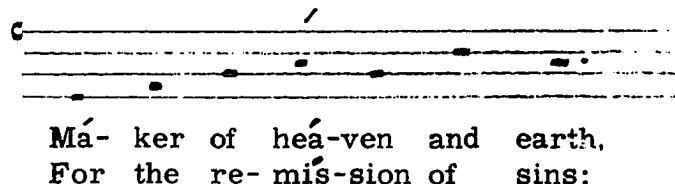
One slight violation of the set-form deserves comment. The first note of the tenor "G" after the intonation formula in Phrases A

and AA takes the accent in all cases but one in the Latin text.¹ But

Douglas writes--



Why not--



In the first place both phrases occur in Phrase AA. In the Latin text no instance of this Phrase AA appears which uses the expanded intonation form with the prosthetic note "D". Its use here would imply a return to the beginning of the entire tri-partite formula--to Phrase A rather than to Phrase AA. Second--if the phrase, "Máker of heaven and earth," began on low "D", its strong initial accent would disappear even more than at present. Third--the celebrant sings "I believe in one God" beginning on "E" with the standard form of intonation for Phrase A. Until the congregation sings "Maker of heaven and earth," no other form of the intonation to Phrase A has been heard, and the low "D" has not yet been sung at all. It is natural to want to begin "Maker of . . ." on the same remembered pitch "E" with which the celebrant began and very hard to start this phrase on low "D". Douglas actually used the alternative proposed above with the initial low "D", for "Maker

1. "Qui propter nos homines." See above, pp. 172-173.

of heaven and earth" in 1915. He altered it to the present reading in 1927.¹

Douglas consistently set the final "-ed" of weak verbs, which now are no longer pronounced separately, to a note or neume of its own. He was following a lingering older tradition of Anglican liturgical pronunciation which even then was moribund and has now all but expired. However, Douglas came to recommend not pronouncing "-ed" separately whenever it might attract the accent; and so in his 1927 revision of the Creed he changed "worship-ped" to "worshipp'd". Most people today would prefer to banish the weak "-ed" whenever it is elided in normal speech and would therefore prefer--

The image shows two musical staves. The first staff is in C major, 4/4 time, with a common time signature 'C'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Below the staff is the text "is worshipp'd and glo-ri-fied". The second staff is also in C major, 4/4 time, with a common time signature 'C'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Below the staff is the text "glori-fi- ed.". Between the two staves is the text "--to--".

The other outstanding "ed's" of Douglas version occur in the verses--

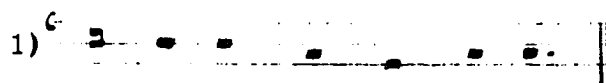
The image shows two musical staves. The first staff is in C major, 4/4 time, with a common time signature 'C'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Below the staff is the text "And was crucifi-ed also for us under Pon-tius Pilate;". The second staff is in C major, 4/4 time, with a common time signature 'C'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Below the staff is the text "He suf-fer-ed and was bu-ri-ed:". There are 'x' marks above the notes for 'ed' in both staves.

Omission of the "-ed" in the forephrase offers no problem--

The image shows a musical staff in C major, 4/4 time, with a common time signature 'C'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Below the staff is the text "And was crucified also for us un-der Pon-tius Pilate;".

1. See above, p. 196.

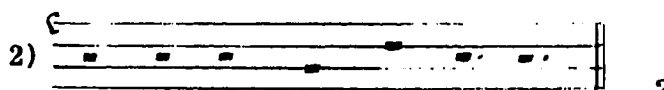
But ought the following phrase, "He suffered and was buried," to be set--



He suffer'd and was buried:

--creating an undesirable exact repetition of the phrase just preceding.

"under Pontius Pilate," or--



He suffer'd and was buried:

The second choice, which uses Phrase AA for the last of the three phrases, is evidently the better. The probable reason here for the avoidance of Phrase AA and the repetition of Phrase B for the Latin text "passus et sepultus est" is the impossibility of using paroxytone Cadence D for the proparoxytone "sepúltus est."¹ Why not then for the English text restore the normal phrase sequence A, B, AA, at the same time rejecting the superfluous "-ed's"?

These "-ed's" and the words "Christ" and "Ghost" aside, Douglas' melody for the Creed is a model of transcription. Ernest M. White, for many years the music director at the Church of St. Mary the Virgin, New York, edited and published plainsong transcriptions, most of which were first intended for use at St. Mary's. He followed the Mocquereau rhythmical system strictly, using the ictus in syllabic passages. White is critical of Douglas' work. Nevertheless, in his Maundy Thursday Rite according to the Anglican Missal (American

1. See above, p. 179.

Edition),¹ White used Douglas' melody as it appears in the Choral Service--although re-edited with ictus and with changes in the mora-dots. White's use of Douglas' melody, rather than of a transcription of his own, is the sincerest form of praise for Douglas' transcript.

* * *

The English transcription of this melody for the Creed in the Ordinary of the Mass,² attributed by Douglas to G. H. Palmer and by Edmund Goldsmith to W. J. Birkbeck,³ is analyzed in Table No. 26 of Volume III, together with the transcription in The English Gradual, Part I,⁴ by Francis Burgess. The square notes in plainsong notation in the table are Birkbeck's; the stemmed notes in modern notation, Burgess'. Stems on square notes indicate passages common to both transcriptions. To save time and space we shall discuss both versions together in the following text. The reader must have Table No. 26 open before him and be ready to refer back to the Latin set-form given in Table No. 24.

1. With chant adaptations from the Liber Usualis, by Albert Fuller and Ernest White, pp. 5-7. No date is given. Reproduced privately.

2. Tenth edition, 1937, pp. 31-33.

3. The attribution to Birkbeck is probably correct. Goldsmith knew both Palmer and Birkbeck, and succeeded Palmer as choirmaster at St. Mary the Virgin, Primrose Hill, in London in 1902. Goldsmith was a member of the Council of the Plainsong and Medieval Music Society for many years.

4. Pp. 83-86. The Birkbeck version is also reproduced in the English Gradual, Part I, as Credo II, pp. 87-90; the de Angelis Creed, III, pp. 91-94, and four others.

"THE FATHER ALMIGHTY, MAKER OF HEAVEN AND EARTH."

This phrase is identical in all three English transcriptions.

"AND OF ALL THINGS VISIBLE AND INVISIBLE."

Burgess follows Birkbeck, except that he uses the Pothier preparatory note, which he awkwardly applies to the strong, lengthened monosyllable "things." Birkbeck divides the phrase--

And of all things visible || and invisible

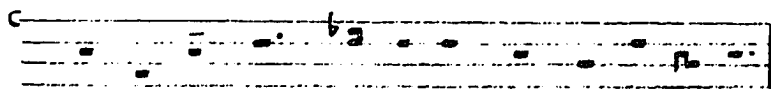
--like the Latin--

Visibilium omnium, || et invisibilium

--where the caesura can only be placed after "omnium." But in English, the break falls more naturally--

And of all things || visible and invisible.

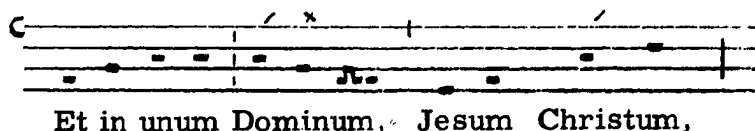
Birkbeck's use of this caesura with Cadence a¹* on the word "visible" produces an undesirable lengthening of the last syllable "-ble"-- which really cannot bear two notes. Furthermore, Cadence C must immediately follow the intonation for Phrase B, on the words "and invisible." Consequently the characteristic upward leap of the third to the accent of Cadence C must be omitted for lack of syllables. Douglas' bold re-composition, using the natural English caesura for the phrase, is preferable in every way:



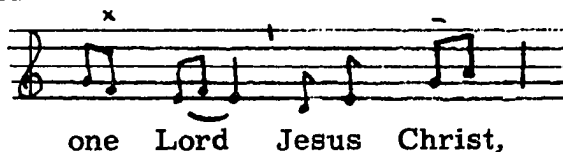
And of all things vi-si-ble and in-vi-si-ble:

"AND IN ONE LORD JESUS CHRIST, THE ONLY BEGOTTEN SON OF GOD."

Birkbeck and Douglas have the same solution, acceptable except for syneresis on the word "Christ," discussed already.¹ Burgess tries to reproduce all the notes of the Latin text--



--and uses the caesura form Cadence a¹+ when the English text barely has a caesura. He slurs the epenthetic second note of Cadence a² to the first note--



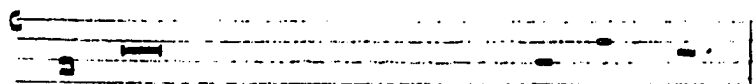
--a form occurring only once in the Latin text and in the Vatican edition only, at the last verse, ". . . venturi saeculi," and there with Cadence a¹*, not Cadence a¹+.

"BEGOTTEN OF HIS FATHER BEFORE ALL WORLDS."

Following the Latin melody for "Et ex Patre natum ante omnia saecula," both Birkbeck and Palmer set the English phrase to Phrase A and Phrase B. But "before all worlds" is too short to fit Phrase B without the omission of the first preparatory note "F" of Cadence C and without the omission of the characteristic upward leap of a third to the accent. Douglas more wisely treats the entire phrase

1. See above, pp. 204-205.

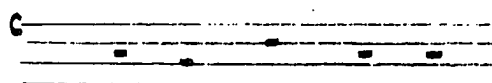
"Begotten . . . worlds" as an appendix to the two preceding phrases,
setting it to Phrase AA--



Be-got-ten of his Fa-ther be-fore all worlds.

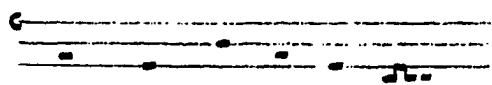
"GOD OF GOD, LIGHT OF LIGHT, VERY GOD OF VERY GOD,
BEGOTTEN, NOT MADE."

Birkbeck's version flows well, But by omitting the initial 'G'
reciting note of the phrases--



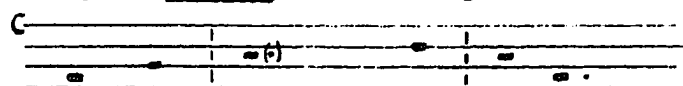
De-um de De- o
× God of God

--and--

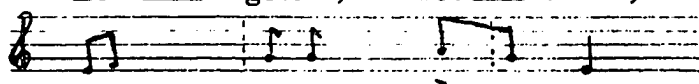


Lu- men de lu-mi-ne
× Light of . . .

--he loses something essential to the flex-like Cadence D--namely the
tenor which the flex punctuates. Burgess' version at "Very God of . . ."
maltreats Cadence a². A weak syllable is set to "G"--which always
bears the accent in the set-form--and the accented syllable "God" is
set to the top "a", which should be weak. Burgess' setting of "Begotten,
not made" is outrageous. He uses the notes of Pothier's revision with
Mocquereau's editing but accents the weak top "a":



Ge- ni- tum, non factum,
Be- — gotten, not — made,



Burgess here destroys the set-form by violating its accentual and neu-matic conventions. This phrase of Burgess' could appear in many a plainsong melody but not in this one.

"BEING OF ONE SUBSTANCE WITH THE FATHER, BY WHOM ALL THINGS WERE MADE."

Birkbeck and Douglas reach the same natural solution. Burgess' version coincides, until "all things were made." Here Burgess uses Cadence C (because the Latin text naturally uses it) instead of Cadence B, which would better have preserved English verbal rhythm.¹

"WHO FOR US MEN AND FOR OUR SALVATION, CAME DOWN FROM HEAVEN."

Birkbeck differs only slightly from Douglas. Birkbeck's version is here perhaps better than Douglas', emphasizing--"Who for us men." However, at the word "salvation," Birkbeck's version produces a weak anticipation of the tenor "G" (in Phrase AA)--a slight violation of the set-form which Douglas also justifiably committed elsewhere. Burgess follows Birkbeck, except that he includes the epenthetic note of Cadence a¹ which (necessarily introduced for the proparoxytone "homines" in the Latin text) should be omitted for the paroxytone treatment of the phrase "us men"--

The image shows two musical staves. The top staff is a four-line staff with a 'C' time signature. It contains a sequence of notes: a quarter note on the second line, a quarter note on the second space, a quarter note on the second space, and a quarter note on the second line. Above the first note is a slanted line with an 'x' above it. Below the first two notes are vertical lines. The bottom staff is a five-line staff with a treble clef. It contains a sequence of notes: a quarter note on the second line, a quarter note on the second space, and a quarter note on the second space. Below the first note is an 'x'.

homi-nes
us — men

1. See the discussion above of this point, pp. 200-201.

"AND WAS INCARNATE BY THE HOLY GHOST OF THE VIRGIN MARY."

Birkbeck follows the Sarum melodic variant literally, even slurring "the Holy Ghost" so as to preserve all the intervenient notes of "de Spiritu Sancto." Worse is his weak "G" and stressed "a" in

Cadence a²--

And was incarnate by the Ho- ly Ghost
 . . . de Spiri-tu San-cto

"AND WAS MADE MAN."

Birkbeck, like Douglas, uses Cadence D. Burgess, feeling that he must do his best to reproduce the actual notes of the Latin text,

"et homo factus est," uses Cadence C--

And was made man.
 (ho-mo fac-tus est.)

Burgess here places a strong monosyllable on a weak clivis which was especially intended for the weakest Latin syllable, the penultimate of a proparoxytone. Burgess marks in the accent on his text thus--"And was máde mán"--so we cannot suppose him to have intended the singing accentuation--"And wás made mán." He has again broken the set-form.

"AND WAS CRUCIFIED ALSO FOR US UNDER PONTIUS PILATE."

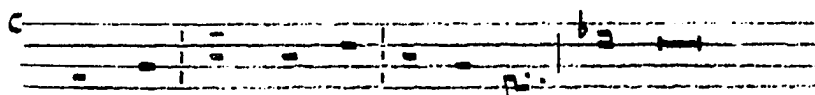
All versions are in agreement except for the pronunciation of the word "Pontius": three syllables or--with Douglas--two?

"HE SUFFERED AND WAS BURIED."

Birkbeck follows Sarum by omitting the intonation pes for Phrase B. Burgess arbitrarily places the intonation pes on the accent-- "He suffered"--and adds a prosthetic "a" for the initial weak preposition. Burgess does not make this alteration of the set-form (the intonation pes is indifferent to accent) elsewhere in the Creed. A case might be made for such an alteration for the English text in the set-form, so as to put the pes on the accented syllable: but the change would have to be used consistently, not just once.

"AND THE THIRD DAY HE ROSE AGAIN."

Both Birkbeck and Burgess use Cadence a² for the word "again," placing the accent on the top "a" and leaving the "G" which ought to take the accent with the weak syllable. Douglas' use of Cadence a^{1*}, descending to the bottom "D", is the right solution:



And the third day he rose a-gain ac-cording . . .

Burgess compounds his mistake by exactly reproducing all the notes of the Latin text--

Two musical staves. The top staff has a C-clef and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The Latin text '(resur-) rexit ter-ti-a di-e' is written below the notes. The bottom staff has a treble clef and a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The English text '(And the) third day he rose a-gain' is written below the notes. There are 'x' marks under the G4 and A4 notes of the English text, and a fermata over the C5 note.

--slurring the two essential notes of Cadence a¹ together. These two notes are never so joined in the set-form. Burgess preserves as

essential what in fact is only one transformation of the set-form made to fit one particular phrase--"Resurrexit tertia die." To reproduce this transformation exactly for a text differently accented is an affront to intelligence and common sense. But Burgess ignores what is essential in this set-form--the accent on the "G" of Cadence a².

"AND HE SHALL COME AGAIN, WITH GLORY,
TO JUDGE BOTH THE QUICK AND THE DEAD,
WHOSE KINGDOM SHALL HAVE NO END."

Birkbeck and Douglas are in basic agreement, with only slight difference over cadence placement and number of intervenient notes for Cadence A. The original composer-arranger of the Latin set-form chose to place his major caesura after "judicare":

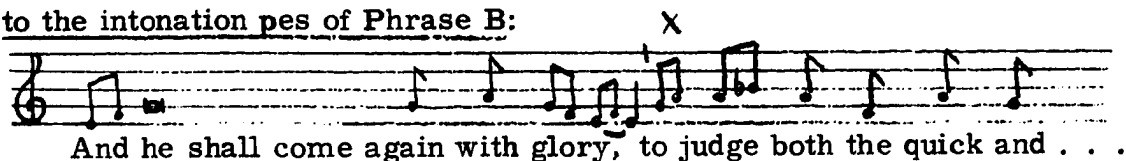
Et iterum venturus est cum gloria, judicare || vivos et mortuos. ¹

At some later stage, when the refinement of Cadence a¹+ was introduced, the other possible caesura after "gloria" was also marked. But the English text has only one possible break for the major cadence, a²-- after "glory."² As both Birkbeck and Douglas have done, this break must be made to coincide with the major musical division between Phrase A and Phrase B. Burgess however allows this major textual break to coincide with the minor musical phrase of Cadence a¹+.

1. He did so probably because "judicare" offered a paroxytone cadence and "gloria" did not. But he could have used Cadence a¹* for "gloria."

2. It is the Coming, not the Judging, which is glorious.

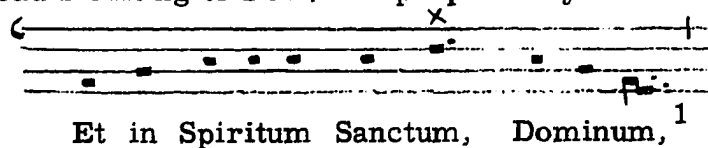
Worse, he uses the two notes "G" and "a" of Cadence \hat{a}^2 as a preparation to the intonation pes of Phrase B:



And he shall come again with glory, to judge both the quick and . . .

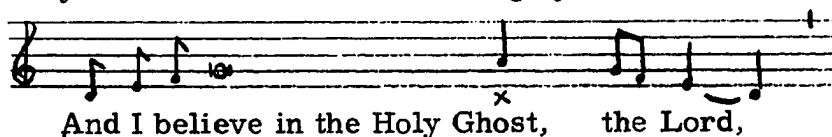
"AND I BELIEVE IN THE HOLY GHOST, THE LORD, AND GIVER OF LIFE, WHO PROCEEDETH FROM THE FATHER AND THE SON."

Birkbeck and Douglas agree, except for the Pothier preparatory note, used correctly by Douglas in his 1940 revision. Burgess, seeing Mocquereau's editing of Pothier's preparatory note--



Et in Spiritum Sanctum, Dominum,¹

--unbelievably sets it to an accented strong syllable--



And I believe in the Holy Ghost, the Lord,

--completely altering the nature of this melody. Burgess' phrase is now fairly in Mode I. This verse and the preceding (with the misplaced phrase division) as done by Burgess are the very model of all that plainsong transcription should avoid.

"WHO WITH THE FATHER AND THE SON TOGETHER IS WORSHIPPED AND GLORIFIED; WHO SPAKE BY THE PROPHETS."

The caesura for the English text should be placed either after "Son" or after "together," but not after "worshipped"--as Birkbeck and Burgess do, following the Latin text--

"Qui cum Patre et Filio simul adoratur, || et conglorificatur."

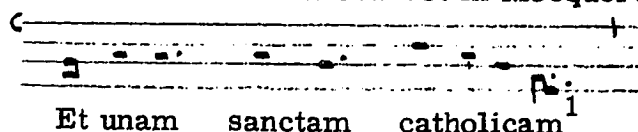
1. See above, p. 184.

Birkbeck places the accent in Cadence a² (in its proparoxytone form with the epenthetic note "F") on a weak epenthetic note and once again distorts accent placement for Cadence a². Burgess' version is very slightly better.

"AND I BELIEVE ONE CATHOLIC AND APOSTOLIC CHURCH."

Birkbeck uses the Sarum form of Column IV in the table for the syllables "-lieve one" and again in the next verse for "-ledge one."

Burgess observes the second mora-dot in Mocquereau's editing--



--which for the Latin text is justifiable if exaggerated punctuation.

Burgess combines Mocquereau's second mora-dot with the Sarum form of Column IV--



"I ACKNOWLEDGE ONE BAPTISM FOR THE REMISSION OF SINS."

Birkbeck and Douglas are alike, except for the Sarum variant at "one." Burgess gives an unaccountable "a" for the syllable "re-miss-ion" which one would like to think was a misprint.

"AND I LOOK FOR THE RESURRECTION OF THE DEAD."

All agree.

"AND THE LIFE OF THE WORLD TO COME. AMEN."

The differences are insignificant or based on Sarum duplication of the bottom "D".

1. See above, p. 185.

* * *

Douglas' transcription of the "authentic" Credo melody is far superior to those of Birkbeck and Burgess. Burgess' version shows ignorance of the set-form and false veneration for the letter of the Latin melody. The Sarum version in the Ordinary of the Mass is regrettable. A revised version should be issued by the Plainsong and Medieval Music Society which would retain the specific Sarum features of Birkbeck's version--the doubled "a" in the pes of the intonation to Phrase B, and intonation formula with the ascending fifth which follows Cadence a¹*-- but revising the necessary verses so as to respect the accentual structure of Cadence A, a structure as much part of the Sarum tradition for the melody of the Creed as it is of the Vatican reading of Credo I.

The present author's version of the melody of Credo I, with the text of the Nicene Creed now used in the English Liturgy of the Roman Catholic Church in the United States, is given in Table No. 27 in Volume III. The analysis preceding ought to have made clear how much this version, for a text differing from the Anglican formulation, depends on Douglas' work.

* * *

We return, speculatively, to the Greek Creed from Cologne Stadtarchiv W-105, f. 15--a fourteenth-century Processional--which Dom Huglo transcribes in his article "Origine de la melodie du Credo 'authentique' de la Vaticane."¹ Huglo believes that his melody was written for the Greek text. He further believes that the relationship between this melody and the "authentic" melody of Credo I is to be explained in terms of dependence of the Latin melody on the Greek, not vice-versa. At first this theory seems far-fetched, since the Greek melody appears in a fourteenth-century source, and since monasteries and cathedrals here and there all through the early Western Middle Ages used a Greek Creed or Gloria, or even an entire Greek Ordinary on Pentecost (in remembrance of the speaking in tongues) and occasionally on other high feasts. It would be foolhardy to assume that all these melodies with Greek text, usually in badly copied Latin letters, represent tunes originally associated with Greek words. Some melodies may have been so associated, especially when they come from centers like Ravenna, where Greek and Latin clergy lived side by side and joined in one service on the great festivals.

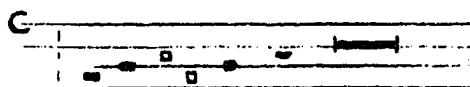
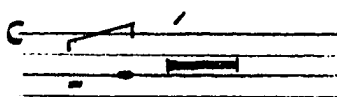
But transcription of the melody into modern notation and into rhythmical form has convinced me (1) that this melody from Cologne, wherever and whenever first arranged, was arranged by someone who knew Greek well and (2) that the arranger did not use the particular

1. RG, XXX (1951), pp. 68-78.

set-form procedures of Western "Gregorian" chant. These conclusions point to a Greek monk or musician, but just as likely to one who lived at Grottoferrara or the Greek house of Monte Cassino as to an actual Byzantine source.

A reproduction of Dom Huglo's transcription in square notation of this Cologne melody is given in Plate VII in Volume III. A rhythmical transcription in modern notation by this author appears at Table No. 28, following Plate VII. This transcription is laid out on the page so as roughly to correspond with Tables 24, 25, and 26, which give the set-form for the Latin and English versions of Credo I.

This Greek melody, like the Latin, uses a "tenor" on 'G' for the first phrase and a "tenor" on 'a' for the second. There is no third phrase. The word "tenor" in the sense of a recitation on a single note is a misnomer: "dominant," in the sense of the ruling note of the phrase would really be more accurate. The Latin intonation formula for Phrase A--



--or--
(expanded)

--is found incessantly in the Greek as a decoration of the "G" dominant, always applied so as to throw the Greek accent into relief on the dominant, at the top of the figure:



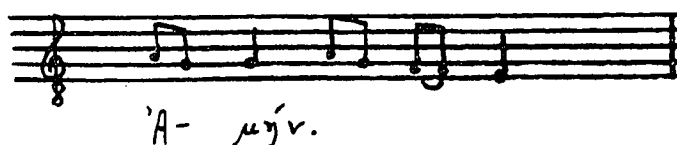
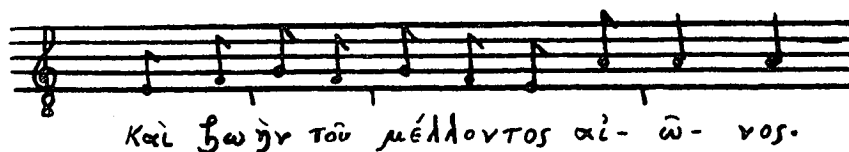
--or--



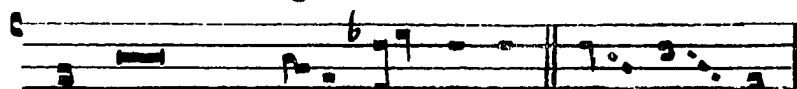
In the second half of the chant, the dominant "a" is often though not always reached through a leap of an upward fifth--



The very end of the melodic text, before "Ἀμήν", ends on "a", from which "Ἀμήν" returns to the final "E":



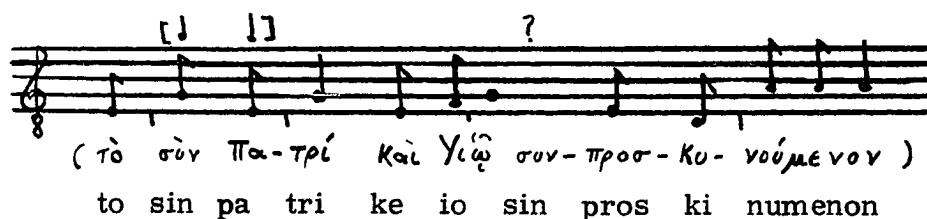
Compare the Latin ending for Credo I--



The Latin Cadence form \bar{a}^2 appears only once in the Greek text, accented as in the Latin set-form and approaching the dominant on "a":



The transcription in duple meter given in Table No. 28 seems justified. Consistency of result and conformity with word accent and neumes of two notes in such a very long text leave little room for doubt. A few passages, marked with brackets in the text of Table No. 28, can take an alternative reading, also duple. Only two passages in this long text, transmitted by non-Greek speaking scribes in Latin character for centuries, seem to cause trouble. According to the manuscript as Huglo reproduces it, we have--



"Son" is treated earlier thus--

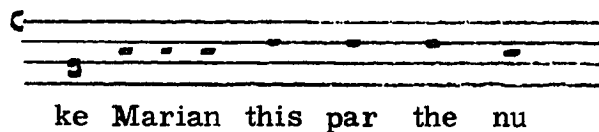


--and so I think that the first passage should read--

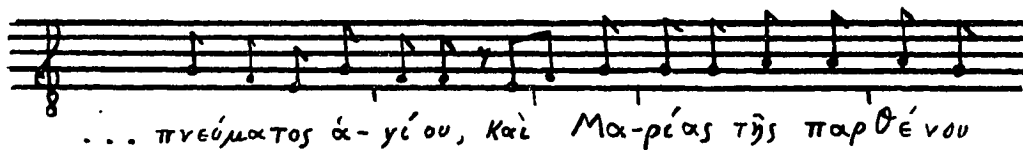


--the "F" having dropped out.

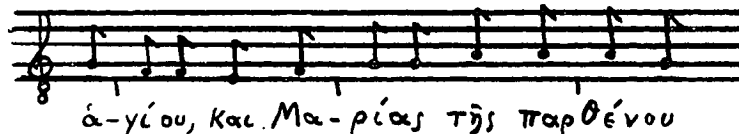
The other passage reads--



This can be accommodated to the duple meter this way--



--which is possible; but the following is more likely--



--without the pes on "καὶ ."

On first glance, a transcription in triple meter seems possible, with a Gilbert and Sullivan beginning:

Πιστευ-ω εἰς ἕ-να Θε-όν πα-τέ-ρα παν-το-κρά-το-ρα
πολυ-τῆν οὐρα-νοῦ καὶ γῆς ὁρα-τῶν τε πάντων καὶ ἀ-ο-ρά-των

But this rhythm cannot be sustained through the entire piece. The fault with an equalist interpretation is that it produces this rollicking triple rhythm for long passages and then breaks it with long duple passages. The effect is neither of free rhythm nor of a consistent metrical pattern.

The difference between--

and-- φῶς ἐκ φω-τός, θε-ὸν ἀ-ληθῆ-νόν, ἐκ θε-οῦ ἀληθε-νοῦ

--is the difference between meaningful declamation of the text with motivic consistency, though with a monotonous rhythm, and gabble.

It should be remembered that this melody in the Cologne manuscript was noted along with the Latin Creed (not the "authentic" melody), both to be sung by an acolyte to the catechumens seeking baptism at the ceremony of the "greater Scrutinies" during Lent, when the mysteries of the faith were disclosed and taught the would-be convert. One wonders how much of the Greek Creed which he was singing the mediaeval "acolyte" understood himself. But it would have been impressive for the baptismal candidates to hear the Greek. It was a different matter in the later Roman Empire, when a class of catechumens, especially at Rome, would probably have consisted of both Latin and Greek-speaking converts. But were the Scrutinies ever used in mediaeval Cologne? Adult baptism must have been rare. The Scrutinies had long been omitted, except in a conflated vestigial form, at infant baptisms.

It should also be remembered that in the Eastern Orthodox Liturgy the Creed was and still often is sung by an acolyte or reader. It was not sung congregationally in the East.¹ So whether we think of this melody as being sung by a Western acolyte at the Scrutinies or imagine some melody like it sung at the Orthodox Liturgy, we must think of this rambling, diffuse melody as being sung by one person only, not by a congregation or even by a choir. The Creed in the Western Eucharist, once introduced, was certainly sung by the entire monastic choir or collegiate or cathedral chapter. The set-form had to be tightened and regularized for such use.

Was the Latin set-form sung in some regular metrical pattern? Perhaps it was. I have wasted a good deal of time inventing various rhythmical patterns. None of them is conclusive: each of them is speculative and arbitrary. As a curiosity I give one of them, which is modelled as closely as possible on the Greek rhythm in Table No. 29 in Volume III. It omits the intonation pes of Phrase B, probably a decoration of the set-form in view of its omission in Credo II. I do not like

1. The Creed was first introduced into the Liturgy at Antioch by the monophysite Patriarch, Peter the Fuller, in 473 and imitated at Constantinople under the monophysite Emperor Anastasius in 511 to cry up the Council of Nicaea against the Council of Chalcedon. "When by the vicissitudes of political fortune the orthodox once more secured control of the see of Constantinople, they dared not incur the odium of seeming to attack the memory of Nicaea by discontinuing this use of the Creed; and so this originally heretical practice became a permanent feature of the Byzantine Liturgy." (Gregory Dix, The Shape of the Liturgy, London: Dacre Press, 1945, p. 486.)

it. Even if the Latin set-form was conceived to be sung in this duple rhythm, it hardly continued to be sung in just that rhythm for more than fifty or a hundred years. And the question of what rhythm to use in singing or transcribing this melody for performance today is still another question--related to the historical question, but separate nonetheless. Even if I should be able to prove that the version in duple meter as given in Table no. 29 was actually sung at Metz, Aachen, or St. Gall in 900, I still should prefer to sing this text and melody today in free rhythm, in Solesmes style but without Mocquereau's syllabic ictus.¹

1. Bruno Stäblein, in his article "Tropus" in MGG, mentions a Trope for St. John Evangelist, "Dilectus iste Domini," for the Introit "In medio ecclesiae" which is noted in St. Gall 484, f. 536-37--probably the earliest St. Gall Troper. The rhythmical notation of St. Gall, especially the notation of the melismatic version of the Trope without text--perhaps for an instrumental repetition--leaves no doubt about its rhythm. An eleventh-century Nonantola manuscript, Bologna Univ. 2824, f. 29v, 30, gives the pitches. Stäblein gives facsimiles and transcribes them as follows:

Os tu-um in-qui-ens a-pe-ri neque ipsum il-lud
 pro cer-to su-as im-ple-re.

(Stäblein's underlinings show words from the Introit quoted in the Trope.) An Introit Trope is not the Creed, nor even the Introit itself. We need not suppose that everything in the liturgy was sung to the same style. Furthermore, this bit is musical verse, whether the words show verse characteristics or not--and verse, musical or verbal, is not prose like the Creed. But such regular metrical rhythms as I have speculatively constructed for the Creed in Table No. 29 were known and performed in some kinds of music, at least at St. Gall, in the period in which the set-form of the Latin Creed evolved.

The conclusion is reasonable that some melody with Greek text (whether Byzantine or not) of which the Cologne Processional presents a fossilized local variant, provided the model for the set-form of the "authentic" Credo and for Credo II and Credo V. Such a melody must have been thoroughly re-composed for the Latin text. Historical justification lies here--if any is needed--for Douglas' re-composition of the set-form for English.

PART II
FREE-FORMS AND
THE ORDINARY

CHAPTER V

WHAT IS A FREE-FORM?

If the set-form supplies "musical punctuation" or "musical decoration," then the free-form may be said to supply "musical interpretation." A special relation of music to the meaning of the text is implied in a free-form, which ought to make it awkward to use the same melody for another text of the same length and accentuation but of different meaning. A free-form melody was first meant for use with one text rather than with many, although in fact such a melody may have been adapted to other texts. The will and intention of one or several composers, compilers, and editors applied to traditional melodic material in a given style has produced a particular melody which matches and reflects a particular text for a particular liturgical moment. In the free-form what is identifiable, individual, and discrete appears. When a free-form melody is sung with several texts, it makes sense to ask which of these is the original. For a set-form, the question is meaningless.

The foregoing description applies to most of the free-forms: in the Mass, to the Introits, Communion, Offertories, and Alleluias

with their Verses; in the Office, to the Responds (but not their Verses) and some of the Antiphons. But it works less well for the Mass Ordinary and the Antiphons of the Office, many of which are type-melodies, half bond and half free. The Ordinary chants grew up out of set-forms to which their texts were first sung in the Western Eucharist. "Kyrie eleison" had the set-form of an Acclamation or Litany response. "Gloria in excelsis" was assuredly inflected by the celebrant-Bishop and his assistants, to a psalmodic formula within the Anaphoral-chant pattern. "Sanctus" used an initial type-melody acclamation continued within the Anaphoral Prayer. "Agnus Dei" was another Acclamation-Litany response, also at first within the Anaphoral-chant pattern. "Credo," as we have seen, still retains its strict set-forms, late-comer to the Eucharist as it is. Relics and developments of these set-forms are to be found in some of the tenth and eleventh-century Ordinary chants. Only in the later Middle Ages can the classification "free-form" be applied without hesitation and qualification to all the chants of the Ordinary.

Except for a very few of the simplest Ordinary set-forms retained for weekdays and times of penitence, most of the developed free-forms were associated from the tenth to the late twelfth century

in composition and performance with textual and melodic Tropes¹ of one kind or another. The word is used here and only here in its loosest and most inclusive sense. Sung with these changing and extensive texts of the Tropes, more "proper" than "ordinary," the melodies of the Ordinary seem interpretative and expansive, just as textual Tropes themselves are verbally interpretative and expansive. The more elaborate melodies of "Kyrie eleison," long disassociated in our minds as well as our performances from the texts of their "Tropes," may seem more decorative in their formal rigidity than interpretative. But their present appearance deceives us. Most of these free-form developed melodies were strophic rather than melismatic in conception.

1. For information on the Tropes, see the entries in the Bibliography under Analecta Hymnica, Chailley, Crocker, Evans, Frere, Gautier, Handschin, Hughes, Husmann, Machabey, Stäblein, von Waesberghe, and Weakland.

CHAPTER VI

KYRIES AND THEIR VERSES: THE TROPES

Since the Council of Trent, the Western Christian has found it hard to remember how deeply Litany forms from Byzantium and Jerusalem impressed Western liturgies, even at Rome. At least from the time of Gregory the Great,¹ and probably before, the Roman rite contained some Litany or Acclamation form, related to the Eastern opening Litany of the Liturgy, with the refrain "Kyrie eleison." The possibility of reducing the textual form to "Kyrie eleison," "Christe eleison" (repeated as many times as "Kyrie . . . ") without the expanded

1. For the complete Latin text of the famous letter of Gregory to John of Syracuse bearing on the question, see Egon Wellesz' article "Gregory the Great's Letter on the Alleluia," Annales Musicologiques, II (1954). See also the discussion by Richard Crocker in A History of Musical Style, New York: McGraw Hill, 1966, pp. 30-33, 40-43. Apel (GC, p. 408, footnote) translates the section of the letter about Kyrie: "The Kyrie eleison we have never sung, nor do we sing it, as is done by the Greeks. They sing it all together, while here it is sung by the clerics, and the people respond. And in just as many alternations do we sing the Christe eleison, which is never sung by the Greeks. In the Masses of ordinary days we omit other things that are usually sung, and sing only Kyrie eleison and Christe eleison, in order to continue even longer in these words of entreaty." Pat. lat. Vol. 77, col. 956.

acclamation or petition to which it otherwise formed a response seems also to have existed for non-festival occasions since Gregory's time. A similar Litany but with the Response or pattern-refrain consisting of "Agnus Dei . . . miserere nobis," with a middle attributive clause "qui tollis peccata mundi," was introduced at the Eastern place in the Eucharist before the Communion by Pope Sergius I in the late seventh century.¹

We have confounded three distinct procedures under the common title "Trope":

1) The composition of text and tunes, very often in verse but sometimes in prose, employing the literary and liturgical themes of the refrain Acclamations of the opening Mass-Litany "Kyrie-Christe eleison." These supplied the complete Litany text expected for Sundays and festivals. The melody which resulted was also noted melismatically with the refrain text "Kyrie-Christe eleison" only, and was presumably performed antiphonally as a refrain after or before the texted version.² Some Agnus Dei "Tropes," especially in Italy, were similarly treated.

1. Liber Pontificalis, ed. Duchesne, I, 376. An apparently reliable entry. See Apel, GC, p. 418.

2. The procedure for most Kyrie melodies with verses. In a few--Vatican Kyrie I "Lux et Origo," and the ferial melodies which occasionally appear with verses--the melody must be "pre-existent" to its verse texts. (Which melodic form of Kyrie I is first--the one attached to "Lux et Origo," to "Tibi, Christe, Supplices," or the one accompanied by the text "Omnipotens genitor" in St. Gall 484? See below pp. 241-242.)

2) The addition of text with accompanying tune to already existing liturgical compositions, which were themselves left intact, though surrounded and interspersed with new material added especially to the chants of the Proper (the Introit, and less frequently the Offertory and the Communion). These additions alone historically deserve the title of "trope" (as "Tropos ad introitum") along with the Festivae Laudes for "Gloria in excelsis" and the Tropes for "Sanctus."

3) a) New text underlay of pre-existent and older melismatic melody, as of the Offertory Verses; b) new melismatic melodic insertions without text into pre-existent chant, which may or may not at the time of insertion have been ultimately intended for eventual text underlay;¹ c) new text underlay of recently inserted or added melismas; d) new text and tune added together, within or after an older chant and text, altering its character by expansion or prolongation--as in prosulae for "Hosanna ∞ in excelsis" or the famous troping of the Gloria trope "Regnum tuum solidum permanet ∞ bit in aeternum," and above all in the Prose and Sequence after the Alleluia Verse.

1. As in the purely melodic tropes of St. Gall 484.

Clearly the procedures outlined under Class (3) above are not always easily distinguished. Class (1) is certainly related to (3-d); but the Kyrie Verses were de rigueur for Sundays and festivals while the prosulae, even in the heyday of troping, were optional and especially subject to local variation in use.

The Tropes in Class (2) began quickly to disappear even before the twelfth century monastic reforms.¹ Perhaps also the rising interest in polyphonic music diverted the artistic, liturgical, and scribal efforts of Western Europe, which had formerly gone into troping, into the now more challenging but not dissimilar channels of polyphonic composition, creating the vast surviving literature of organa and motets from the late twelfth and thirteenth centuries. Why continue to write monophonic tropes--in "black and white"--when troping "in color"--polyphonically--had become the style? The Proses--or Sequences as they were usually called in Germany--flowered, however, in the later Middle Ages; and four of them even survived the Council of Trent. The Kyrie Verses also remained in regular use in many places for Sundays and festivals down to and beyond the Reformation. The Lutheran Cantionals--whether reproducing them in Latin or translating them into German--for a

1. Bosse in his index of mediæval Gloria melodies (see pp. 257-259 below) reports almost no MSS after 1300 which contain Gloria tropes, except for the popular and widespread Marian trope "Spiritus et alme."

hundred years after Luther bear witness to the popularity of the Kyrie Verses in Germany before the Reformation. Few English polyphonic Masses before Byrd's (who wrote after Trent) set the Kyrie at all. In England, down to the Reformation, it was usually sung with its Verses to plainsong on festivals and Sundays, and to plainsong without Verses on lesser occasions. In spite of the Council of Trent, which banished them all, the Verses were occasionally sung in French cathedrals well into the eighteenth century. Nevertheless they began to wane even before Trent. Their disuse was hastened by (1) The increased use of votive and private Masses; (2) the reaction back upon sung Mass from private low celebrations, increasingly common after 1200, when few priests would care to recite, still less to sing, several verses of poetry not usually included in the Missals for simple celebrations to a solitary server, when a simple ninefold Kyrie would suffice; (3) growing Humanistic dislike of mediaeval verse; and (4) increased use of polyphonic Masses, in almost all of which Kyrie is set without Verses.

I believe that most of the Kyrie melodies given in the Vatican Kyriale with their Verse titles were composed as a unit together with a Verse text--whether with the text now attached by title to them or with another text of the same verse pattern. Thus the Kyries belong to the same literary and musical genre, though serving a different and older liturgical function, as the Prose or Sequence. The place occupied by hymnody in the Medieval Mass must now be understood as far larger

and more essential than writers on hymnody have indicated. Nothing could be wider of the mark than these remarks of Francis Burgess':

The ecclesiastical musicians adopted the expedient of fitting the more ornate music with additional words in order to facilitate memorization, and the result of this process in connection with this particular melody ['Kyrie Fons Bonitatis'] is to be seen in the following curious mixture of Greek and Latin which was actually sung in churches . . . [Burgess quotes the first Verse of "Kyrie Fons Bonitatis"] After that, the adaptation of this melody to the English Responses [to the Commandments] can hardly be regarded as vandalism.¹

I know of no book on hymnody except Analecta Hymnica² which seriously takes the Kyrie Verses into account as an element of medieval hymnody;

1. Francis Burgess, The Teaching and Accompaniment of Plainsong, London: Novello, 1914, p. 42.

2. Analecta Hymnica Medii Aevi, ed. G. M. Dreves and Clemens Blume, 55 vols., Leipzig, 1886-1922. Especially Vol. 47, Tropi Graduales: Tropen des Missale im Mittelalter, I. Tropen zum Ordinarium Missae, ed. Clemens Blume and Henry Marriott Bannister, 1905. Hereafter abbreviated AH 47. Volume 49 of the series contains tropes for the Proper of the Mass. All references in the text to Analecta Hymnica refer to Vol. 47 unless another volume is specified. Both volumes owe a great deal to Henry Marriott Bannister, Blume's English collaborator. Dom Anselm Hughes (in the Supplementary Volume published in 1940 by H. C. Colles for Grove's Dictionary of Music and Musicians) writes:

Bannister, Henry Marriott. b. 1854 d. 1919. D. Litt. Oxon. A distinguished musical palaeographer to whom was entrusted the preparation of the Monumenti Vaticani di Paleografia musicale (2 vols., Leipzig, 1913). His knowledge of liturgical MSS in European libraries was immense, and his vast collections for a projected work Melodiae Sequentiarum are in the Bodleian Library awaiting publication. A selection was published by the Plainsong and Mediaeval Music Society under the title "Anglo-French Sequelae."

yet for four hundred years all over Western Europe and for four hundred more years in Germany and England every festival and Sunday Mass began with Kyrie Verses--which sometimes, it is true, were in prose, but far more often, in the manuscripts we have after 900, in verse. What were the "other things" of Pope Gregory's letter to John of Syracuse which he says were omitted from the Kyrie on ferial and penitential occasions? Probably they were prose intercessions or acclamations improvised according to pattern by a deacon or other cleric, on the model of the Eastern Litany. Eventually these intercessions or acclamations came to be sung by the Schola or the monastic choir--or rather by a member or selected members of it--while the clergy around the altar or cathedra (or else the whole monastic choir) responded "Kyrie eleison," "Christe eleison." The refrain may also have preceded the Litany phrases. Such an arrangement meets us in the Beneventan and early St. Gall Tropers. In the former, the Kyrie response and the Litany text are sung to the same melody, the one melismatic, the other syllabic or nearly so. When did the Litany text begin to be sung to the melody of the Kyrie response? Or, to put the question in just as likely a form, When did the Kyrie response begin to be sung in melismatic form to the melody for the Litany Acclamation? We do not know, except that it was usually so done by the tenth century, when the Tropers almost always show musical identity between the two--but not quite always. The tenth century Troper St. Gall 484 gives the Trope

"Omnipotens genitor"¹ as outlined above with the "Kyrie eleison" response set to the melody of Kyrie I in the Vatican edition, "Lux et Origo." But the neumes for the Verses, whatever their exact melody, most certainly do not use the melody of their preceding or following refrain in its entirety, although their melody may borrow some motives from the refrain. Here at least is solid evidence that the Kyrie Verse was not always "a textual underlay of a pre-existent melisma."² But in most of the sources which we have, Kyrie response and Verse correspond musically. Moreover, in France and England the Verse is almost always written so as to end with the word "eleison," although not so in Italy or in the early St. Gall Tropers. The Verse may or may not begin with "Kyrie . . ." or "Christe . . ." From such manuscript evidence it is at least thinkable that in France and England only "eleison" at the end of each line may have been sung as a refrain, or that simultaneous performance of the melismatic "Kyrie eleison" and the texted Verse may have occurred. (The frequent end assonance of the Verse lines in "-e"

1. Reproduced in Leon Gautier's Histoire de la Poésie Liturgique au Moyen Age: Les Tropes, Paris, 1886, passim. The text is in AH 47, pp. 58-50, No. 3. See below, Chapter XIII, pp. 388-92.

2. Paul Evans' inclusion of the Kyrie Verse in the "textual underlay of pre-existent melisma" category of Prose and Prosula is wrong. See The Early Trope Repertory of Saint-Martial de Limoges, Princeton: Ph. D. Diss., 1964, footnotes on pp. 6 and 11.

would then find an immediate explanation: vowel consonance at the end of each line.) I would guess that texts in verse instead of in prose began to prevail for the Kyrie Verses in Carolingian times, as interest in Latin versification revived--although it must not be supposed that the verse of the Kyrie texts is necessarily in the quantitative meters used by the Carolingians. Of the Kyrie Verses quoted by title in the Vatican Kyriale, the texts of all but one are found in Analecta Hymnica, a collection which on principle rigorously excluded liturgical texts not in verse. Melnicki's index of mediaeval Kyrie melodies¹ lists 148 different Verse texts (excluding introductory and interpolation Tropes, which belong in the true Trope category, not here) and of these only 24 are not found in Analecta Hymnica.

In view of Paul Evans' outrageous contention² that the Verses for Kyrie are not in verse but in prose--flatly made to further his view

1. Das einstimmige Kyrie des lateinischen Mittelalters, Erlangen, 1954. See below, pp. 248-250 for details.

2. In his otherwise brilliant and informative study, The Early Trope Repertory of Saint-Martial de Limoges mentioned above. "The second characteristic of these prosulae including Kyrie is that their texts, like those of the early prosae, are in prose; hence their name 'prosula,' the diminutive of 'prosa.' This is the inevitable outgrowth of the process of adding texts to an existing melody, since the free melodic construction of the melisma makes the addition of a metrical text impossible." (p. 16) He goes on to admit assonance in prosulae. My contention is exactly that many Kyrie melodies (and prosulae and prose melodies, too) were written to fit the verse pattern of a metrical or rhythmical text.

that they represent an underlay of a pre-existent melody--it may be well to point out that of the first twenty Kyrie Verses given in Analecta Hymnica, three are in dactylic hexameters: No. 3, "Omnipotens genitor"; No. 4, "Cunctipotens genitor"; and No. 17, "O pater excelse," --that No. 9, "Kyrie, virginitatis amator," in the first two strophes of "Christe . . ." shows "-e" assonance at the end of every line and "i-e" double assonance at the end of every line but one, as well as a strongly marked accentual scheme; that No. 20, "Regum summe," shows regular "-e" assonance in some stanzas and "-a" assonance in others; and it may be well to quote the following passage from Blume's Preface:

One group of Tropes will not appear in our edition-- those which are strictly in prose, composed without symmetry or parallelism. Gautier distinguished between Tropes en prose and en verse; the distinction is not completely valid. Tropes in prose can be again split into two important groups: those whose strophes and verse-parts are parallel and symmetrical with each other and have the same number of syllables in corresponding parts, just like the non-metrical sequences of the first period; and those which lack any form of symmetry. The first belong to hymnology, but the second--being pure prose--do not. They are of interest for the liturgy and for the history of Tropes, but they do not belong among hymn texts. Only a few Kyrie Tropes, barely half a dozen, had to be omitted. But in contrast, for Gloria, Sanctus, and Agnus Dei, many had to be left out. However, we have collected these which were omitted and propose to publish them sometime in a volume of our Hymnologische Beiträge as valuable materials for constructing the history of the Tropes.¹

1. AH 47, pp. 37, 38. My translation.

What then about the melismatic manuscript versions of Kyrie, written without any text underlay except for "Kyrie-Christe eleison"? Were they not sung? The situation varies according to place and time. I must suppose that these completely untexted versions were used, but whether as melodic sources to be combined with separately written texts of Verses without music (such exist) for actual performance, or whether for independent performance--as certainly on ferias and Lenten weekdays--without any text at all, is not clear. Surely the latter course must have been followed, and not just on ferias, more and more in the later Middle Ages, as the Verses lost their popularity in Italy and France.

After Trent the more famous melodies, shorn completely of their texts, survived, while their Verses, forgotten except for their titles and confined to library codices, came to be regarded even by scholars as just another example of the mediaeval passion for troping--of underlaying a pre-existent melody with words. But, for most of the earliest Kyrie Verses, there are no truly pre-existent melodies. The earliest sources present most of them with their Verses as well as without.

The essential internal unity of Verse form and music of the Kyries affords more convincing evidence of contemporaneous origin. There are places, and not just a few, where repeated notes without the text syllables intended to be sung to them make no melodic sense in the

melismatic version.¹ (These are rarely found on "F" or "c" or in contexts like those of the old "Gregorian" repercussion neumes.) With their text, these places become completely logical and musical. This unity of Kyrie Verse and melody which I perceive derives from my sense of what is artistically authentic, practical for performance, and stylistically consistent with other productions of the same period. I shall try to point out details from time to time in Part IV to support this contention-- which is also Richard Crocker's.²

What does this view of the bond between Kyrie Verse and music have to tell us about transcriptions of the music of the Kyries to the English text, "Lord (Christ) have mercy (upon us)"? Or to the text, "Lord have mercy upon us and incline our hearts to keep this law: Lord have mercy upon us and write all these thy laws in our hearts, we beseech thee"--the Responses to the Decalogue of the Book of Common Prayer? We are reminded that the Vatican text itself records a kind of wordless transcription, more or less contemporary with the words of the Verse and dependent on them, or on the singers' recollection of them when singing the melismatic version, for its sense. It

1. Cf. Vat Ky III, "Kyrie Deus sempiternae," first and third Christe, (GR 12*); and Vat Ky ad lib. I, "Clemens Rector," first and third Christe, (GR 75*).

2. See A History of Musical Style, pp. 32-33, 40-41.

bids us look with renewed respect on the versions of the Responses to the Decalogue in the Plainsong and Medieval Music Society's Ordinary of the Mass and offers a valid comparison for the word underlay employed there. It affords some kind of standard for the placement of morae vocis and criterion for judging the rhythmical schemes of the Solesmes editions of the melismatic melodies. Still however the question remains: To what extent should the textual rhythm and phrasing of an original but now forgotten Verse text determine the rhythm and phrasing of the same music, when the Verse text has been removed forever? The Solesmes morae usually reflect the verbal phrasing of the Verse. But Solesmes' treatment of the pressus often leads to displacement of the original rhythmical order. Two adjacent syllables of the Verse text having the same pitch in the melody, the second being accented, produce a doubled note in the melismatic version. Solesmes invariably treats this doubled note as a pressus with the ictus on the first note. Is the Solesmes solution the best? Usually it is, but not always.

Sixteenth-century German Lutheran transcriptions of chant reproduced the Tropes in German, as Bohemian vernaculars did even earlier. Anglican ethos in the sixteenth-century did not permit their translation and use, nor does it now; the Verses and the Tropes were banished as completely by the Book of Common Prayer--except for the one fixed Trope, the Responses to the Decalogue--as by the Tridentine

Missal. If Trent had retained them, it may be supposed that the nineteenth-century Catholic revival in Anglicanism might also have then attempted a restoration. The moment for that is past now: and if anything similar is restored in either Anglican or Roman Catholic worship in our day or the near future, it will probably take the form of a prose intercessory Litany on the original Eastern pattern.

Our task therefore will be to examine the artistic effectiveness and integrity of transcriptions of those melodies made for Anglican use to the texts "Lord, have mercy (upon us)," or to the longer text of the Responses to the Commandments--as well as the untranslated simple Greek "Kyrie (Christe) eleison" as it stands in the Vatican Kyriale or in the various Anglican collections--in light of the original textual and melodic intentions apparent in the manuscript facsimiles available.

* * *

Margareta Melnicki's index of mediaeval Kyrie melodies, Das einstimmige Kyrie des lateinischen Mittelalters (Dissertation, Erlangen, 1954) is an extremely useful reference tool for study of the Kyries to which we shall often refer. She has catalogued all 226 Kyrie melodies appearing in the photostat collection of manuscripts and printed sources, mainly from the eleventh through the eighteenth century, available to her in the archives of the Institut für Musikforschung in Regensburg, of which Bruno Stäblein is the director. Each melody is given a number (to which we shall refer as "Meln 25" or "Meln 7" in

both text and notes) and listed according to its melodic incipit and the sources in which it appears, with titles of "Trove" texts--rather, Kyrie Verses--associated with that melody in those sources. Tables provides quick information on the chronological and geographical distribution of a given melody. Identification of the melodies in the Vatican edition and of the Verses with the texts given in Analecta Hymnica is made easy.

Her introductory and explanatory chapters show little originality. She refuses to comment on the relation of texted and melismatic versions of the melodies. This seems a pity in view of her extraordinary exposure to the manuscript sources. Her book is extremely useful as a reference tool, but its limitations even for that purpose must constantly be kept in mind. The Regensburg archives contained only four English manuscripts, one of which is Frere's edition in facsimile in Graduale Sarisburiense¹ of Lansdowne 462, two others of which are Sarum manuscripts in Italian libraries, and the fourth of which is a Canterbury Missal in Paris--as compared with 97 French, 138 German, 45 East European, 139 Italian, and 61 monastic sources. Only two "Spanish" manuscripts were used, one of them the Codex Calixtinus in the Wagner-Prado edition. To complain would be ungrateful, but it must be remembered that Melnicki's information on English and Spanish distribution of the melodies means next to nothing, as she herself admits.

1. W. H. Frere, London: Plainsong and Medieval Music Society, 1892-94. Hereafter abbreviated "GS."

Furthermore, almost all manuscripts written in non-diastematic staffless neumes were not included--in most cases not even when identification through comparison of neume forms or Verse association would easily have revealed the identity of a melody in them. In some cases, at least of melodies in the Vatican edition, Melnicki's earliest date is demonstrably a century later than the first appearance of the melody in non-diastematic notation--even at this trans-Atlantic remove from the sources themselves. The implication made by Apel in Gregorian Chant¹ that the Solesmes dating is inferior to Melnicki's needs to be resisted. In a few instances Melnicki claims to have found a melody in a source of an earlier date than that given by Solesmes, but even these dates need to be taken with extreme caution. For Melnicki nowhere indicates that a melody has been found in a later addition to a manuscript of such-and-such a date--as Blume and Bannister so carefully do in Analecta Hymnica--and always gives for the date of a melody's first appearance the date of the main body of the manuscript in which she found it. And Kyrie melodies, like the other Ordinary chants, were very often noted in supplements squeezed into free pages or in the margins of Graduals and Tropers by a later hand than the one which wrote the body of the manuscript.²

1. P. 408, footnote.

2. See below, pp. 262-263.

CHAPTER VII

AGNUS DEI

Melodies for "Agnus Dei" arose similarly to those for "Kyrie eleison." The Liber Pontificalis tells us that the Greek Pope, Sergius I (687-701)

. . . statuit, ut tempore confractionis dominici corporis agnus dei qui tollis peccata mundi miserere nobis a clero et populo decantetur.¹

A Frankish writer a century later describes the Roman rite:

Archidiaconus . . . respicit in scholam, et annuit eis ut dicant Agnus Dei.²

The first description sounds rather like a Litany response by clergy and people which is "sung off" (decantetur) during the Fraction, which took a while in those days. In the second description it looks as though Agnus Dei is the affair of the Schola. Still, a member of the Schola could have sung a Litany to which clergy and people respond "Agnus Dei . . . miserere nobis." The performance details remain obscure.

1. See above, p. 236, footnote No. 1.

2. According to the date (775) given in GC, p. 418, for Ordo Romanus primus (Migne, Pat. lat., Vol. 78, p. 946).

In Beneventan manuscripts of the eleventh and twelfth centuries a single melodic phrase is repeated for two or three texted Litany phrases, the so-called "Tropes" of Agnus Dei--each of which is preceded and followed by the refrain text--

"Agnus Dei, qui tollis peccata mundi, miserere nobis," --set to the same melody, which is therefore sung a total of five or seven times. In the earlier Italian manuscripts, the last refrain is sometimes altered to "dona nobis pacem" and sometimes not. The Litany Verses in Italy do not end in "miserere nobis" nor do they begin "Agnus Dei." In this respect they resemble the Italian treatment of the Kyrie Verses. The scheme is therefore:

<u>Text:</u>	A	1 ₁	A	1 ₂	A ^(<i>o</i>)	[	1 ₃	A ^(<i>o</i>)]
<u>Music:</u>	a	a	a	a	a	[	a	a]

The manuscripts from France, England, and St. Gall, on the other hand, regularly insert the Litany phrase or Trope between "Agnus Dei, qui tollis peccata mundi" and "miserere nobis." The last "miserere nobis" is more often than not changed to "dona nobis pacem" even in the very earliest sources. Three entire phrases are normally sung, but sometimes an untroped Agnus text, sung straight through, precedes the troped lines. The northern Trope texts often have their own melody, related to but not the same as the melody for "Agnus Dei . . . nobis" itself. Earlier manuscripts give the same melody for each repetition of the standard text. But as the Tropes began to

disappear after the twelfth century, the middle phrase of the three phrases remaining (or more rarely the last) was often re-composed with a different melody so as to make an aba or aab form.

The Italian Verses and the northern Tropes for Agnus Dei-- if this distinction is valid--are frequently in verse. Analecta Hymnica gives eighty-six texts, excluding the introductory Tropes. Bruno Stäblein¹ says that more than three hundred mediaeval Agnus Dei melodies (many of them unica) have been found. He mentions a northern melody type with "E" as final, an Italian type with "F" as final, and a Beneventan type with "G".

Stäblein has apparently reserved to himself the last word in the preparation of the series of monograph indexes for the Ordinary chants of the Mass, based on the photostat collection of the Regensburg institute--his index of Agnus Dei melodies. Until his book appears, and in the absence of identifying Trope titles for Agnus Dei in the Vatican edition--and without personal access to a large number of manuscripts or facsimiles--association of Agnus melodies with their Trope texts in Analecta Hymnica is impossible. Peter Wagner and Apel are of no help here, and we must rest in ignorance.

Most of the Agnus Dei melodies were short, single-line, strophic free-forms. The melodic alteration of the second or sometimes

1. in his article "Agnus Dei" in MGG.

of the third phrase, and the dropping out of the Verse or Trope (which sometimes bequeathed its melody to the new second Agnus phrase) have converted them into pure symmetrical free-forms. Agnus XVIII¹ of the Vatican edition, also found in the Requiem Mass² with the altered endings "dona eis requiem" and finally "dona eis requiem sempiternam," and at the end of the Roman Litany of the Saints³ with still another ending, provides the well-known exception. It is a strict set-form based on Anaphoral-chant. There is every reason to agree with all the commentators in calling this the original melody for Agnus Dei, especially now that Stäblein has found a variant version of it in the city manuscripts of Old Roman Chant in which it appears as the only Agnus Dei.⁴

1. GR 58*, 59*.

2. GR 101*.

3. GR 236*, 278*.

4. See again the article by him, "Agnus Dei," in MGG.

CHAPTER VIII

GLORIA IN EXCELSIS

Melodies for "Gloria in excelsis" represent a wide and fascinating range of styles. The fourth Mode Anaphoral-chant pattern of Gloria XV and the set-form of Gloria XI in the Vatican edition are undoubtedly early. The underlying set-form of Gloria IV may be even older. It too is based on Anaphoral-chant.¹ All three often appear with Tropes which are patently later insertions. Frequently a set-form--or a combination of set-forms--provides the skeleton of a Gloria composition. A few freely composed phrases are then inserted to break the monotony of the set-forms and to provide transitions between them. In other and later Glorias, recurrence of three or four motives gives unity to the long text. And in one infamous example (Gloria V of the Vatican edition), the same three phrases are mechanically repeated over and over again in their entirety and in the same order eleven times.²

1. See Michel Huglo, "La mélodie grecque du 'Gloria in excelsis' et son utilisation dans le Gloria XIV," Revue grégorienne, XXIX (1950), pp. 30-40.

2. Apel's strictures on this melody are deserved. See GC, pp. 411, 12.

The Tropes of Gloria in Excelsis, called Laudes or Festivae Laudes, are separable from the musical settings of the ancient text itself in all the examples I have met. Paul Evans is surely right in his view that these Laudes, like the Tropes of Sanctus and of the Introit, were inserted as a unit, Trope text and music together, to expand the original piece. These Gloria Trope texts were not attached as a text underlay to a pre-existent melisma, nor to a recently composed melisma which had been inserted within a musical phrase of the standard text or attached to the end of a standard phrase.

Many of the Gloria Tropes are in verse, but some of the oldest are in prose . . . many more, relatively speaking, than those Kyrie Verses which are in prose. Inserted between a few, or some, or all of the phrases of the Gloria text--which remain intact--their total length varies enormously. Some Tropes are much longer than the Gloria text itself; others consist of only a few lines. Certain textual phrases wander from one set of Laudes to another. Both Gautier¹ and Clemens Blume² describe the "Regnum" Trope: more accurately, a Prosula inserted into the last phrase "Regnum tuum solidum ∞ permanebit in aeternum"³ of the early Gloria prose Trope, "Laus tua, Deus,

1. Les Tropes, pp. 269-78.

2. AH 47, pp. 282-99.

3. Sometimes inserted as follows: "Regnum tuum solidum permane- ∞ -bit in aeternum. "

resonet coram te Rex." Many such Prosulae, almost always in verse, were written to be inserted at this one spot. Blume gives twenty-seven of them.¹

* * *

Of fifty-six Gloria melodies, twenty-three occur with Tropes. The number of Tropes is relatively great, for in a single manuscript one and the same melody is troped several times. On the other hand, many times one Trope will be simultaneously put to work in several Gloria melodies.

So writes Detlev Bosse in Untersuchung einstimmiger mittelalterlicher Melodien zum "Gloria in excelsis Deo".² In this companion study to Melnicki's Kyrie-Index, Bosse tabulates the results of his investigation of 341 manuscripts and printed sources then available in the photostat archives of the Regensburg Institut für Musikforschung. Of these sources used by Bosse, running from the tenth to the eighteenth century, 58 are from France, 112 from Germany, 27 from East Europe, 104 from Italy, 34 from monastic orders, 3 unknown, 2 from England

"ma in Ispagna---"

not "mille tre" but only one. Bosse, like Melnicki, calls attention to the unreliability of his conclusions for England and Spain. He takes a more critical and less mechanical view of his analysis than does Melnicki--whose work was certainly harder. He finds that his French

1. AH 47, pp. 282-99.

2. Regensburg: Gustav Bosse. [1954]. The true number of melodies is actually much smaller, since Bosse freely assigns separate numbers to variants which he lists without separate sources with the comment, " = Melody No. ___."

sources contain 21 Gloria melodies, of which 5 are peculiar to France; Germany, 25 melodies, with 6 found only there; East Europe, 19, 4 of which are peculiar; Italy, 31 melodies, of which 16 are limited to Italy. Eighteen of the nineteen Gloria melodies now in the Vatican Kyriale (excluding the Ambrosian Gloria, ad libitum IV of the more recent editions, which was added much later by Solesmes to the original Vatican collection, and which Bosse does not even mention) are among his fifty-six melodies. Bosse's list of sources, the numerical sigla of which are attached to each melody in his main list of melodies, is badly arranged for use. The list of sources is set up strictly alphabetically according to the name of the library of the source--not even arranged by sections according to country--rather than numerically according to the numbers of the sigla. To identify the sources listed after a given melody in the main index, the reader must search through the entire list of three hundred forty-one manuscripts and prints until he stumbles on the right siglum, and so on for each source listed. Melnicki's arrangement should have been followed, or a double listing of sources given.

Bosse's listing of the Trope texts associated with Gloria melodies is cavalier. At Bosse 12 (as we shall refer to the numbers of the melodies in his index) he several times lists a Trope only as "Quem." Analecta Hymnica gives eight different Gloria Tropes beginning with this word. At Bosse 43, he repeatedly lists the mysterious

Trope "Hanc que"--which turns out to be "Hanc quaesumus," derived from the mediaeval phonetic spelling "Hanc quesumus."

As with Melnicki's work, no indication of later additions to manuscripts is given, and some of the dates for certain melodies are therefore bound to be inaccurate.

CHAPTER IX

SANCTUS

Two Sanctus melodies are obviously related to set-forms: Sanctus XVIII of the Vatican edition to the ferial Preface, and "Pater Noster" and Sanctus XV to the Tonus Solemnior of the Preface. The first may belong to the time when this Acclamation was sung by the participating clergy and perhaps the congregation, joining the celebrant in what was then regarded as part of the Great Prayer of thanksgiving. Several other melodies, too, are just as much derived from set-forms imbedded in Anaphoral-chant.

Others represent true free-forms, usually little influenced by the Tropes inserted in the text. The Sanctus Tropes bore their own melody, sometimes related to but easily distinguishable from a melody for the Sanctus text itself. True Sanctus Tropes were almost always inserted after each "Sanctus":

"Sanctus ∞ Sanctus ∞ Sanctus ∞ "

and more rarely between other phrases of the text, which remain intact with their own melody. Not quite so the Hosanna Trope, often inserted after the last "Hosanna," expanding and extending its original melisma

before "in excelsis." This Hosanna Trope, a Prosula like the Regnum Trope, usually shows both a melismatic and a texted form in different manuscripts and often in the same manuscript, with a paired verse structure like that of the Prose in miniature.¹ Most Sanctus melodies-- unlike Kyrie melodies as we have them--were composed or adapted for the standard text without Tropes, which were a later interpolation.

Sanctus melodies interpret their text, especially at the three-fold "Holy" and "Hosanna!"² They are like the simpler "classic" Gregorian free-forms, the Mass Introits and Communion, in their restrained melismatic elaboration, however else they differ from them. The Sanctus presents mediaeval melodic invention at its best, inspired by and yet not subservient to its text.

* * *

The authoritative book on mediaeval melodies for Sanctus, Peter Josef Thannabaur's companion volume to the studies of Melnicki (for Kyrie) and Bosse (for Gloria in Excelsis) appeared in 1962: Das

1. See AH 47, pp. 342-69, especially the introduction on pp. 342-43.

2. See Urbanus Bomm, "Hymnus Seraphicus: das Sanctus als Zugang zum Choralverständnis," Der kultische Gesang der abendländischen Kirche, ed. Franz Tack, Cologne: J. P. Bachem, 1950, pp. 36-39.

einstimmige Sanctus der römischen Messe in der handschriftlichen

Überlieferung des 11. bis 16. Jahrhunderts.¹ It catalogs 231 melodies.

Of these only 68 are found in more than one national repertory, and only eight were really widely known across Europe--Sanctus II, IV, VIII, XI, XII, XV, XVII, XVIII of the Vatican edition. Sanctus IX was common to Germany and Italy, and XVI to Germany and England. One hundred and thirteen melodies are unica, occurring in only one manuscript. Germany and Eastern Europe had a total mediaeval repertory of 90 melodies; France, 50; Italy, 45; Spain and Portugal, 15; and the monastic orders, 15. Thannabaur bases his study, like Melnicki and Bosse, on the photostatic copies and microfilms in the Regensburg Institut für Musikforschung, now enlarged to include 22 Spanish and Portuguese manuscripts, 3 from Franco-Norman Sicily, 2 from Friauli with mixed German-Italian repertory, as well as 124 German, 80 French, 123 Italian, 39 East European, 61 monastic,² and 5 manuscripts of unknown origin--making a total of 463 manuscripts, including the same lonely

1. "Erlanger Arbeiten zur Musikwissenschaft," Bd. I; Munich: Walter Ricke, 1962. His results are summarized in his article "Sanctus" in MGG. Listings of Sanctus melodies in his index are abbreviated "Th 51," e. g.

2. By "monastic" are here meant only--as with Bosse and Melnicki--the newer centrally governed Orders founded after the eleventh-century, but not the Benedictines, whose MSS in all three studies are reckoned among the national repertories.

three English manuscripts in continental exile (with Frere's Graduale Sarisburiense facsimile) as turn up in Melnicki's and Bosse's lists.

Thannabaur's indexes and tables are admirably arranged with complete and accurate information on sources and Tropes. He indicates later additions to manuscripts, with the date of the additions. Of Melnicki's and Bosse's lists he remarks:

. . . we, for our part, have declined to arrange the sources chronologically: in both dissertations [Melnicki's and Bosse's] no distinction was made between the main part of a manuscript and later additions, which often led to erroneous datings of individual melodies.

In Thannabaur's indexes,

. . . later additions which could be determined in the manuscripts and which contained Sanctus melodies, were noted and observed in dating the melodies.

It is distressing to realize that the two earlier works, done under the aegis and presumably the direction of so great a scholar as Stäblein, should have been marred by lack of common sense in the use of manuscript material.

Of Thannabaur's 231 melodies, 82--more than a third--appear with 239 different Trope texts. Some of these occur only with Tropes. There are fewer prose Tropes than verse. About 50 Agnus Dei, 10 Kyries, and one Gloria use melodic material found in some of the Sanctus melodies.

Far more new melodies for Sanctus appear in the eleventh century (which however includes the legacy from the tenth), the twelfth,

and the fifteenth centuries than at other times. The thirteenth century contributes very little to the repertory, perhaps because other types of composition completely absorbed creative interest.

Thannabaur finds that the longer melismas usually are placed on certain words of the Sanctus text. The double underlines below show words most frequently bearing melismas, single underlines those next most frequently, and dotted underlines those which occasionally take melismas.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth,

Pleni sunt caeli et terra gloria tua:

Hosanna in excelsis.

Benedictus qui venit in nomine Domini:

Hosanna in excelsis.

I would add that the majority of such melismas in the Sanctus melodies of the Vatican edition are placed on the accented syllable of these words, except for the Hebrew "Sabaoth" and "Hosanna," the Latin accentuation of which has varied.

Thannabaur is very cautious in his general conclusions, stressing only the stylistic difference between his material and the classic "Gregorian" chant of the Propers, and the marked general difference between the step-wise melodic configuration of the Italian and French Sanctus repertory and the German and East European fondness for

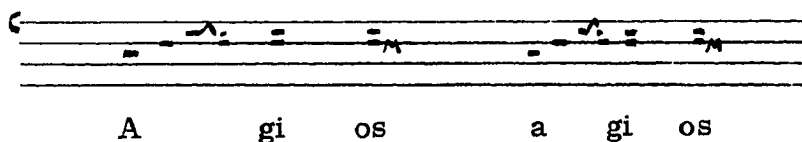
leaps. Thannabaur directs attention to Kenneth Levy's hypothesis¹ that many tenth and eleventh-century Western Sanctus melodies derive through melodic and liturgical roots in Anaphoral-chant original to the Byzantine eighth-century Sanctus melody. Thannabaur makes no comment and in his own discussion appears untouched by Levy's views.

Levy assumes much he cannot prove, saying so the while; but I think he points us in the right direction. Least tenable is his assumption that settings of the Greek Sanctus text in Latin letters which occur in Western manuscripts of the tenth to the twelfth century and were sung by monasteries and cathedrals on Pentecost and other great feasts are derived from Byzantine melodies. They may be; but other explanations also serve. That they come from Greek-speaking congregations or monasteries in Aquitania before the ninth century, and from Southern Italy, and Ravenna perhaps even later seems probable. An earlier Byzantine connection may exist; we do not know. At least the evidence confirms the limited hypothesis that a particular acclamation idiom within the Anaphoral-chant pattern underlies a great many tenth and eleventh-century setting of Sanctus as we find them in the West, whether to Greek or Latin text.

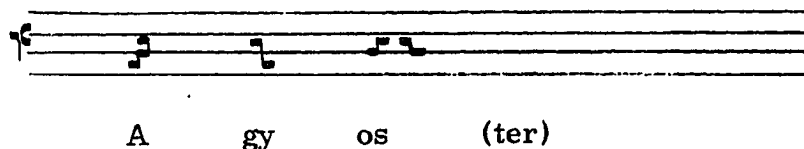
1. Kenneth Levy, "The Byzantine Sanctus and Its Modal Tradition in East and West," in Annales Musicologiques, Vol. VI, pp. 7-67.

Levy praises Dom Michel Huglo's article, "La tradition occidentale des mélodies byzantines du Sanctus,"¹ in which Huglo lists the Western manuscripts (five from Germany, seven French or Aquitanian, and two from Ravenna) with the Greek Sanctus text and with musical notation. Huglo transcribes two melodies, one based on the French and Aquitanian readings, the other on an eleventh-century Gradual and Troper from the Ravenna district.² Huglo's transcriptions of these two melodies are given in Volume II, Plates VIII and IX. As they bear directly on the question of Anaphoral chant, we may quote their beginning here:

Aquitanian and French, tenth and eleventh century:



Ravenna district, eleventh century:



1. in Der kultische Gesang der abendländischen Kirche, ed. Franz Tack, Köln: J. P. Bachem, 1950, pp. 40-46.

2. Modena, O. I. 7

end; each sentence led on to the next; and a cadence formula with a developed sense of finality repeated over and over again, phrase after phrase, would in fact have been intolerable. In diastematic notation with clefs, this major third may appear transposed as "C, D, E," "c, d, e," or "F, G, a" with "b-flat" written or implied. But certain later melodies in Mode VIII based on Anaphoral-chant, like Gloria VI in the Vatican Kyriale, contrast the F, G, a" major third with the "G, a, b" major third, emphasizing what the later Middle Ages called the tritone.

The minor third below "G" often appears as a weak preparatory note. From it arises a "minor" tonality or modality, "E, G, b," which is duplicated at transposed pitch as "A, C, E," or "a, c, e." The note "F" in the "E, G, b" tonality is usually avoided; but when it appears, as in some mediaeval manuscripts of Te Deum and Gloria XV, it usually appears as "F-natural." But "F-sharp" was sometimes sung--notated as "b-natural" at the upper transposed pitch "a, c, e," resulting in Mode II tonality.

When the tenor is raised to "c" and a final on "G" asserts itself, we have Mode VIII. The original tenor on "a" with a developed "E" final produces Mode IV; a tenor on "b" or later on "c"-- with the same final "E" produces Mode III. But Modes VII, V, and many later melodies in Mode I must have their roots elsewhere. The original

major third of Anaphoral chant directly creates Mode VI tonality, which is now written a step lower, on "F," with "b-flat."

Psalm Tones I and VI, centering around the major third (with early set-form parallels in the music of the Yemenite Jews) belong here. Let me be clear: I do not mean that these Psalm-Tone formulas historically are derived from Anaphoral-chant; but that they, together with many similar formulas, form a melodic complex which is sufficiently interrelated melodically, liturgically, and chronologically to be covered by the category label "Anaphoral-chant" which I am attaching to them in order to illuminate these interrelations. I think that the label will properly apply to Te Deum, many Sanctus melodies--in most of which the basic Anaphoral-chant core is greatly expanded and the tonality modally anchored--the Psalm Tones just mentioned; Sursum Corda, Preface, Pater Noster; the old Prayer and Lesson Tones; Exultet in most but not all of its variant melodies; Agnus Dei XVIII; several Gloria melodies--to all of these at least.

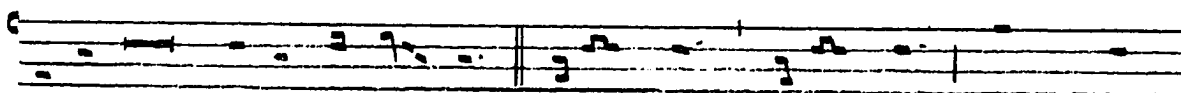
Here are the first two settings of the four used for Sanctus in the present Milanese Antiphonale Missarum.¹ (The other two settings are "adaptations of other chants."²) The first, "Festivus," is notated

1. Antiphonale Missarum juxta Ritum Sanctae Ecclesiae Mediolanensis, Romae: Desclée, 1935, pp. 614, 615.

2. See the Chapter on Ambrosian Chant by Roy Jesson in GC, p. 476.

"in F" as we should say, with a constant "b-flat" and a final on "G."
 The second, "Ferialis et in Missis Defunctorum," is written "in C"
 with a final of "D." I transpose both to our standard Anaphoral-chant
 pitch "EGabc," and include the relevant section in the Milanese version
 of "Te Deum."

Antiphonale Missarum Mediolanense, p. 636, ("Te Deum")



incessabili voce proclamant: San- ctus, San- ctus, San- ctus,
AM Mil, p. 614, ("Sanctus Festivus")

I	
sine fine dicentes: San- ctus, San- ctus, San- ctus,	
<u>AM Mil</u> , pp. 636-37, ("Sanctus Ferialis et in Missis Defunctorum")	
II	

I	
Do- mi- nus De- us Sa- ba- oth. Pleni sunt cae- li et ter- ra	
II	

I	
gloria tu- a. Ho- san- na in ex- cel- sis. Benedictus	
II	

I

qui venit in nomine Do- mi- ni. Ho- san- na in excel- sis.

II

The Milanese use as it appears in the mediaeval manuscripts transcribed by Dom Suñol is not necessarily earlier than Roman or Gregorian: the history of Ambrosian chant is far too mixed and obscure to allow any such conclusion. But it is remarkable that the only two Sanctus settings in use in Milan--which are not clearly adaptations of other chants--should so obviously belong to the patterns of Anaphoral chant.

"Anaphoral-chant" is no new discovery, either by Huglo, Levy, or me. Dom Pothier suggested it in his vague, allusive way in 1881.¹ Levy however points to a special form of the Anaphoral-chant for the word Sanctus or aios (ἅγιος) as an Acclamation:

Sanctus

A gi os

1. Les mélodies grégoriennes d'après la tradition, Tournai: Desclée, 1880.

given here in reduced essence, but usually expanded upward to "c" or beyond, developed, varied, and modally inflected in all sorts of ways.

Thannabaur takes no note of such relation or connection among many of the Sanctus melodies, but I think we must.

PART III

MODERN EDITIONS OF THE ORDINARY OF THE MASS

CHAPTER X

THE VATICAN EDITION AND KYRIALE AND ITS PREDECESSORS

THE SOLESMES EDITIONS

The term Kyriale does not occur in mediaeval manuscripts or treatises, but was coined in the last century on the model of Graduale: "a collection of Graduals (and other chants)." So Kyriale: "a collection of Kyries (and other chants)." I see no reason to avoid its use. It is convenient, used in the Solesmes editions, and current in the English form "Kyrial."

The mediaeval origins of the Kyriale--the collection of music for the Ordinary of the Mass--are discussed by Apel.¹ I shall not repeat his survey, but amplifications and changes of emphasis need to be made. Music for the Ordinary was collected in Mass "cycles" of sorts, long before 1254, the date of the Dominican Gradual which arranges some Kyrie, Gloria, Sanctus, and Agnus settings in cycles.² Normally,

1. GC, pp. 419-20.

2. Described by Apel in GC, p. 420, and in the article by Dominique Catta, "Aux origines du Kyriale," Revue grégorienne, XXXIV (1955), pp. 175-182.

it is true, selections for the Ordinary, especially the chants without Tropes but also many with Tropes, appeared in appendices to the Proper chants of the Mass, and in the Tropers. In both kinds of collection the Ordinary chants in these appendices are usually arranged with Kyries in one section, Gloria in Excelsis in another, and so on. As complete arrangements in cycles in the appendices begin to appear in the thirteenth century, another well-known system is sometimes found: Kyries and Glorias are paired together, and sometimes also Sanctus and Agnus Dei.¹

But much earlier another system of insertion had arisen in the Graduals and Tropers, not noted in Apel's survey. On the great feasts when Kyrie Verses, Festivae Laudes for Gloria, and perhaps Tropes for Sanctus and Agnus were wanted, the Ordinary chants with their additions were included among the Propers for the day in the order in which they were to be sung.² It is wrong to say that no Ordinary Mass

1. As in Das Graduale der St. Thomaskirche zu Leipzig, ed. Peter Wagner, Jhg. V and VII in the series "Publikationen Alterer Musik."

2. Ben. VI. 34 (facs. in P.M. XV), to which Apel frequently refers, provides all the great feasts with at least some ordinary chants. So for instance the 3rd Mass of Christmas: (lacuna for Kyrie and beginning of Gloria); Gloria; Sanctus "Admirabilis splendor"; Agnus Dei "Adsis placatus Virgo de Virgine natus." For Easter: Kyrie eleison "Ad monumentum domini"; Gloria "Cives superni hodie"; but no Sanctus and Agnus. For Easter Monday: Kyrie eleison "Auctor caelorum"; Gloria "Rex hodie Christus." The Dedication festival has Gloria, Sanctus, Agnus Dei, but no Kyrie inserted with the Propers. Etc.

"cycles" are known before 1254. They exist in many twelfth century manuscripts, abundantly arranged for practical use on the great festivals.¹

Apel's general conclusion that most of the Mass cycles in the Vatican Kyriale are the product of nineteenth-century editing is of course correct. Even there the arrangement in particular cycles is optional.

The Kyriale instructs that

Qualislibet cantus hujus Ordinarii superius in una Missa positus adhiberi potest etiam in alia, feriis tamen exceptis; itemque pro qualitate Missae, aut gradu solemnitatis aliquis potest assumi ex iis qui subsequuntur [Cantus ad libitum].²

As Wagner and Apel indicate, what was done for the Proper before the eighth and ninth centuries--systematic arrangement--was done for the Ordinary in the nineteenth and twentieth. Nevertheless the principle of occasional editorial grouping of some or all of the Ordinary chants for practical use together on festivals goes back at least to the eleventh and twelfth centuries.

* * *

The Vatican Kyriale or Ordinarium Missae (1905) was the first and only fruit of the entire Pontifical Commission appointed by Pius X

1. The standard definition of "Ordinary" and "Proper" does not fully apply for the 10th-12th centuries. The "Ordinary" was or could be "proper" for the festivals. Verses, Laudes, and Tropes made it so.

2. GR, p. 74*.

to bring out the Vatican edition of chant. In order to understand the editorial policies used in it we must clear the ground of misconceptions and plain errors in fact.

Dom Joseph Pothier, Sub-prior of the restored Benedictine Abbey of Solesmes from 1862 and Choirmaster until he left Solesmes in 1892,¹ had begun an effective restoration of Gregorian chant with his book Les mélodies grégoriennes d'après la tradition (1880, 1881, 1890),² opposing the corrupt but privileged Ratisbon edition of chant then in use, along with other nineteenth century editions, of which the most important are the following:

Ratisbon (= Regensburg): F. Pustet, 1868-69?. Edited by F. X. Haberl, the Palestrina scholar, on the basis of the Medicean Gradual of 1614, the work chiefly of Francesco Soriano and Felice Anerio. Chants for the Office were based on the Venetian Antiphony of 1580. Ratisbon was the privileged Roman edition from 1870 to 1900, printed as a monopoly by Pustet, and urged (though not enforced) on all dioceses. In France only one diocese used it, but it was common in Germany and the United States.

Malines or Mechlin: Hanicq, 1843; H. Dessain, 1859. Edited by Edmond Duval. The Proper of the Gradual partly a reprint of the Medicean edition of 1614; the Ordinary of the Mass from the publication of Plantin, Antwerp, 1599; the Office

1. Born, 1835, Bouzemont, Loir-et-Chev. Entered Solesmes 1859. 1862, Sub-prior; 1866 Prof. of Theology. 1893, Prior of Ligugé; 1895, Prior of Saint-Wandrille (Seine-Inferieure); 1898, Abbot of Saint-Wandrille subsequently removed to Belgium. Died, Conques, Belgium, 1923.

2. Tournai: Desclée.

chants from the Lichtenstein Antiphonary, Venice, 1582-- the later with many changes by Duval. Common in the Low Countries and England.

"Rheims-Cambrai"--so-called from the two Archbishops who lent the edition their patronage. Edited by Abbé Tesson and a committee. Paris: Alix, Bonhomme, 1851. Based on the famous eleventh-century Antiphonarium Tonale Missarum of the Montpellier School of Medicine library with combined alphabetical and neumatic notation, discovered in 1847, for the melodic line; but presented in a semi-mensural notation. Frequently used in France, along with other editions based on seventeenth-century French diocesan Graduals.

"Hermesdorff," or Trier (= Trèves), 1876 and 1882. Edited by Hermesdorff for the diocese of Trier and based on the local books.

By far the most influential of Dom Pothier's publications, his—

Liber Gradualis, Tournai: Desclée, 1882; second edition, Solesmes, 1895

--quickly began to oust the corrupt Ratisbon and Mechlin versions, even at Rome, and eventually served as the main basis for the Vatican Gradual.

Pothier's other publications which preceded the Vatican edition are

Hymni de Tempore et de Sanctis, 1885; Processionale Monasticum, 1883, 1893; Liber Antiphonarius, 1891; Liber Responsorialis, 1895; Variae Preces, 1882, 1889, 1892, 1897, 1901. All these were published at Solesmes. Also Cantus Mariales, Paris, 1903, 1906.

Pothier's editorial methods remain obscure. He seems to have used such mediaeval manuscripts as came to his hand, mainly from France and St. Gall. His editorial methods by accepted modern standards or the standards of his leading scholarly contemporaries were vague-- though far superior to those of the rival chant editions which then held

the field. Pothier almost never gives manuscript sources for his versions, either in Les melodies grégoriennes . . ., in the articles he wrote every month for Revue du chant grégorien, or in his own editions. He seems to have been indifferent to the achievements in research and manuscript collation of the later Solesmes School after 1895 under Dom Mocquereau, and less than completely enthusiastic about the publication of Paléographie Musicale--although this is argued. Pothier seems to have regarded the manuscripts as raw material for preparing an acceptable product--the modern performing edition of chant--and to have felt that it was unnecessary or even undesirable for the used raw material ever to appear on the public scene.

As regards chant interpretation and performance, Pothier believed that all the notes of the chant were more or less equal in duration, except for notes at ends of phrases and groups, subject to morae vocis. He preferred not to define closely how much mora or "delay of the voice" should be applied. In rhythm he was an accentualist, believing that rhythmical groupings of more or less equal notes were defined by word accent and by the first note of the neume. Pothier avoided dogmatism in chant interpretation beyond this general position.

Dom Pothier had a thorough and deeply intuitive sense of chant style and trusted himself to compose or centonize many melodies now appearing in the Vatican edition. To speak only of the Kyriale,

Sanctus X¹ and Agnus Dei ad lib. II² are his work. He centonized many of the Propers for more recent feasts, and left his melodic mark on Credo I, as we have seen.³ An unsigned review of the Vatican Kyriale in Rassegna gregoriana, written just after its appearance in 1905, comments, a little inaccurately:

The third Sanctus [incorrect] and the second Agnus in the Appendix, as well as the Sanctus of Mass X and the Agnus of Missa de Angelis [wrong again--there is one manuscript source in Paris] are not traditional, but rather centonized by Dom Pothier, who has evidently aimed at helping small choirs of limited artistic inspirations and modest resources.⁴

Dom Andre Mocquereau,⁵ the musically gifted and tireless monk who served as Dom Pothier's assistant, fourteen years Pothier's junior, published the first volume of the facsimile collection of chant

1. Amadée Gastoué, in Le graduel et l'antiphonaire romains, Lyon: Janin Frères, 1913, p. 277, says, "adapté par Dom Pothier sur un trope ancien, xi. s." Also see EGM III, p. 455.

2. Gastoué, p. 279: "transcrit par Dom Pothier sur le trope Deus aeterne (S. Gall 546, f. 34v)."

3. See above, pp. 180-181, 183-185.

4. Rassegna gregoriana, IV (1905), p. 522.

5. Born Tessoualle near Cholet, 1849; joined Solesmes 1875; died 1930 at Solesmes.

manuscripts known as Paleógraphie Musicale in 1889.¹ After Dom Pothier's departure from Solesmes in 1892, Dom Mocquereau became Choirmaster and eventually Prior. In addition to Paleógraphie Musicale, he was responsible for many monographs and articles and for the Solesmes editions beginning with the Liber Usualis of 1896. A complete bibliography of his work is given by Pierre Combe in Études grégoriennes, II (1957), pages 189-203. Of his earlier editions, his second edition of--

Liber Usualis Missae et Officii pro Dominicis et Festis
Duplicibus cum Cantu gregoriano, Edition revue et corrigée,
avec signes rythmiques, Tournai: Desclée, 1903,


--and--

Officium pro Defunctis cum Missa et Absolutione necnon
Exsequiarum Ordine juxta Ritus Romanum: Cantus Gregorianus,
Edition revue et corrigée avec signes rythmiques; Tournai:
Desclée, 1903,


are by far the most important for the history of the Vatican edition. In them he introduced--not quite for the first time²--the controversial

1. Published at Solesmes. Hereafter abbreviated "PM." The volumes which contain direct editorial work, articles, or other writing by Mocquereau are Vol. I, 1889; II, 1891; the Preface of which was written by Dom Pothier, his only contribution to the series; III, 1892; IV, 1894; Ser. 2, Vol. I, 1900; X, 1909; XI, 1912; Ser. 2, Vol. II, 1924. The other volumes of PM which appeared until his death were under Mocquereau's general direction.

2. There were earlier experiments, the first in 1897, in modern notation editions, using dots above the staff to indicate rhythmical impulses--a type of editing which was picked up by Francis Burgess and used in his early essays, though not in his later editions; and by H. V. Hughes, who uses it extensively in his Choir Missal.

"ictus" indications--the so-called "vertical episema" which in these early books is actual'y attached to the notes 

Morae vocis at the ends of phrases and groups are indicated by dots--

 --which mean a doubling of the length of the note affected by the dot. To the half-bar, full-bar, and double-bar used by Dom Pothier, Mocquereau added the quarter-bar, a still smaller phrase division. As well as these signs added by him which are not found in the manuscripts, Mocquereau also introduced the horizontal episema from the St. Gall notation to indicate a broadening or lengthening of a note or group.¹

Mocquereau's 1903 Liber Usualis also introduced a very great many melodic corrections to the text of the Proper of the Mass in the Pothier Gradual of 1895, based on the constantly growing collection of manuscript photostats at the Solesmes scriptorium. In view of the impending preparation of the Vatican edition Kyriale (Rome privately requested Solesmes in December, 1903, to prepare draft texts of the Ordinary of the Mass for submission) Mocquereau simply reissued the Ordinary of Dom Pothier's 1895 Liber Gradualis without melodic

1. The reader's general acquaintance with the Solesmes signs and rhythmical system is assumed. The best concise English presentation is "Rules for Interpretation" in the Preface to the English rubric edition of LU (1934 edition and later), pp. xvii-xxxix.

alteration. All his editions also appeared in modern notation transcriptions using the eighth-note for the punctum and quarter-notes to indicate morae.

Paleography--the investigation of manuscripts and the restoration of the earliest possible readings with the rhythmical nuance of the St. Gall manuscripts (as Mocquereau read them)-claimed one side of his activity; the other was occupied by working out a practical system for performance and of preparing performing editions. Mocquereau himself compares his rhythmical editions--in a moment of candor when they were on the point of being suppressed--to performing editions of Mozart or Beethoven with additions of phrasing, fingering, dynamics, and so forth; and their relation to the Vatican edition as that of the performing edition to the "Urtext." (The comparison flatters the Vatican text--which could hardly be compared with an "Urtext" even if such a thing were possible in chant.) Mocquereau's system took as its starting point Pothier's equalist approach, but refined and systematized performance practice and rhythmical theory into a logical, coherent rhythmical synthesis. His system combines the clear logic of French classicism with impressionistic nuance. Mocquereau was the contemporary of the Symbolist poets and the Impressionist painters.

Verlaine's advice to poets--

De la musique ayant toute chose,
Et pour cela préfère l'Impair,
Plus vague et plus soluble dans l'air,

Sans rien en lui qui pèse ou qui pose.

.

Car nous voulons la Nuance encor,
Pas la Couleur, rien que la nuance!¹

--absorbed by Debussy, lies behind Mocquereau's approach to chant performance, whether actually familiar to Mocquereau or not. Nor was the influence all one way. Mocquereau's rhythmical system and Solesmes chant performance have profoundly influenced twentieth-century French music, French liturgical organ music above all. The rhythm of Messiaen's music is but an amplification of the principles which Mocquereau set forth in—

Le nombre musical grégorien: théorie et pratique,
2 vols., Tournai: Desclée, 1908, 1927,

--which defines his views and system.

Mocquereau's was a great achievement, artistically, practically, and diplomatically: for he brought almost all the Roman Catholic world to adopt his performance methods and lived to see his rhythmical editions of the Vatican chant books--which were nearly forbidden the years just after their appearance--used by almost the entire Roman Church.

Gastoué's testy prophecy was fulfilled:

La tolérance que Dom Mocquereau a obtenue de Rome pour ses signes rythmiques lui permet--par un abus singulier--d'aller au bout de son dessin, qui est d'imposer "au monde entier" son interprétation personnelle des rythmes médiévaux. Il est temps de protester contre cette prétention.

1. Paul Verlaine, "Art Poétique," published in Jadis et Naguère, 1884. In Elliott M. Grant, French Poetry of the Nineteenth Century, 2nd ed., New York: Macmillan, 1932, 1962. pp. 470-71.

peu justifiée. Il ne faut pas que les praticiens du plain-chant se laissent régenter par un savant qui défend sa propre gloire, avec trop de partialité.¹

Music historians have always been unhappy with Mocquereau's advocacy of his performance system combined with paleographic appeal to the "tradition of the manuscripts." He certainly invoked the authority of the latter to justify his performance system. Apel describes his work as "a mixture of historical exactitude and ingenious fancy,"² which is harsh but not unfair. What Apel calls "ingenious fancy" I should rather call a powerful creative imagination working with the necessities of contemporary choral performance. But even the performing musician,

1. Quoted in GC, p. 128, ftn., from Tribune de St. Gervais, XIV, p. 258.

2. GC, p. 128. Mocquereau himself wrote (PM X, p. 100): "À l'avantage de notre episème vertical, remarquons une fois de plus qu'il n'est pas une pure invention; il peut se réclamer d'une ancienneté que sont loin d'avoir les barres introduites par les éditeurs modernes. Les notations neumatiques les plus parfaites, du IX^e au XII^e siècle, l'ont connu; elles l'ont fréquemment affecté au même usage, ou du moins à un usage analogue, surtout dans les groupes de notes. Nous le ressuscitons nous ne l'inventons pas; nous faisons bénéficier la notation guidonienne d'un signe plus ancien qu'elle avait, à tort, laissé de côté. Seulement, en le rétablissant dans nos livres, nous en précisons la signification et en étendons l'emploi. Il est vrai que ces applications nouvelles nous appartiennent en propre: nous les revendiquons, et nous assumons volontiers la responsabilité d'innovations qui, toutes, sont au profit de la notation et de la bonne exécution des mélodies." (Italics mine.)

grateful as he is for Mocquereau's enormous contribution to rhythmical theory and practice (and not just in chant), knows that systematic consistency has sometimes been pushed too far and that the common-sense demands of the phrase or word or piece have been sacrificed by Mocquereau to his system. Can one paint all monodic church music for a period of 700 years with the same stylistic brush?¹

Yet musicological criticism--much of it perfectly justified--of Mocquereau's work tends to ignore the necessity for some kind of rhythmical system if chant is to be sung at all by more than one person. As an object of historical research or the subject of a dissertation or classroom lecture, chant may happily be treated without rhythmical decisions or commitments² and written with the impartial neutrality of round black note blobs on a modern clef; but anyone who has sung chant or taught it to a choir knows that decision either ad hoc or based on some system must be made. For a monastic choir singing the vast chant

1. The "plainsongized" version of "Adeste Fideles" which used to be found in the LU (1934 edition with English rubrics), pp. 1870-72, furnishes a notorious instance. "O Filii et Filiae," which follows on p. 1875 is another. It must be admitted that Anglican plainsongized versions of John Merbecke's Book of Common Prayer Noted are as bad.

2. Apel's position. He devotes five and one-half pages in GC, pp. 127-132, to a survey of various rhythmical systems, because he feels he must, and one preliminary page to shaking off the dust of them all--except perhaps the remains of Pothier and Wagner--from his feet.

repertory, the problem is staggering. Mocquereau faced this problem and evolved a system of great artistic merit and practical consistency, whatever its occasional absurdities and undeniable historical inaccuracies. Whoever wishes to sing chant as well as study it must either accept Mocquereau's system, modify it, or confine it to certain kinds of chant, or reject it and substitute some other system which will work in practice as well as on the learned page. "Show me the fruits and I will judge the tree."

Dom Pothier did not approve of Mocquereau's rhythmical theories, even though their point of departure was Pothier's own equalist approach. In particular he disapproved of the vertical episema or ictus, and to a lesser extent of the mora-dot and the horizontal episema.¹ The situation at Solesmes must have grown increasingly difficult before Pothier left the Abbey in 1892. A place was found for him as Prior of Ligugé (Vienne) in 1893. In 1895 he was made Prior and in 1898 Abbot

1. See the article by Dom Lucien David, Pothier's private secretary, "Mise au point," in Revue du chant grégorien (1909), pp. 59-61. This journal was founded in 1892 by Pothier. He wrote monthly articles for it until his death in 1923. Dom Mocquereau used Rassegna gregoriana, which published articles in French as well as in Italian for the periodical propagation of his views until the founding of Revue grégorienne, the Solesmes house organ, in 1921. Hereafter the first journal of the two French titles is abbreviated "RCG," the second, "RG."

of Saint-Wandrille, a ruined abbey on the lower Seine with a small revived community which subsequently moved to Belgium when the religious orders were exiled from France.

* * *

The events which lead to the lapse of the Ratisbon privilege in 1900, to the Motu Proprio of Pius X, and to his appointment of the Pontifical Commission headed by Dom Pothier to bring out a new Vatican edition of the chant books, are best studied from documentary evidence assembled from the Vatican and Solesmes archives by Robert Francis Rayburn in his dissertation Pope Saint Pius X and the Vatican Edition of the Chant Books¹--and in the contemporary reviews and articles of Rassegna gregoriana during its period of publication before the first World War.

Giuseppe Sarto--parish priest, rural Dean, seminary professor, Bishop of Mantua, Patriarch of Venice, Pope Pius X, restorer of frequent lay Communion, persecutor of the Modernists, and more recently Saint--was interest in church music and was an admirer of Dom Pothier

1. (University of Southern California, diss., 1964), from which a great deal of the information in this chapter is drawn. Not to be confused with the book by John Rayburn, Gregorian Chant: A History of the Controversy concerning Its Rhythm, New York, 1964. The latter book contains much information on the mensuralist schools of chant interpretation, but is marred by incomplete and tendentious presentation of the origins of the Vatican edition.

and the older Solesmes school. Sarto had a document on church music issued in his name, from his Mantua days, rewritten for Venice and finally published, urbi et orbi, as the famous Motu Proprio on church music, on St. Cecilia's Day, 1903. The texts of all these documents were actually written (though corrected in Sarto's hand) by Angelo de Santi, a Jesuit of Italian-German descent and training, and musical confidant of Sarto's.

De Santi had met Dom Mocquereau in Rome before the accession of Pius X. Dom Delatte, Abbot of Solesmes, had sent a long letter (actually written by Dom Mocquereau) to Leo XIII in 1901, outlining the reasons for publishing Paléographie Musicale and summarizing the conclusions to be drawn from it, and urging the case for Solesmes' editorship of future chant books. After Pius X's accession, de Santi wrote Dom Delatte (December 20, 1903), on behalf of the Pope, asking Solesmes to prepare manuscript material and drafts for a new official edition of the chant books, and specifically asking that Pothier's 1895 Gradual serve as the point of departure--Mocquereau's rhythmical signs of the 1903 Liber Usualis having already raised a storm of controversy. (Dom Pothier wrote the Pope in February, 1904, and offered him his services in preparing the new edition. After his appointment he also asked the Pope to request that the resources of the Solesmes manuscripts be made available to the Commission.) In April, 1904, a

second Motu Proprio from Pius X established and named a Vatican Commission under the presidency of Dom Pothier¹ to edit redactions presented by the monks of Solesmes to the Commission, and to publish a typical Vatican edition of the chant books. This typical edition could then be freely reproduced by other publishers, providing that they reproduced it accurately.

It seems clear that de Santi, in spite of his friendship and correspondence with Dom Mocquereau, had decided, with the Pope, that the new Vatican edition should not contain Mocquereau's rhythmical indications. Had Solesmes alone been entrusted with editorship-- which would have been entirely possible--the rhythmical signs would certainly have been incorporated. De Santi wanted the benefit of recent Solesmes scholarship and manuscript readings without Mocquereau's editorializing for performance. Hence the appointment of the Commission under Pothier to edit the redactions proposed by Solesmes. A

1. According to the list given by Robert Francis Rayburn, the other Commissioners originally appointed were Carlo Respighi, Pontifical Master of Ceremonies; Lorenzo Perosi, Perpetual Director of the Sistine Chapel; Antonio Rella, Rome; André Mocquereau, Solesmes; Lorenzo Janssens, St. Anselm, Rome; Angelo de Santi; Baron Rudolph Kanzler, Rome; Peter Wagner, Freiburg; H. G. Worth, London. The original Consultors were Rafael Baralli, Lucca; F. Perriot; Alexander Gropellier, Grenoble; Renato Moissenet, Dijon; Norman Holly, New York; Ambrose Amelli, Monte Cassino; Hugo Gaisser, the Greek College, Rome; Michael Horn, Seckau; Rafael Molitor, Beuron; and Amadée Gastoué, Paris.

commission under the chairmanship of Mocquereau--but that would have been pointless: Solesmes might as well then have been given the entire responsibility and no commission appointed. In the end de Santi got what he intended, but not exactly in the manner he intended nor as smoothly as he intended. Was his decision right? I think so. Difficult as it is for a choir to use the unedited Vatican edition with its white spaces between notes indicating the morae instead of the mora-dot and without any reflection of the rhythmical indications in the St. Gall and Messine manuscripts--and much as I should prefer to sing from Mocquereau's edition (though, like Douglas, ignoring Mocquereau's ictus in syllabic passages)--yet it would have been a mistake for a particular performing edition to have been officially accepted and imposed. As things stand, Solesmes is itself now entirely free to alter its performing edition, as one day it surely will, incorporating the results of new research and eliminating some of Dom Mocquereau's systematic excesses.

The Commission, sworn to secrecy, and received by the Pope during the St. Gregory celebration of 1904, met six times between April 29 and June 27 at Rome, with consultants also present, and again at Appuldurcombe, Isle of Wight, September 6-9, where they had been invited by Dom Mocquereau in order to visit the scriptorium of Solesmes, then in exile from France. Pothier, de Santi, Mocquereau, Wagner, Gastoué, Grospellier, Janssens, Perriot, Moissonet, Michael Horn,

Molitor, and Henry Worth of the Commission were present; and as consultants Gabout, Moloney, Corney, Guillaume, Booth, and Giulio Bas, the editor of Rassegna Gregoriana.¹

Charles Winfred Douglas, then thirty-seven years old, had sailed for England on April 16, 1904.

On July 6th he crossed to France, listened to plainsong at Notre Dame, Paris, then visited the cathedral towns of northern France. Returning to England in mid-August, he met Dom Mocquereau for the first time on August 20th. He joined his family at Penzance briefly, then returned to the Isle of Wight, where he began lessons in plainsong with the Benedictines of Solesmes in their temporary quarters in Appuldurcombe.²

Douglas himself writes, nearly twenty years later:

It was then that the writer of this article, who had been trained in the conventional style of Anglican music, betook himself to the Isle of Wight, to acquire at its very source the restored and perfected art whose long neglect had impoverished Christian worship. Appuldurcombe House, then the home of the French Benedictines in their banishment, will never be forgotten by those who were fortunate enough to share its life amid all the fresh enthusiasm of that wonderful time. The companionship of the many clergy and choirmasters attending the summer schools, the fascinating instructions of Dom Mocquereau and Dom Eudine, and above all the pellucid

1. Rassegna gregoriana, III (1904), p. 529, published a picture of the Commission in front of the portals of Appuldurcombe House.

2. Leonard Ellinwood and Anne Woodward Douglas, To Praise God: the Life and Work of Charles Winfred Douglas, ("The Papers of the Hymn Society," XXIII, (1958); New York: The Hymn Society of America), p. 17.

beauty of the chant at the daily Mass and Office, trans-figured the unmonastic and temporary building which inadequately housed the monks until we seemed to be living in the great days of the Twelfth Century. ¹

On June 12, 1904, Pothier had sent out the following inquiry to all members and consultors:

1) Do you have any reservations on the last edition by Solesmes, published by Desclée? What change should be made, beginning with the Kyriale and the first part of the Graduale?

2) How, in psalmody, might the mediant better be handled when it falls on a monosyllable or on a Hebrew word?

3) What rules should be followed in adapting the text to psalmodic cadences when there are words that have an atonal penultimate syllable? ²

De Santi read the replies to this inquiry at Appuldurcombe. Eight sessions were held there. The meetings were in French, but recorded in Italian by Giulio Bas, who served as secretary. It was decided to commence with the Kyriale. A discussion of broken mediant occupied much time. Sessions were resumed in Rome, February, 1905, at the Greek College. Not much progress had apparently been made.

On April 3, 1905, a letter from Cardinal Merry Del Val, Secretary of State to Pius X, to Dom Pothier instructed him personally--with such assistance from the Commission as he chose to ask--to

1. Winfred Douglas, "Plainsong at Peekskill." The Catholic Choirmaster, XII (1926), pp. 10-14.

2. Robert Francis Rayburn, p. 253.

proceed with the preparation of the Vatican edition, using the Liber Gradualis of 1895 as the basis. "The fact of the matter is that this letter of Cardinal Merry Del Val brought to an end the participation of the Solesmes monks in the work, for that particular period at least."¹

Dom Mocquereau went to Rome to see the Pope, where we are given to understand by Mocquereau that the Pope told him that he did not know of Cardinal Del Val's letter.²

Robert Francis Rayburn says that the Commission met for the last time in May, 1905. With access to the Vatican archives, he should know. Other writers describe the Appuldurcombe sessions as the last, and still others mention a stormy meeting at the Gregorian Congress in Strassburg, August 14-16, 1905, at which many of the Commission members were certainly present.

* * *

The Vatican edition of the Ordinarium Missae was published August 14, 1905, the first day of the Congress in Strassburg. It had been finally edited and seen through the press by Dom Pothier, who--following the instructions of Cardinal Merry Del Val's letter--had not felt it necessary to get the approval of the entire Commission for its final form. Nevertheless it represents the first and only work of the entire Commission, which certainly did not meet again after August, 1905.

1. Robert Francis Rayburn, p. 268.

2. Ibid.

All the rest of the Vatican edition which appeared in the years following through 1912 was under the sole editorship of Dom Pothier, with the assistance of his secretary Dom Lucien David. Pothier may have sought the advice of members of the Commission by correspondence, or of others, but it is certain that all final decisions were made by him alone. These facts are not always understood. John Rayburn, for instance, repeatedly refers to the Graduale and Antiphonale of the Vatican edition as the product of the Vatican Commission.¹ Apel, speaking of the Mass Ordinary as a cycle, writes:

Dom Mocquereau (in the Editio Vaticana, Liber Usualis, etc.) adopted some of Pothier's cycles, changed others, increased the number to eighteen, and added the collection of ad libitum chants.²

As far as the Ordinary of the Vatican edition is concerned, Dom Mocquereau proposed, but Dom Pothier disposed. Dom Pothier accepted most of Mocquereau's proposals, but the decision was Pothier's, not Mocquereau's.

To the old Solesmes Kyriale derived from the 1895 Liber Gradualis of Pothier and many times separately reprinted by Solesmes until 1905 were now added thirteen melodies for Kyrie, five for Gloria, eight for Sanctus, five for Agnus Dei, and four for Benedicamus Domino, as well as two chants for "Asperges me."

1. Gregorian Chant: A History of the Controversy concerning Its Rhythm, passim.

2. GC, p. 419.

Kyrie "Alme Pater," a melodically less developed version of Kyrie IX, "Cum júbilo," was added at Dom Mocquereau's suggestion. Kyrie ad libitum VI, "Te Christe, Rex, supplices," was added "in the preferred reading of Dom Pothier," (says the reviewer in Rassegna gregoriana) and also Kyries IX and X of the ad libitum section.

Gloria V (with mechanical phrase repetitions) and Gloria VII, both of which the Rassegna gregoriana reviewer dislikes, were added. According to him,

the truth is that these two Glorias had not been proposed by the Solesmes editors, but were introduced later--¹

which, if so, is to Solesmes' credit. He comments, as before mentioned, on Dom Pothier's Agnus Dei ad libitum II and Sanctus X,² and then concludes:

A complete judgment on the scientific and traditional worth of the Vatican Ordinarium Missae will be made by lengthy study of individual pieces rather than by a general survey; what can be seen at first glance is that, save for a few and not very important changes, the Kyriale of 1895 [in Dom Pothier's Liber Gradualis] was reprinted in the Typical Edition [i. e., the Vatican edition]. Many new chants have however been added to it which increase its bulk and add to its value, especially so, as almost all have been faithfully reproduced in the critical version proposed by the monks of Solesmes.

In order to reach a just appreciation of Dom Pothier's new work, scholars of Gregorian chant are looking forward

1. Rassegna gregoriana, IV (1905). pp. 519-23.

2. See above, p. 280.

to the earliest possible publication of the scholarly apparatus of the Vatican edition. It is certain that such a publication would be voluminous, since the Gregorian restoration could only have been accomplished with the help of hundreds of manuscripts; but at the very least an index to the sources used will serve to reflect the provenance and authority of certain variants.¹

Another contemporary view of the Vatican Kyriale, Peter Wagner's, runs differently:

The excessive number of melodies for the pieces in the Ordinary of the Mass in the Vatican Gradual is to be explained by the fact that it reproduces Dom Mocquereau's plan, according to whose view the Vatican edition should exclusively represent a collection of the earliest attainable versions of the chants. Many of the Kyries, Glorias and so forth in the Vatican edition lack all artistic interest. Even in the Middle Ages they never achieved general distribution. Those very Middle Ages themselves passed fitting critical judgment on other melodies by making melodic and rhythmical corrections [which altered the earliest versions].²

* * *

For completeness' sake, I list the publications of the Vatican edition under Dom Pothier.

1. Ordinarium Missae, (1905)--already described.
2. Commune Sanctorum, (1906), the first installment of the Gradual.

1. Rassegna . . ., IV (1905), pp. 519-23.

2. EGM III, p. 441, footnote. (The translation is mine.) The indexes of Melnicki, Bosse, and Thannabaur do not bear out Wagner's contention about the geographical distribution of the melodies in the Vatican Kyriale. Most of the really widespread melodies are included. Not more than a third, at the most, were so geographically confined as Wagner says.

3. Missa pro Defunctis, Absolutio in Exsequiis, (1907).
4. Toni Communes Missae, (1907).
5. Graduale Sacrosanctae Romanae Ecclesiae, de Tempore et de Sanctis, SS. D. N. Pie X Pontificis Maximi iussu restitum et editum, (Romae: Typis Vaticanis, 1908).
The complete Gradual, containing all the preceding segments, as well the rest that had not been published.
6. Cantorinus seu Toni Communes Officii et Missae, (1911).
7. Antiphonale Diurnum Sacrosanctae Ecclesiae Romanae, (1912), the music for the Offices, except Matins.

For the Proper chants in the Vatican Graduale Pothier did not, however, simply reproduce his Liber Gradualis of 1895. Nor did he engage in independent scholarship or re-visit the Solesmes scriptorium. (He remained in Rome until the Antiphonale was finished.) Working under pressure from the Pope to complete the new Gradual--a project very close to the heart of Pius X--he reproduced more than 2000 melodic improvements made by Dom Mocquereau for the 1903 Solesmes Liber Usualis, making very occasional alterations according to his personal taste or a reading familiar to him, and centonizing chants for new feasts not yet or inadequately (in the Ratisbon edition) provided with music. No contrary evidence supporting independent scholarly studies, collation of manuscripts, and so on, at this time by Dom Pothier has ever been brought forward. Rassegna gregoriana in a series of articles soon after the appearance of the Graduale laboriously catalogs all these instances of dependence on Mocquereau's Liber Usualis. So

de Santi got what he wanted for the Vatican edition: Mocquereau's melodic version of 1903 but without his rhythmical signs . . . , at the cost of greatly increased personal bitterness between Pothier and Mocquereau, which Solesmes, to its credit and advantage, has tried to minimize since Pothier's death in 1923.

The Vatican edition therefore represents melodically the results of Solesmes research down to 1903, but not later--except for the Ordinary of the Mass. The proposed Solesmes text for the Kyriale was presented in 1904 to the Vatican Commission, and the addition of several "primitive" versions is due to Dom Mocquereau. Even so, the final appearance of the text of the Ordinary of the Mass is the result of Dom Pothier's editing.

To have expected critical notes for the Vatican edition from Dom Pothier under these conditions (or indeed under any conditions) was impossible. First, he was temperamentally opposed to identifying his sources. He thought it a waste of effort, and likely to force him to claim authorship for his own revisions, arrangements, and compositions imbedded in the traditional material. He preferred mediaeval anonymity of authorship and freedom of action. Second, to have brought out critical notes¹ would have forced public acknowledgment of his dependence on Dom Mocquereau's 1903 Liber Usualis and would

1. Rassegna gregoriana asked for them in the same year the Ordinarium Missae appeared. See above, p. 296.

consequently have necessitated a trip to the Solesmes scriptorium to compile a list of sources, both of which were impossible for him in the atmosphere of controversy and personal antagonism then prevalent.

Mocquereau and the Solesmes-affiliated publishing house of Desclée in Belgium promptly brought out editions of the Vatican text with rhythmical signs added by Dom Mocquereau. (They were all added by Mocquereau personally.¹)

Ad exemplar editionis typicae concinnatum et rhythmicis signis a solesmensibus monachis diligenter ornatum,

read the title pages. Pothier was incensed.² Forces at the Vatican friendly to him succeeded in obtaining several decrees (especially the one of February 14, 1906) forbidding any editions with signs which altered the appearance or integrity of the notes of the Vatican edition: whereupon Mocquereau changed the position of the vertical episemas from their old position touching the note³ to their present position in the

1. See the article mentioned by Pierre Combe in Études grégoriennes, II (1957), pp. 189-203.

2. Charles Marie Widor, the famous French organist and composer, inquired at the Vatican about the Solesmes rhythmical signs. (He was violently "anti-Solesmes.") Cardinal Merry Del Val asked Pothier to write Widor. Pothier's letter condemning the signs is given in Robert Francis Rayburn, p. 293. There is another condemnatory letter also quoted by Rayburn, written at Pothier's request by Dom Lucien David to Kaspar Koch of Pittsburgh, who had written to Pothier about the Solesmes signs.

3. See above, p. 282.

Solesmes editions a little below or above the note so as to escape the condemnatory letter of the decree. Mocquereau barely succeeded in preserving the right of diocesan Bishops to allow performance editions of the Vatican edition with rhythmical indications for use in their dioceses. On this basis and on this basis alone the Solesmes editions of the Vatican text are still authorized, the imprimatur of the Bishop of Tournai, where Desclée prints for Solesmes, being still their only official authorization. (The whole controversy with its documents can be followed in the books already mentioned by the two Rayburns.) The views of the Pope and of de Santi at this point are unknown, except insofar as the Pope allowed this compromise--more typical of Canterbury than Rome--to stand.

In the Cantorinus (1911) and the Antiphonale (1912) Pothier re-introduced the abrupt mediation in psalmody for Hebrew words and final monosyllables, which had long been eliminated from the Solesmes books. Mocquereau succeeded this time in obtaining a rescript from the Sacred Congregation of Rites allowing Hebrew words and final monosyllables to be treated without the abrupt mediation, as well as according to Pothier's formulas in the Cantorinus--the authority for Solesmes pointing of psalms and canticles. These rules of Pothier's for psalmody and the Lessons seem to have offended Italian habits in Latin pronunciation. At any rate, Pothier's star at Rome declined. After 1912 he returned to Belgium. In 1916, Solesmes, not Pothier, was asked to

continue the Vatican edition with the Cantus Passionis for Holy Week, and in 1922 the entire Offices for Holy Week, Officium Majoris Hebdomadae et Octavae Paschae, a Dominica in Palmis usque ad Sabbatum in Albis (Romae: Editio Typica Vaticana, 1922). In 1926 Solesmes was asked to prepare the Offices for Christmas. Chant for all new feasts added to the Calendar since 1916 has been centonized by Solesmes.

The Night Office--Nocturns or Matins--except for Holy Week, Easter Octave, and Christmas, has never appeared in the Vatican edition. The larger part of the mediaeval repertory for the Office thus remains still unpublished in the Vatican edition, and is likely to remain so, for the obvious reason that almost no cathedral chapters or monastic choirs sing the Night Office regularly today.

* * *

Among Anglicans of a certain ultra-montane bent interested in plainsong, the Vatican edition--with the Solesmes rhythmical signs for the later enthusiasts, generally without for the older generation--possessed the romantic authority attached to a revealed sacred text. The impression obtains among them that the Vatican readings were either a) the result of joint scholarly investigations and manuscript collation by the "Vatican Commissioners," or b) the final result of the labors of the Solesmes scriptorium issuing from the collation of manuscripts from all over Europe up to the various dates of publication of

the parts of the Vatican edition. Impression a) is true only for the Ordinary of the Mass, for the Commission never met after 1905. Impression b) is true but only up to 1903-1904. Dom Pothier's wish for anonymity has been granted, his work on the Vatican edition largely now veiled with the general authority of the Holy See. Were this the Middle Ages, Dom Mocquereau's name would already have begun to fade, and in another two hundred years the restoration of Roman chant would be credited to the personal work of Pope Pius X--just as Pope Gregory used to be portrayed dictating the chant while the Holy Dove hovered near his ear.

For the transcriber--and for our essays in the critique of English transcription--a just view of the Vatican edition and an understanding of the complicated circumstances surrounding its appearance are important. For Francis Burgess,¹ Hackney, and Ernest White, faithfulness to the very notes of the Vatican edition became an end in itself. Even for Winfred Douglas the Vatican edition possessed a certain mystical aura, his reverence for which appears more in his prefaces and articles than in his transcriptions. Douglas was capable of preferring a reading from the Sarum or Dominican Gradual, or Peter

1. Burgess writes in the preface to his English Gradual, Part I (2nd ed.; London: Plainchant Publications Committee, 1920), p. iii: "The 'typical editions' of the Vatican Commissioners on the Sacred Chant have confirmed and completed the labours of Solesmes, and the methods of Plainsong technique advocated in the works of Dom Gueranger and Dom Pothier now receive the highest official approbation . . ."

Wagner's German Kyrial, to the Vatican version for use with the English text. His discrimination in rejecting "Pothier's preferred reading" for the third note in Kyrie "Lux et Origo," even in his Greek text version of the Easter melody, is admirable. Uncritical acceptance of certain readings and selections made in the Vatican edition has been one of the main detriments to successful Anglican transcription of chant. It is hard to see why Vatican Gloria V should be perpetuated in English dress. Even Douglas transcribed it, but sensibly assigned it Number 13 in his Kyrial.

The achievements of Solesmes and other late nineteenth and early twentieth century scholars in making possible the Vatican edition are enormous. It is hard for us to realize how corrupt, how inept, how inconsistent, how foreign to the idiom of plainsong the versions of Mechlin and Ratisbon--which enjoyed official authority before the turn of the century--really were. A uniform, practical edition for the world-wide Roman Church, then following the Latin Rite--was a necessity. This need could scarcely have been better met at that time and place. But the scholarly need for critical apparatus--separately and no doubt expensively printed--should also have been met. The promise of a critical edition of the Graduale Romanum appears in Solesmes publications of the 1950's and later; but except for a volume on the sources¹

1. Le Graduel Romain, édition critique, par les moines de Solesmes, Vol. II, Les Sources, Solesmes, 1957.

has not yet appeared. I hope that the great changes the second Vatican Council has brought in worship and the growing neglect of chant in the vernacular liturgies now used in different parts of the Roman Church have not made the times too unpropitious for such an undertaking.

A just view of the Vatican edition is not easy to come by. Recent Solesmes scholars--Dom Hesbert, Dom Huglo, Dom Cardine and others--have had little to say publicly. But an occasional comment, a corrected reading of the Vatican text in monographs and articles, suggest dissatisfaction. Dom Hesbert's detailed study of the Beneventan melodic readings of the Proper chants in Volume XIV of Paléographie Musicale, which compares them with the melodic hints of the St. Gall neumes and added letters--especially the "e" or "equaliter," implies that the Vatican edition has reproduced wholesale melodic alterations ("b-natural" up to "c" or down to "b-flat"; "E" up to "F", etc.) made in the original melodies some time before or about the same time as the pitch of the melodies began to be recorded in accurate diastematic or clef notation. A remarkable book by Dominique Delalande, O. P., Vers la version authentique du graduel grégorien: Le Graduel des Prêcheurs (Recherches sur les sources et la valeur de son texte musical)¹ follows up Hesbert's implications and offers convincing restorations of several Introits and other melodies, based on the

1. "Bibliothèque d'Histoire Dominicaine," Vol. II, Paris: Les Éditions du Cerf, 1949.

author's long and well-documented study of manuscripts at Solesmes. Delalande is a Dominican. His study is addressed primarily to his Dominican confrères in an attempt to persuade them to revise their Dominican Gradual¹ musically, not by adopting the Vatican readings--far superior as they are to the Dominican--but by a thorough revision along the lines he suggests. His analyses of the faulty Dominican readings will bore the non-Dominican reader; but his findings as a Dominican scholar free of parti-pris but sympathetic to Solesmes warn the Anglican transcriber using the Vatican edition of the risks of uncritical acceptance. Tucked away among his analyses of the restored Introit melodies, this criticism by Delalande of the Vatican Gradual gives us pause:

From viewpoint of fidelity to the original and esthetic quality, this restoration leaves much to be desired. At the time when it was done, the discovery and classification of manuscripts, if not completed, was already far along; materially speaking there was enough documentation to reconstitute the primitive text, but materially only. Method was lacking: the worth of the manuscripts had not been determined with care; objective principle which would have

1. Still almost exactly that issued in 1254 under Humbert de Romans, fifth Master General of the Order after work by "committees" since 1226 or before. Based largely on the Cistercian Gradual, which--like the Medicaean edition 450 years later--reformed the chant, but according to strict mediaeval modal theory, eliminating modal anomalies. Written "b-flat" was avoided by transposing notation. Hence occasional "b-flat," "b-natural" chromaticism was eliminated. Long melismas were excised. Melodies with a range wider than a tenth were pruned to fit within the "ten-stringed" range of the Psalmist. The Dominicans in copying the Cistercian books restored some traditional elements but also excised the repercussion neumes.

evaluated them correctly for one total work of restoration was absent. Perhaps the editors were influenced by concern to suit the taste of the time. However that may be, the element of arbitrariness and illogicality is important for one result. From the modal point of view, a good many faults encountered in the Dominican version are to be found in the Vatican edition, less frequently it is true, but still far too often: the lifting [of "E" and "b"] to the half-step above, the lowering [of "F" or "c"] to the half-step below, the dominant of Mode III at the sixth [above the final], badly timed and injudicious use of "b-flat," etc. The substance of the primitive melodic line is well reproduced in the Vatican edition, and the number of notes corresponds to that in the best manuscripts; but the forms of the neumes and particularly of certain special neumes were not distinguished clearly enough from each other. The typographical lay-out often creates confusion, which can only be solved by the use of fussy rules and by adding rhythmical signs. The official edition used not a one of these signs--that is, its text renounces every nuance and all the rhythmical clarity of the manuscripts and only recovers them in the Solesmes edition, which is not perfect.¹

1. Delalande, p. 239. My translation.

CHAPTER XI
ANGLICAN EDITIONS OF THE ORDINARY CHANTS
IN ENGLAND (1890-1950)

An excellent survey of the beginnings of the plainsong revival in mid-nineteenth-century England and America is given by Perry Marshall in Chapters III and IV of his dissertation Plainsong in English.¹ A full list of publications is given in his bibliography. Marshall mentions transcriptions for the Office and Mass Propers. He also deals exhaustively with Ordinary plainchant arranged for English in the sixteenth century. Several printed works² as well as Marshall's dissertation deal with John Merbecke's Communion Service and its revival in the nineteenth century, a revival which paved the way for later plainsong transcription. Merbecke's work is therefore entirely omitted and this chapter is confined to publications which appeared in England after

1. Union Theological Seminary, D.S.M., 1964.

2. Especially J. Eric Hunt's book, with complete facsimiles, Cranmer's First Litany, 1544, and Merbecke's Book of Common Prayer Noted, 1550, London: SPCK and New York: The Macmillan Company, 1939. See also Edmund H. Fellowes, The Office of the Holy Communion as Set by John Merbecke, London: Oxford University Press, 1949.

Dom Pothier's influence began to be felt. Three of the four publications discussed in this chapter are in present use. Individual chants from them will be compared in Part IV of this study with their sources, with each other, and with Douglas' work. The fourth publication of 1895, which we shall discuss first, out of print, preserves much of the earlier flavor of English plainsong publications based on the Ratisbon and Mechlin editions the years before. Brief musical quotations from it will help us grasp the influence in England of mensural chant as sung in France and Belgium before Solesmes' work. The author of this publication, though he was a member of the Council of the Plainsong and Medieval Music Society and refers respectfully to Pothier in his preface, transcribes as a mensuralist. Here is his title page:

The Holy Communion Service.

PLAINSONG MASSES
in modern notation

Together with some Introits, etc.,
re-cast, arranged, and adapted
by

THE REV. J. B. CROFT, M.A.,
Member of the Council of the Medieval Music and Plainsong Society;
Member of the Council Guild of Organists;
Sometime Honorary Local Examiner to the Royal College of Music;
and
Priest-Organist
of

St. Matthew's, Westminster.

Printed by George Wilson, 67B, Turnmill Street,
London, E. C.

Published and sold by the Rev. J. B. Croft, at the Clergy
House, Gt. Peter Street, Westminster.

New and Enlarged Edition.

Entered Stationers' Hall

The copy of Plainsong Masses used for this study¹ was owned by Mary Lygon, later the Lady Mary Trefusis, and is inscribed with her signature and the date "Nov. 17, 1895." It bears the stamp, "WITH the Rev. J. B. Croft's COMPLIMENTS." The author's preface reads in part:

The Music of these Services has been in regular use at St. Matthew's, Great Peter Street, Westminster, and is published in answer to many requests. These Services are also in use at the Church of the Society of St. John the Evangelist, at Cowley, Oxford; also at the Church of St. Mary Magdalen, Munster Square.

The relative time-values of the various notes are not absolute as in Modern Music, but only approximate, though written in Modern Notation, for the sake of convenience. The crotchet is the standard note, and the quaver a shorter unaccented note.

Alteration has been made in the style of printing, in order to suggest as far as possible light singing.

The words in all cases govern the Music, not the Music the words. Hence the necessity of "re-casting" as well as "adapting" the Music. Every effort has been made to retain the structure of musical form, and to re-mould it for English words.

I would suggest that in the Creed, --

The distinctions (or sentences) beginning "Who for us men," "And was Incarnate," "And was Crucified," be sung slower than the average time given.

The distinction beginning "God of God" should be sung slowly and with great solemnity.

In the Sanctus --

The word "Holy" should be sung slowly and solemnly; And the time quicker at "Heaven and earth," and also at "Hosanna."

1. Dr. Gerald Knight has kindly lent the copy belonging to the Colles Library of the Royal School of Church Music for this study. The owner's bookplate is reproduced at Plate X in Volume III.

In the Gloria--

"Receive our prayer" should be sung slowly.
The time should be quicker from "For Thou
only art Holy" to the end.

The Music should be sung lightly and delicately, in a flowing manner, avoiding the common practice of hammering out the notes.

.....
There is a tune and free rhythm in plainsong which is too often neglected.

When a neume (i. e., a group of notes) is set to one syllable, THE FIRST NOTE TAKES THE WEIGHT OF THE VOICE, and is, as it were, the parent of the other notes, which are lightly and smoothly drawn from it.

In a neume immediately before a bar, and especially in a final neume before a double bar, there is a rallentando of the final notes, which in this case take a certain amount of weight.

(For more particulars, see Dom. Pothier's *Melodies Gregoriennes.*)

The first clause after the Intonation of each Creed and Gloria has been marked "Cantors or Full," "Cantors" is right according to custom and tradition. But experience has led me reluctantly to confess that practically the time and "swing" of the Music is more surely settled when the first clause is sung Full.

The Music of Creed VII. is the oldest known, and is (at least) a form of, if not the original Music of the Creed when it was only sung occasionally. It has been traditionally sung for over a thousand years. It has generally been the custom to sing this Creed "Full," the Cantors only singing the first clause.

But I have left the words "Cantors" and "Chorus" in brackets, as a guide in case it should be desirable to sing it Antiphonally--and it certainly relieves the Music, and goes better.

.....
Free suggestive Accompaniments are being prepared, also more severe ones, and harmonies in faux bourdon.

A short Symphony may be played on the Organ after the 1st and 2nd Agnus.

.....
The Masses, I am aware, are pitched very low, the object being to bring out the power of men's voices, and to keep the music within the compass of congregational singing.
.....

If it is thought necessary to transpose the Masses, care should be taken not to put them up too much.

Note that Creed No. VII. and Gloria VIII. go extremely well unaccompanied.

It is suggested that in Advent and Lent the Gloria be simply said.

The most splendid antiphonal effect is produced by the use of two Organs East and West. The East Organ should accompany the Cantors, or the Cantors' part sung in "Faux Bourdon" by a small Solo Choir. The West Organ, the Chorus and Congregational parts.

I have been asked to suggest the kind of stops to be used on the Organ. As all Organs vary so much in power (and quality), I can only suggest that the Cantors' parts should be softly supported on the swell diapasons without pedals, the Choir and Congregation on great Organ diapasons coupled to swell up to principal (or perhaps more) with pedals.

The Masses are derived from the study of a number of forms of music in use in France, especially those in use in the West of France.

My object has been to provide a re-construction or re-arrangement of the old traditional Services of the Church, for practical use, hoping to enable people to realize in some degree the dignity and religious character of this kind of Music.

I believe that there is not only great beauty and dignity in the Music of these old Services, but above all, a ring of true worship, and also that Music of this kind will be the basis of true Congregational Singing in the future, as it has been in the past.

The more people sing these Masses the better they will like them.

Such has been the experience of past generations, and such I hope will be the opinion of future generations.

Finally I should like to add that these Masses were not originally arranged for publication, but simply for our own Church.

Under his title "General Introids," Croft includes two "Asperges me"; the Corpus Christi Introit "Cibavit eos": "Vidi aquam"; a "General Gradual" to the text "Oculi omnium"; and a General Alleluia with Verses taken from the text of Te Deum. "Hymns after Consecration" follow,

including a metrical form of the tune Adoro Devote to the words "Father, see thy children bending at thy throne." The Kyrial itself begins on page 18. There are eight complete or nearly complete Mass cycles, each carefully assigned to "Principal Doubles," "Greater Doubles," "Ordinary Sundays," "Feasts of Apostles," and so on. Seven additional Kyries (labelled "Masses" in the Table of Contents) are appended, also assigned to special occasions. All the Kyries are actually settings of the Responses to the Commandments.

The settings in the first six Masses, for festivals, are all major in tonality. Dumont's Missa Regia appears as the first Mass, with alternate Kyries. The Kyrie, Creed, and Gloria of Missa de Angelis appear in the second Mass and its Sanctus in the fourth Mass. Mass VII, "for Inferior Doubles and Ordinary Sundays," shows a minor mode or tonality for the first time in the collection. Mass VII gives the melody for "Cunctipotens genitor" (Vatican Kyrie IV), Dumont's Mass in the Second Mode, and the melody for "Pater cuncta" (Vatican Kyrie XII) as alternative settings for the Responses to the Commandments. Croft's Creed in Mass VII is more or less the same melody as that of Credo I in the Vatican edition. Croft's Gloria VII is the Vatican Gloria IV. Mass VIII is a modally altered version of the Vatican Requiem Ordinary. Croft's Gloria VIII corresponds to Vatican Gloria XV; his Kyrie IX is the fifteenth to seventeenth-century version of "Kyrie salve semperque" (Vatican Kyrie XVII). Croft's Kyrie X for

Palm Sunday is the Vatican "Splendor Aeterne," Kyrie ad libitum VII. Croft's No. XII for simple feasts is Vatican Kyrie XVI; his No. XIII for Epiphany is "Kyrie Fons bonitatis," Vatican II. Vatican Kyrie I, "Lux et Origo," appears for Easter as Croft's No. XIV; and Kyrie "Cum Jubilo," Vatican IX, as Croft's No. XV. A section of "Special Introids, Graduals, and Alleluias"--with some Offertories and Communion--ends the 1895 book.

Identification of Croft's melodies with those in the Vatican edition is not always easy. Here is the beginning of Croft's "authentic" Creed, No. VII in his collection. Underneath each line is his revision made for Plainsong of the Holy Communion; ¹ a 1915 abbreviated reprint of the 1895 book:

(♩ = 138.)

The image shows two staves of musical notation. The top staff is the original melody from Croft's collection, featuring a series of eighth and quarter notes with a fermata over the final note. The bottom staff is the revised version for the 1915 reprint, marked with a tempo of (♩ = 138.) and a 'rit.' (ritardando) marking. It follows the same melodic line but with a different rhythmic feel.

I be-lieve in one God the Fa-ther Al- migh- ty,

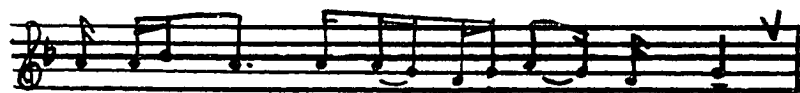
1. The title page remains the same except for the title itself and the address where copies are to be had--now "The Plainsong Depôt, 7, Marsham St., Westminster, S. W." The preface states, "This book is a separate reprint, in a cheap form, of the first 136 pages of the larger book in use at St. Matthew's Westminster." The shorter book appeared first in 1904 and was revised in 1915. The "Special" Propers are omitted, but Sursum Corda, "Our Father," and "Lauda Sion" are added.



Ma- ker of hea- ven and earth, And of all things vis- i-ble
(heav'n)



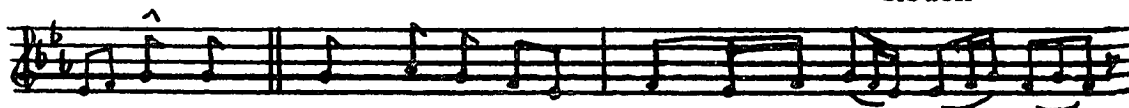
and..... in- vis- i-ble: And in one Lord..... Je-sus Christ,



the on- ly be-got- ten Son of God.

The Lord's Prayer, on page 10 of the 1915 publication, reads--

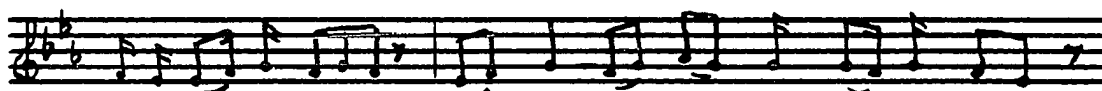
Rouen



Our Fa-ther, which art in heav'n, Hal- low- ed be Thy name.



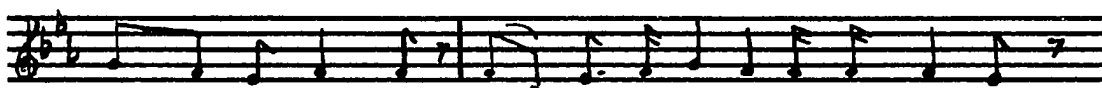
Thy King-dom come. Thy will be done in... earth,



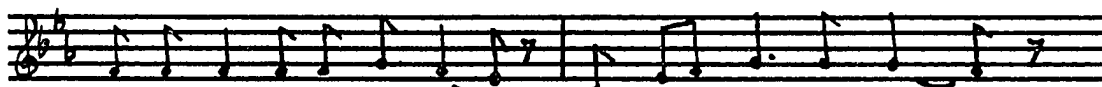
As it is in heav'n. Give us this day our dai-ly bread,



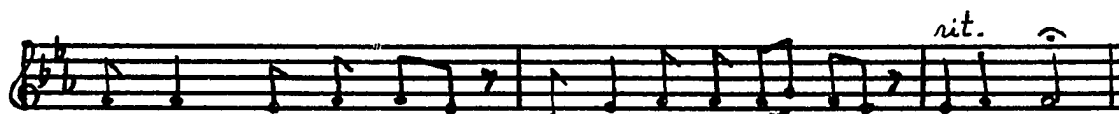
And for-give us our tres-pass-es, as we for-give them that



tres-pass a-against us. And lead us not in-to temp-ta-tion;



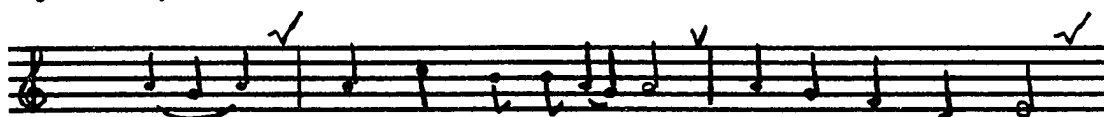
But de-liv-er us from e-vil, For Thine is the King-dom,



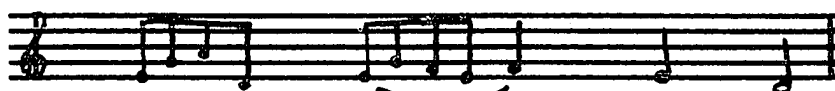
The power and the glo-ry, For ev-er and ev-er. A- men.

In Mass VII¹ the first three Responses to the Decalogue, based on the "Cunctipotens genitor Deus" melody, read--

♩ = 126.



1, 2, 3. Lord, have mer-cy up-on us, and in-cline our hearts



to keep this law.

1. For "Inferior Doubles and Ordinary Sundays." p. 98 in both editions.

The top line in the next example gives Croft's 1895 version of the beginning of Gloria VII (based on the melody of Vatican Gloria IV)-- the lower line, his revision for 1915:

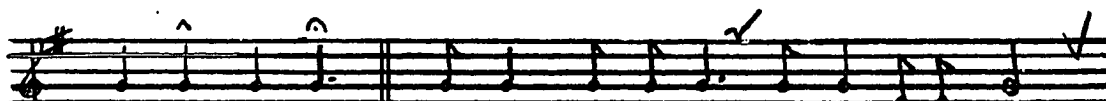


Glo- ry be to God on high, and in earth peace,

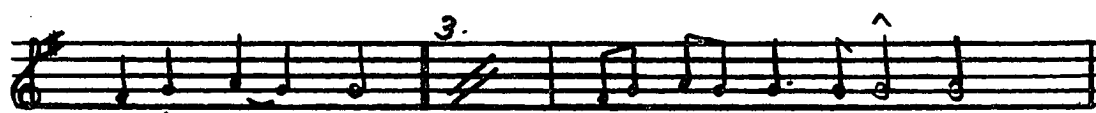


good will..... to- wards men. We praise Thee,

The Requiem Agnus Dei in both editions reads--



1, 2. O Lamb of God, that tak- est a-way the sins of the world,



grant them rest. Grant them rest e-ter-nal.

Here is Croft's obituary notice in the Church Times, May 13, 1927;

The Rev. John Bonham Croft, for many years priest-organist at St. Matthew's Westminster, died on Friday last [May 6] at Old Lakenham Hall, Norwich, at the age of seventy.

A friend writes:--

It was in 1887, six years after his ordination, that Croft came to St. Matthew's, Westminster, to join the staff which Fr. Trevelyan had collected--a staff which, working together for nearly twenty years, built up one of the finest pieces of parochial work in London. Croft remained for nearly thirty years, and his contribution was of the utmost value, not only to St. Matthew's, but to the whole Church in England. It was the work of providing Plainsong settings for the services, and, what was far more difficult, of making them congregational and popular. Such an ideal was far rarer then than now, and St. Matthew's was probably the first to achieve it.

For his Plainsong, Croft went to the service books of the northern French dioceses, with which he was very familiar, and of which he had a unique collection. From these he adapted seven complete settings of the Ordinary of the Mass to the English words, and all the principal "Propers"; they were published under the title of "Plainsong Masses," and became popular and widely used. He also produced an Evensong Psalter, a collection of melodies for the Evening Office Hymns--arranged from French sources, which has been largely drawn upon by later compilers of hymn books--settings for the Litany, Sunday Vespers, the Services for the Dead, etc.

It was an essential part of his plan that the Plainsong should be printed in modern notation, arranged for cantors and congregation rather than for a trained choir, and that, where possible, the whole congregation should be provided with the music. And his work was justified by its success. "Croft-song" does not commend itself to the Plainsong-purist; the model character of the melodies is not sufficiently guarded, and it was never intended to rival the great work of Dr. Palmer and his school. But it did achieve what it set out to do. It proved that the later French type of Plainsong could be well adapted to the English services and be popular; and it provided what was greatly needed--a dignified, ecclesiastical, and yet congregational type of unison music for the Mass and other services.

Croft had many friends among the clergy and organists of the French Church, and often played at St. Jacques' Dieppe; indeed all the arrangements of the choir and organ at St. Matthew's were modelled on those in use in French churches, and the two organs, one of which was his own property, were by Belgian builders. He was also a great Wagner enthusiast, his organ was specially voiced for orchestral effects, and his playing of Wagner excerpts after Mass was a feature of the music at St. Matthew's for many years.

After his marriage he lived at Norwich, though he retained his rooms at the clergy house, where "James" looked after him, and the "Plainsong Depot"; and he always sang the Mass at 9.30 on Sundays. It was not an easy arrangement, and he probably found himself able to give less and less time to St. Matthew's, until, in 1915, he felt obliged to resign.

Since that time he had regularly helped his old friend, Canon Huxley, at St. Mark's Norwich, and he will be greatly missed there, as well by many old friends at St. Matthew's.

He was buried on Wednesday last near his home, after a Requiem at St. Mark's, and at the same time a solemn Requiem was sung at St. Matthew's to the music which he had himself arranged. --May he rest in peace.¹

* * *

The Ordinary of the Mass was first published by the Plainsong and Medieval Music Society in 1896.² The editors responsible for performing editions published by the Society were not named. The literary style of the original preface (reprinted in 1937 from the earlier editions) is Walter Howard Frere's. H. B. Briggs, G. H. Palmer, W. J. Birkbeck, and Frere himself may have been among the transcribers. J. H. Arnold, the editor of the "tenth" edition of 1937, wrote the "Performance" section of the preface to that edition.

1. This notice was copied out by the present Sub-editor of the Church Times and sent me through the courtesy of Dr. Gerald H. Knight.

2. "Reprinted many times since; the third 'edition' (in reality, third impression) is dated 1897 and is enlarged to xii, 54; the sixth impression (1913) has xii, 56 pp. On exhaustion of the ninth impression a true Second Edition (72 pp.) was prepared and issued in 1937." From Jeremy Noble's list of publications of the Plainsong and Medieval Music Society, in Anselm Hughes' Septuagesima.

The title of the Tenth Edition, 1937, reads: The Plainchant of the Ordinary of the Mass, adapted from the Sarum Gradual to the English text. (Abbreviation, "ORD.")

The 1937 book contains eight farsed Kyries for the Responses to the Decalogue of the Rite of 1662. All use the more elaborate melodies.¹ There are also twenty Kyries with Greek text, of which the first nine only are supplied with the English text of the Proposed 1928 Prayer book--"Lord (Christ) have mercy"--as well. It contains the Creed;² ten Sanctus; ten Agnus Dei; and nine Glorias. Eight "Amens" for use after the Blessing, constructed on the Christe melodies of the eight Kyries for the Rite of 1662, are given on the model of the Latin use of "Ite missa est: Deo gratias." The Sarum Common Tones for the Collect, the announcement and Responses to the Gospel, Sursum Corda, "Our Father," and the Pax are appended, as well as the single Sarum melodies for "Asperges me" and "Vidi aquam."

Of the Kyries in The Ordinary of the Mass, six (XII, XIII, XIV, XV, XVI, XVIII) are not in the Vatican edition. One Sanctus (VII) and one Agnus Dei (VIII) are not in the Vatican edition, but all the Glorias of The Ordinary are.³

1. "Kyrie rex genitor," "Deus Creator," "Kyrie Fons bonitatis," "Kyrie Rex splendens," "Lux et Origo," "Conditor Kyrie," "Orbis Factor," "Cunctipotens."

2. According to Edmund Goldsmith, the transcription of the Creed is the work of W. J. Birkbeck. See Hughes' Septuagesima, pp. 16-17, and above, p. 209.

3. Marshall, Plainsong in English, pp. 172, 196, 201, furnishes tables of correspondence between the pieces common to GR, ORD, DKY, and EGR. Similar information for each of the chants of the Douglas Kyrial is given in Part IV of the present study, under the chapters sections dealing with each chant.

The melodic versions of The Ordinary are based mainly on English manuscripts.

The MS., British Museum, Royal 2 B. IV, written for the Benedictine Abbey of St. Albans in the twelfth century, was therefore adopted as the main basis of a revised text of the chant, in combination with various earlier MSS. in neums. The principal MSS. used have been the Ethelred Troper, Bodley, 775; the Winchester Troper, Corpus Christi College, Cambridge, No. 473; the Novalaix Troper, Douce, 222; an English Gradual, British Museum, 8 C. XIII; a MS. at Cambrai, No. 76, written for the Abbey of St. Waast, Arras, and No. 61 in the same library, possibly from Metz; and British Museum, Add. 11,669, and 24,680, from St. Gallen, Switzerland, all of the tenth or the beginning of the eleventh century. For the few melodies of later composition, and those found only in English MSS., the versions in British Museum, Royal 2 B. IV of the twelfth century, Add. 12, 194, latter half thirteenth century, and Lansdowne 462, fifteenth century, were followed. The two latter have been issued in facsimile in the Plainsong Society's Graduale Sarisburiense.¹

The preface to the Tenth Edition adds to this list--

. . . Laud misc. 358, British Museum . . . from St. Alban's (twelfth century); the Worcester Gradual, (mid thirteenth century); Rawl. liturg. d 3, (a Sarum Gradual, thirteenth century) . . .²

The square-note notational style of the 1937 edition is almost exactly that of the Vatican typical edition (not the Solesmes rhythmical edition of the Vatican text). The barring system and white spaces within a neume indicate morae vocis. Mora-dots and horizontal and vertical episemas are not used. However, the 1937 preface on performance

1. ORD, p. 3.

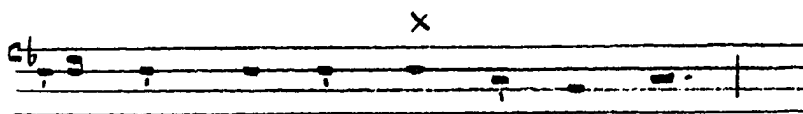
2. ORD, p. 11.

recommends (without naming) Mocquereau's rhythmical system for melismatic chant. For syllabic passages, Arnold writes:

The more syllabic the chant (i. e. one note per syllable) the more will the accent of the words define the rhythm of the chant, e. g. in the Creed. Particularly in English, the fall of the verbal accent takes care of itself--sometimes too well. Here it must suffice to give the reminder that the accented syllables should neither be hammered nor prolonged.¹

Arnold refuses to accept Dom Mocquereau's rhythmical theory in toto.

According to his theory, the following text from The Ordinary would read--



to judge both the quick and the dead:

If Mocquereau's ictus in syllabic chant signifies anything ascertainable by the listener, it does show those places where chord changes in an organ accompaniment may--but not necessarily must--occur. Arnold, in Accompaniments for the Ordinary of the Mass,² writes--

1. ORD, p. 8.

2. The Plainsong and Medieval Music Society, London: Faith Press, 1949, p. 45.

The chord change on the word "quick" indicates rejection of Mocquereau's ictus placement in syllabic chant. (Arnold's accompaniments are consistent in thus placing a chord change, in syllabic passages, on an accented syllable.)

The Ordinary uses liquescent notes sparingly. "Eleison" is spelled thus and not "eleyson": but "-lei-" is treated in the mediaeval manner as one syllable, not two.

The plainchant type, set at St. Mary's Press, Wantage, is beautifully clear. To my knowledge there are no misprints.

All Kyries, Sanctus, Agnus Dei, and Gloria in Excelsis are printed together each in a separate group of its own as in most manuscript Tropers or Gradual supplements. No attempt is made to organize the settings into "Masses."

The different melodies may be sung at discretion, as there is no modal connexion between parts of the Mass; but the following directions for the various parts of the 'Ordo Missae' taken from the Sarum Gradual (Lansdowne MS 462) may be of interest,

--states the preface. A table arranging the settings in various combinations for feasts and Sundays of different classes follows.

The Propers of the Requiem Mass are not included, but the Sarum versions of the Requiem Ordinary chants appear.

The melodic text of The Ordinary of the Mass is chiefly the result of Frere's extraordinary learning both in mediaeval music and liturgics. The Ordinary gives English readings of the text--but they

are none the worse for that and are usually those of the eleventh or twelfth centuries rather than of the late Sarum Gradual. The absence of mora-dots and rhythmical signs may be missed by singers; but the morae at least in case of doubt can be supplied from Arnold's Accompaniments, and it is a relief for once to have a clear text unencumbered by personal interpretation. The Ordinary is without question the best collection of such chants published in England. Some of its transcriptions --as we shall see in Part IV--are preferable to Douglas'.

The Ordinary of the Mass appeared in 1896, basically in its present form, one year after Pothier's second edition of the Liber Gradualis and nine years before the Kyriale of the Vatican edition. It appeared one year after Croft's Plainsong Masses, which show the style then generally thought appropriate to plainsong. Its superiority to Croft's work hardly needs pointing out. (But it is hard to account for the poor standard of Burgess' transcriptions in his edition of The English Gradual, Part I. Burgess was surely intimately familiar with The Ordinary of the Mass, which had been published twenty years before.)

Music historians and Anglicans are indebted to Walter Howard Frere for The Ordinary of the Mass. I suppose we shall never know how many and which transcriptions are his; but the high quality of this collection is certainly due to his direction and scholarship.

* * *

The English Gradual, Part I, The Plainchant of the Ordinary,

edited by Francis Burgess, was first published in 1920 in its present form.¹

The purpose of the present issue of The English Gradual, as now revised and enlarged, is to provide the clergy, and their choirs and congregations, with a simple, accurate and easily understood manual of Plainchant for use at the Consecration of the Eucharist. To this end modern notation has been utilised to serve as an exact transcription of the manner in which the Plainchant should be rendered by the voices. The ordinary note, or note-group, in the Plainchant is represented by one or more quavers. When the rhythm of the text or of the melody requires that a note shall be slightly broadened and lengthened, the quaver has a short horizontal line placed over it. Those notes or note-groups which require lengthening to nearly double their normal duration are represented by crochets instead of quavers. The addition of the sol-fa characters over the ordinary staff of five lines may be found of use when the melodies are being learned for the first time.²

Burgess arranges his chants as in the Vatican Kyriale except that there is no ad libitum section. Kyries, Sanctus, Agnus Dei, and Glorias are arranged in Masses labelled by the name of Kyrie Trope, a Roman numeral, and the grade of feast for which they are intended.

1. London: Plainchant Publications Committee. "The first edition . . . was published by the Gregorian Association in 1871 under the editorship of the Reverend S. S. Greatheed." The so-called third and fourth editions of 1933 and 1942 are only reprints. Abbreviation "EGR." (Perry Marshall in Plainsong in English mentions a "Choir Edition" of the English Gradual, Part I, with plainsong notation for voices and organ accompaniment. I have not seen this, nor any other reference to it.)

2. EGR, p. iv.

Merbecke's Communion Service is included in the Wyatt "plainsongized" version.¹ There are eight chants for the Creed: Vatican Credo I in a transcription by Burgess,² a reprinting of the version in The Ordinary of the Mass based on the Sarum text, the de Angelis Creed (Vatican III), the so-called "Cardinalis" Creed (Vatican IV), an eighth-mode melody labelled "Monastic-13th Century," Merbecke's setting, an Ambrosian setting,³ and the seventeenth-century French composer Henry Dumont's Creed from his Mass in the Sixth Mode. The entire Requiem Mass is included, with the melodies for the Proper and simpler optional settings, and the Absolutions after the Mass. The section for the Responses at Mass includes most of the variants given in Toni Communes Missae of the Roman Gradual, with the Sarum forms included as still another variant. At Sursum Corda four forms are given: "Solemn," "Ferial," "Very Solemn," and "Sarum."

The type is small and the printing crowded. Tonic sol-fa notation is added above the modern staff notation. There are many misprints.⁴ Slurs are sometimes used in the conventional way to show

1. Mass XV and Creed VI of EGR.

2. Not mentioned in Marshall's discussion of English transcriptions of the Creed.

3. Antiphonale Missarum juxta Ritus Sanctae Ecclesiae Mediolanensis, Rome: Desclee, 1935, pp. 611-613.

4. Does Burgess intend to spell "responsary" with an "a," as on pp. 127 and 129?

all notes to be sung to one syllable and sometimes in Burgess' own way to indicate smaller neumatic groupings within a larger melisma sung to one syllable.

All word accentuation is written in the text, as--

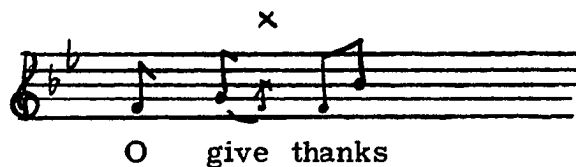
"Glóry be to Gód on high. And on eárrh peáce, goodwill
to-wárrds mén."

(Examples drawn from the English Gradual in this study do not reproduce these accents unless they bear on the point being discussed.)

No rests are used. The quilisma, written--

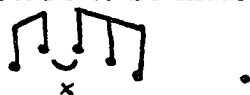


--occurs as frequently as in the Vatican text. Horizontal episemas appear, but usually as a replacement for two quarter-notes slurred together (transcribing a clivis) at the end of a short phrase before a quarter-bar. No vertical episemas are used. Liquescents appear infrequently, in the irritating transcription--



The pressus appears to be indicated by the tying of two eighth-notes

together--



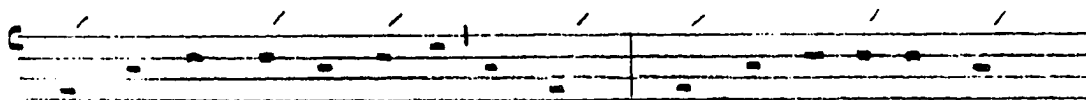
Burgess writes in The Rudiments of Plainchant:¹

In Simple Plainchant the music takes its rhythm entirely from the words. If the text is written entirely in Binary or

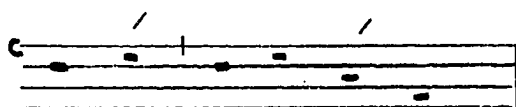
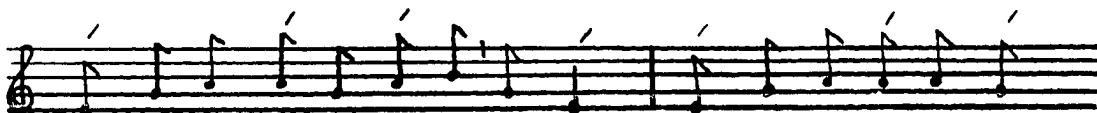
1. London: The Proprietors of "Musical Opinion," 3rd Printing 1938. No date is given for the first printing. The quotation is on pp. 28-31.

entirely in Ternary rhythmic feet, the melody follows suit. -- it becomes, in fact, as metrical as the text requires.

If . . . the melody is free, as in the following:--



Thou art the King of glo-ry: O Christ. Thou art the ev-er-last-



ing Son of the Fa-ther.



The note-lengths in these examples are merely the syllable lengths, with the addition of a slight slowing off at the ends of the phrases . . . This rallentando at the conclusion of a phrase is a most important factor in giving a suitable "finish" to the singing of Plainchant. In the syllabic forms of the Chant the method of slowing off is determined by the construction of the final rhythmic foot in the text of the phrase:--

- a) In those cases where the phrase concludes with a strong accent which is led up to by a series of weak syllables, the whole of the rallentando is confined to the final note, as in

King of | glóry, O | Chríst:

This is an effect which hardly ever occurs in Latin, but which is often met with in English.

- b) Where the last rhythmic foot of the phrase consists of two members, both syllables are lengthened, as in

Són of the | Fátter,

- c) Where the last rhythmic foot of the phrase consists of three members, all three syllables are lengthened, as in

Con- | fess my | wick-ed-ness:

But in the latter case the lengthening of the penultimate and antepenultimate is less pronounced, otherwise a drawling effect is introduced. In translating the rhythmical finish into modern notation such words as Christ and Father in the above examples should be given crotchets, instead of quavers, to denote that the lengthening almost doubles the duration of their notes. In (c) the first two syllables of wickedness should be given quavers with a short horizontal mark over each to denote that they are both slightly lengthened, while the final syllable should be given a crotchet, thus



In short, the rhythm of simple Plainchant is secured by a strict adherence to the stress-accents of the text, with the addition of a rallentando on the last rhythmic foot of each complete phrase.

Burgess goes on to describe the rhythm of ornate chant in conventional Solesmes terms, using the phrase "rhythmic touch" for "ictus."

Francis Burgess was born February 22, 1879 and died June 15, 1948.¹ Until 1902 (when he was twenty-three years old) he was organist at St. Mary the Virgin, Primrose Hill, London, under G. H. Palmer as Choirmaster--when both were succeeded by Edmund Goldsmith.

For many years he was Musical Director of the Gregorian Association.

A pamphlet published by that group shortly after Burgess' death said of him--

1. According to Dr. Gerald H. Knight, in a letter to the writer. Hughes says that he was born in 1880.

It may well be that time will show that the work of Francis Burgess with our Association, great as that was, may yet be out-weighed by his services as an editor of practical plainchant works. In these and other publications his work was most effective, for it reached the public for whom it was intended by reason of the commonsense and the flair for anticipating and overcoming the difficulties of the ordinary choir and choirmaster.¹

Dom Anselm Hughes writes--

The work done by Burgess was quite independent of the PMMS, although he was for long a valued member of its Council. But it was in no way competitive; rather parallel, in that he tried and succeeded in getting plainsong used in places where our own publications, either on account of the square notation or because of a certain atmosphere of typography and olde Englysshe spelling which occasionally marks those of a certain period round the turn of the century, may have proved unattractive. The Gregorian Association will reach its centenary in eleven years from now, and it is to be hoped that fuller biographical matter will be produced to keep alive the memory of one who was an outstanding figure in the Anglican plainchant field for some forty years or more, and whose career was full of picturesque and exhilarating episodes, many of them enlivened by his quick and devastating humour. Among many other incidents, I remember him on the conductor's podium under the dome of St. Paul's rehearsing the Gregorian Association's festival choir of some hundred voices. The singers on one side or another had made some mistake in the entry of a hymn where the verses were variously disposed for different groups; and it ended by an imposing array of sheepish tenors and basses being made to stand up and recite, as if in Catechism, "I am a Decani man," followed by their fellow-sinners on the Cantoris side.²

Burgess "was Organist of St. Osmond's, Parkstone, Dorset, from 1929 until the early 1940's. He was ordained to a curacy at Bridgwater in Somerset, and was then at St. Andrew's Church, Taunton.

1. Quoted by Hughes in Septuagesima, p. 32.

2. Hughes, Septuagesima, p. 32.

In 1946 he became Priest-in-Charge at Beesands in the Parish of Stokenham, near Kingsbridge, South Devon. He was Musical Director of the Gregorian Association from 1910 until 1948."¹

Burgess' work may be less valuable than his English confrères seem to think. The quantity of it is imposing; but it is marred by inconsistency, lack of scholarship, and plain obtuseness. The Creed examined above in Chapter IV is an example. Some of his work is good--especially the Passions, the Exultet, and the Prefaces discussed in Chapter III. But the success of his work in England seems more to have been due to his influential position with the Gregorian Association, to his cultivation of the Anglo-Catholic clergy who wished to disassociate themselves from the Sarum viewpoint of the Plainsong and Medieval Music Society, and to the modern notation and cheap format and price of his publications rather than to his own gift for plainsong transcription.

* * *

The Choir Missal: Plainsong Masses in Modern Notation,
arranged to the English words by the Rev. H. V. Hughes (Precentor of the Society of the Faith) was published by the Faith Press in London in two volumes in 1920. H. V. Hughes is now Dom Anselm Hughes of the Order of St. Benedict, widely known as a historian and

1. From a letter to the present writer by Dr. Gerald H. Knight.

scholar of mediaeval music. Not long after his ordination, during the years 1916 to 1920, he was employed by the Faith Press as their musical editor. He joined the Plainsong and Medieval Music Society in 1910 during his third year at Oxford. He became Secretary of the Society in 1926, having entered the Anglican Benedictine novitiate in 1922, and remained in that post until 1934 when he became Prior of Nashdom Abbey. In Septuagesima (1959), Hughes' reminiscences on his own seventieth birthday (and that of the Plainsong and Medieval Music Society as well) no mention is made of these plainsong transcriptions in his description of his work at the Faith Press.¹ How seriously did Hughes take them? His prefaces to the collections make pleasant reading.

The Choir Missal is intended to fill a threefold need. To start with the two most practical points, choirmasters know by experience the short life of most service-music of the ordinary type--loosely wired paper booklets of the larger size known technically as "super-royal octavo." These, though handier than the folio volumes from which our grandfathers used to sing (in such places as provided a "full choral service") are still tiresome. They have to be laid out and put away Sunday by Sunday: unless put sideways on the desks they are usually swept to the floor by the surplices of the singers when they enter or leave the stalls: and in few places is there a competent and willing staff of librarian-binders to prolong their lives by a covering of brown paper. Here, then, is a book of morning services which will outlive two or three replacements of the usual publications (a point for churchwardens as well as for choirmasters), a book which can, moreover, be kept permanently in the stalls with hymn book and psalter.

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1. Septuagesima, pp. 26-28.

The selection in this volume (to be followed shortly by a second) ranges from the fairly elaborate No. 1. to the simple No. 4. Merbecke has been added as a reprint (not an adaptation). The choice has also been made with a view to the contents of "The Ordinary of the Mass," published by the Plain-song and Medieval Music Society, for the editor and publishers do not want to appear as though in competition with that excellent work.

.....
 The best organ accompaniment to plainsong is silence: the second best is that played from the voice-parts by an organist who is competent to do so: for those who prefer a third way, accompaniments have been written by Mr. Herbert Ware. But for Merbecke, Dr. Basil Harwood's accompaniment (Novello) has not been excelled, and needs only a few MS. alterations to be used with No. 5.¹

Volume I includes:

1. Missa Cum Jubilo
2. Missa de Angelis
3. Missa Regia (Du Mont)
4. Missa Ferialis
5. Merbecke
6. Missa pro Defunctis

The Responses at Mass and the Lord's Prayer are given in the Sarum form found in The Ordinary, with slight alteration.² The second volume includes:

7. Missa Magnae Deus
8. Missa Rex Splendens

1. CHM, Vol. 1, unpagged preface.


2. CHM, Vol. 1, p. 9; Vol. 2, p. 49.

9. Missa Dominator Deus
10. Mass in the Second Mode (DuMont)
11. Mass in the Sixth Mode (DuMont)
12. Missa Simplex
13. Asperges and Vidi Aquam

All numbers were available separately. Credo Cardinalis was printed separately as No. 14 as well as with No. 7 above.

Hughes gives both Merbecke and Missa Simplex in careful modern transcriptions of the sixteenth-century mensural manuscripts. Hughes does not treat them as plainsong.

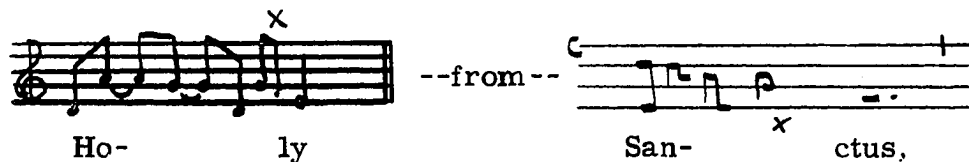
In some of Hughes' Masses, the Responses to the Commandments are given as an alternative to the Greek text "Kyrie (Christe) eleison." Usually the English equivalent, "Lord (Christ) have mercy," is also underlaid beneath the Greek text. This English underlay has too few syllables to suit the music and the repeated notes and seems to have been intended more for appearance than for singing. The ending of the Greek text, "le-i-son," is treated, after the Vatican edition, as three syllables. Strangely, Hughes often treats the word "takest" in Agnus Dei in Tudor style as one syllable--"tak'st."

Liquescents occur sparingly, written as little notes-- .

Sometimes they are irrationally preserved from the Latin text when no consonant or diphthong occurring in the English text would call for their

use, as for instance in the first and third Sanctus of Hughes Mass VII,

"Magnae Deus potentiae" (Vatican Sanctus V):



--hardly a reasonable reproduction of liquescent notation.

Hughes writes the quilisma group with the typographical indication over the first note of the three belonging to it, rather than over the second as in all other modern transcriptions, which reproduce the wavy second note of the three. He writes the second note small, thus--

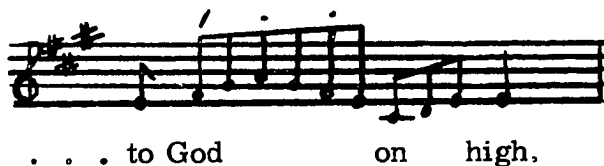


Hughes must have felt that this notation better portrayed the Solesmes interpretation of the quilisma, with the first note stressed and lengthened and the second light. Nevertheless, he reverses the traditional notation and turns aside from any possibility of an older interpretation. His notation is confusing to singers schooled in the conventional quilisma notation of other books. The printer has several times misplaced or omitted the typographical sign altogether.¹

No horizontal episemas are used. The full, double, and half-bar appear, and the quarter-bar but rarely. The mora vocis is applied to the ends of phrases much less often than in the Solesmes editions or other English transcriptions. Many short phrases are left rather

1. As in the bottom lines of pp. 17 and 21 in Volume 2.

unsatisfactorily ending on an eighth-note. In melismatic passages Hughes indicates the important and secondary rhythmic impulses with an accent mark and a dot, respectively, above the staff--



These by no means always coincide with the Solesmes ictus indications when a parallel passage exists.

The pressus is indicated by two eighth-notes tied together. But Hughes frequently marks the "ictus" with a dot above the staff on the second of the two tied notes, a procedure at odds with Solesmes practice in which the ictus is invariably placed on the first note of the pressus. (Solesmes is right most of the time, but sometimes not when the top last note of a rising neume is in apposition with the top note of a climacus.)¹

Hughes usually follows the melodic line of the Vatican text for his basis of transcription--but not always. In Missa de Angelis his text, even in the Greek Kyrie, is not that of the Vatican. He usually achieves good English declamation, but sometimes at the cost of melodic integrity and consistency of neume groupings.

The versions of Merbecke and the sixteenth-century Missa Simplex are the best of Hughes' collection; the DuMont Masses are

1. See below, Chapter XIII, pp. 462. 469-70.

useful and well-transcribed; but the value of his plainsong transcriptions varies enormously from piece to piece and even from phrase to phrase. Hughes' youthful work in music history and some of his transcriptions of mediaeval polyphony have been called the work of an enthusiastic and pioneering amateur.¹ Just as Hughes seems to have worked in this field with less than adequate background, learning as he went but unfortunately publishing his mistakes, so with the Choir Missal and plainsong--except that he did not continue his work in plainsong transcription to a ripe and productive old age.

Hughes' recently published booklet entitled Plainsong for English Choirs² does not mention his early work in plainsong transcription, found in The Choir Missal. Hughes has now changed his mind about using modern notation for plainsong. In 1920 he wrote,

The other need which is here supplied in The Choir Missal is that of a collection of Plainsong Masses in modern notation, according to the transliteration used by the Solesmes fathers themselves, which is now being acknowledged as the only satisfactory method. Those who prefer the square notation may allow us this latitude, for the square notation is only transitional, not original. And the Benedictines of Solesmes, whom no one will accuse of trying to tamper with or "cheapen" the liturgical chant, themselves publish transcripts in the quaver-notation: indeed the modern-notation editions of the house of Desclée have been the original inspiration of this

1. See Hughes' own critical comments on page 24 of Septuagesima on his edition of the second volume of Early English Harmony, published in 1914 by the Plainsong and Medieval Music Society.

2. Dom Anselm Hughes, Plainsong for English Choirs, London: the Faith Press, 1966.

series. Choirmasters and clergy who know and love the beauty of plainsong, and wish their choir and congregation to share its joys, will know how modern notation helps to overcome that prejudice against the Church's own music which still exists so widely.¹

In Hughes' recent booklet two pages are given over to defence of square notation against modern within an entire chapter on plainsong notation:

. . . It may be as well to make some attempt at explaining our preference for the notation of the fourteenth century over that of the twentieth--or indeed of any other century . . . Editors of plainsong books for use in choirs have rightly preferred to retain the four-line staff and the old square or diamond-shaped notes, because once we substitute a quaver or some other modern round-headed note the singer is tempted, rage the choirmaster never so furiously, to read into the music some sort of counting one-two, one-two, or maybe one-two-three, and beginning to think in strict time. Once this habit gains a foothold, plainsong ceases to be plainsong; and its free rhythm, which is no more and no less than that of prose in music, begins to be lost. Forty years ago the writer was asked to judge at an annual plainsong competition at a musical festival for Worcestershire choirs; and in order to encourage more choirs to enter, in the second year test pieces were set from editions in modern notation ('quaver-notation'). Two years of this, and it became only too evident that the substitution of modern for mediaeval notation had resulted in a stiff, inferior and almost mensurate rendering of the chant, so that the old wine was thenceforward returned to the old bottles.²

In his chapter on notation, Hughes now describes liquescent neumes in the conventional way:

For the liquescent neums . . . it will be found--in the Latin texts--that they occur almost invariably upon syllables ending in such letters as l, n, r, which occupy a very slight

1. CHM, Vol. 1, unpagged preface.

2. Hughes, Plainsong for English Choirs, pp. 18-19.

fraction of time instead of being instantaneous or 'explosive,' such as b, p, t. The best way to render these rightly is for the singer to imagine the vowel upon the whole note and the consonant upon the small note, leading on as a bridge to the following syllable. With a little practice this will be found quite easy, the tongue or lips moving at the end of the whole note, and thus actually singing the consonant upon the small note. It should be said that in some adaptations to English words this true nature of the liquescent neums does not seem to have been fully understood.¹

The passage quoted below implies a similar revision of the treatment of the quilisma found in The Choir Missal:

The quilisma . . . occurs as the middle note of an ascending group of three, usually separated by an interval of one tone, and often with one or two notes added after the third. The second note is printed with the top and bottom sides of the square jagged. This quilisma disappeared with the invention of printing in the sixteenth century, or in many places even earlier, but it was revived nearly a hundred years ago by the researchers of Solesmes, headed by Dom Joseph Pothier.

The customary method of singing the quilisma since its reintroduction has been to pass over the jagged note lightly, and to let its accent-value be transferred to the preceding and following notes, especially to the preceding note. For myself I have never been entirely happy about this interpretation. If the mediaeval scribes, in the period before the staff was invented, made such a religion of writing *™* instead of a simple point or stroke, it is natural to suppose that they meant more by it, not less. And after decades of doubt I was delighted to find that Pothier, the great patriarch of modern plainsong revival, had declared firmly in 1879 that the quilisma was a tremulant note. (Les Mélodies grégoriennes, p. 101.)² Professor Willi Apel has reached a similar conclusion.

1. Ibid., pp. 24-25. My italics.

2. Ibid., pp. 25-26.

No mention whatever is made of the pressus--or of the related notation "oriscus-in apposition".¹ Hughes writes:

The simplest and soundest position to take up seems to be that in which the double or triple note (bistropha, tristropha) is the method by which the early copyists intended to show an accent of duration; and that all other lengthening marks, whether of the tenth or the nineteenth century--are matters of editorial preference and cannot be incontestably shown to be part of the original tradition. [How can the bistropha ultimately be shown to rest on more than "editorial preference"?)

Hughes goes on to discuss various sorts of accent in plainsong. He concludes:

And finally, there is . . . no sort of accent, whether of stress, of impact, of isolation, or of elevation, which does not involve some tiny degree of extra duration in time. But these nuances are not deliberate extensions in time, and they should in no case be allowed to deteriorate into a 'double note', for which purpose (as said above) the chant provides a bi-stropha.²

In fourteenth-century square notation and in the notation of the Vatican edition, the forms for the bistropha " and for a doubled note or pressus " are the same-- . Hughes certainly seems to believe that any note doubled by the writing of two at the same pitch ought to be called a bistropha.

Hughes is wrong about the notation of the eleventh century and before--wrong, that is, for the period from which the names of these neumes are derived. The repercussion neumes--apostropha, bistropha,

1. See below, Chapter XII, pp. 375-383.

2. Hughes, Plainsong for English Choirs, pp. 39-40.

tristropa--are distinguished from the doubled note (pressus or "oriscus-in-apposition") in most types of notation before the staff came into use. In 1966, as in 1920, Hughes still refuses to recognize the pressus or "oriscus-in-apposition," though he has now changed his early views about liquescence and the quilisma to those more generally held and in conformity with the manuscript evidence. Hughes' violent dislike of Mocquereau's rhythmical theories¹ has led Hughes to reject several points of Mocquereau's interpretation and editing for which good manuscript evidence exists. In fact, Hughes even refuses to rely on such manuscripts (as we shall see) because they "belong to a phase in the history of plainsong which is on the whole regrettable."² Hughes never really himself explains why he should call the Carolingian period--generally thought to be the most typical and certainly the most creative of ages for the Ordinary of the Mass (though for the Proper chants an age silvery rather than golden)--a "regrettable phase." The unspoken reason for Hughes is that these manuscripts, up to a point, provide a basis for Mocquereau's rhythmical system and for the Solesmes editions which are ipso facto bad and these manuscripts therefore "regrettable."

1. Hughes writes--

"Dom Arselm Hughes
Is one of many who do not choose
To follow Dom Andre Mocquereau's system of myriad spots
And dots."

--in the footnote on page 42 of Plainsong in English.

2. Ibid., p. 79.

The best and very considerable justification for the Solesmes rhythmical signs in melismatic chant is found in the early Saint Gall manuscripts with episemas attached (which Hughes does not mention, although they are more common than the letters) and the "Romanian" letters.¹ Hughes will have nothing to do with these letters. He implies (by quoting Dom Gatard's Plainchant)² that they represent a later aberration in the tradition--which presumably the thirteenth and fourteenth centuries resumed in its true form. "The position taken up

1. The most commonly used of the Romanian letters (so named after the perhaps legendary Romanus who according to a St. Gall chronicle is supposed to have brought them from Rome along with the chant which he taught the monks of St. Gall) are--

t = tenete, tene; (at Metz) a = augete, auge	- hold, broaden; <u>tenuto</u> .
c = celeriter, cito	- quickly, <u>a tempo</u> .
x = exspectate, exspecta;	- wait, pause before the next phrase
m = modiocriter	- exactly like Italian <u>mezzo</u> in mezzo-forte
e = equaliter	- at the same pitch as the preceding note
a = altius (at St. Gall)	- higher. or rather high
l = levate, leva	- lift the note high in pitch
i (or)in (or) iu = imo, inferior, iussum	- lower in pitch, down

2. Hughes says this book was translated in 1921 from the original La musique grégorienne, published at Paris in 1913.

throughout is that the Romanian letters belong to a phase in the history of plainsong which is on the whole regrettable. . . . Dom Augustin Gatard . . . tells us that so far from conveying a tradition from the time of St. Gregory or earlier, they are the output of a school of musicians who had been borne adrift on

the current of Graeco-Roman music, which had penetrated into the universities, where the art of music was a member (with arithmetic, geometry and astronomy) of the Quadrivium. Our earliest theoretical writers, carried away by the manner of their education, reproduced at great length in their treatises the ideas of their masters . . . When they dealt with rhythm, they usually repeated the rules of Greek and Latin prosody."¹

Hughes is not fair to the evidence. Only a very few manuscripts (and those mostly fragmentary) exist with notation for Gregorian chant any earlier than those "regrettable" codices with Romanian letters or episemas which first record the classic "Gregorian" repertory. The idea of a pure "Roman" chant which then became corrupted by Carolingian signs--either Irish or classical in origin according to Hughes' or Gatard's suggestion--supposes that the Gregorian repertory existed as such melodically before Carolingian times. Gatard probably held this view, as did most of his contemporaries in 1913; but Hughes does not and ought not to let Gatard do his arguing for him against the Romanian signs. Hughes writes:

. . . It has come to be generally accepted that the chant, as St. Gregory left it in Rome, had been so far modified and

1. Hughes, Plainsong for English Choirs, p. 79. Hughes quotes Gatard, Plainchant, p. 45.

re-shaped at Metz and other centres in the Carolingian Frankish Empire that its claim to the title of 'Gregorian' chant was not very much more than a polite fiction.¹

Moreover Hughes knows that these signs are used not only in the St. Gall manuscripts but in the famous Laon 239 from near Metz and most strikingly in the Winchester Tropers--written in the late tenth or early eleventh centuries, representing an extensive transplantation of Norman-French practice to Anglo-Saxon soil (before the Conquest). They are found in the earliest evidence for the "Gregorian" melodic tradition with which Hughes is dealing when he discusses "plainsong," and are found in manuscripts of various notational traditions (though not in all) from the late ninth through the eleventh century. Hughes' statement, "The earliest of the few manuscripts in which they are found are mostly from St. Gall, which means they have a possible Irish background," is technically accurate except for the word "few"; but Hughes throws up enough dust to imply minimal worth and insignificant distribution for the manuscripts which contain the signs and letters. A possible Irish (or Anglo-Saxon) background or transmission can be surmised though seldom proved for almost any cultural detail of the Carolingian revival, since Gaul, as well as St. Gall and Northern Italy, was overrun (monastically speaking) and culturally re-civilized by Irish monks and missionaries during the seventh and

1. Hughes, Plainsong for English Choirs, p. 53.

eighth centuries.¹ Many more fled from Ireland and Britain to the continent to escape the Viking raids of the ninth century. There is no more (and just as much) reason to ascribe the Romanian letters to Irish monks as there is to make the entire Carolingian redaction of the chant their responsibility.

Hughes' accentualist views on the rhythm of chant in his last booklet are those of Dom Pothier. In some respects Hughes has changed since 1920. Most of his changed views towards chant seem more to be based on the present climate of musicological opinion (especially on Willi Apel's views) than on independent research or his own study of plainsong manuscripts.

Hughes' introductory chapter in Plainsong for English Choirs persuasively pleads the case for plainsong today. He takes account of the changes wrought in Roman Catholic worship by the second Vatican

1. The Abbey of St. Gall was founded by Irish monks, disciples of St. Columban, in the early part of the seventh century, at the same time the monastery of Bobbio in northern Italy was founded by Columban himself. His Rule was followed. The early Irish monks were anchorites. Their common musical efforts must have been small. Only in 747 was the Benedictine Rule partly introduced, when King Carloman endowed the Abbey. It is liturgically impossible to conceive "Gregorian" chant being used at St. Gall before this date.

Irish monks again visited St. Gall--as they did other originally Irish foundations on the continent--in the ninth century. At the same period we also read of "hellenici fratres" at St. Gall, but the meaning of the term is no clearer than our phrase "Greek fraternity" may seem a thousand years from now.

See J. M. Clark, The Abbey of St. Gall as a Centre of Literature and Art, Cambridge, England, 1926.

Council. ". . . One of the results of the Second Vatican Council has been to spur on the so-called progressives to abandon everything that can be labelled mediaeval, and that in defiance of the clear statement of the Liturgical Constitution, which says in section 116 that

The Church recognizes the Gregorian chant as being proper to the Roman liturgy: for which reason (other things being equal) let it occupy the chief place in liturgical functions.

"It seems as if some of our new Reformers would like to go further than this, apparently desiring to renounce all that has formed part of Catholic musical tradition since the days of Charlemagne It stands to reason, therefore, that if there has been a corpus of music existing alongside of this body of public prayer, we must have a very good reason indeed for wanting to displace it wholesale. We shall be on the look-out for using anything that the later centuries may be able to furnish in the way of good and suitable music; but we shall only be justified if we look upon harmonized and modern music as the furnishing, while plainsong is the building itself."¹

1. Hughes, Plainsong for English Choirs, pp. 11-13.

CHAPTER XII

CHARLES WINFRED DOUGLAS AND THE SAINT DUNSTAN KYRIAL

The Chants for the Ordinary of the Mass in Charles Winfred Douglas' Saint Dunstan Kyrial provide the central object and frame of Part IV of this study.¹ This chapter introduces Part IV by examining the Kyrial as a whole as it took shape in Douglas' plans, as it tentatively saw light in 1915, and as it was finally published in 1933. The care, hard work, and time which Douglas gave to its preparation and the fact of its being published in his lifetime--most of it at least twice--beg the special attention of those interested in Douglas' work.

Douglas' Kyrial holds a place of honor for Anglicans in the United States. His Kyrial has been far more widely used here than any other of the collections discussed in the last chapter. Two nearly complete Masses from it--Marialis and Douglas' edition of Merbecke--are printed in the Hymnal 1940 of the Episcopal Church. Creeds I and III also appear in the Hymnal 1940; and its 1960 Service Music Supplement contains Credo II, de Angelis, and the Gloria in Excelsis from Missa

1. Winfred Douglas, The Kyrial or Ordinary of the Mass, with the Plainsong Melodies Edited and Adapted to the English Words. The Saint Dunstan Edition, New York: H. W. Gray, 1933.

Dominicalis. Missa Marialis--the "Fourth Communion Service" of the Hymnal 1940--has been sung in almost every church using that hymnal.

But Douglas' Kyrial deserves our chief attention not first because it is "made in America"--his training at Solesmes and in England would refute that--but because of the quality of his work. The best of Douglas' transcriptions are really without peer in fidelity to English idiom and in melodic integrity, and only the Plainsong and Medieval Music Society's versions in The Ordinary of the Mass match his workmanship through the whole collection.

Through the kindness of Mrs. Winfred Douglas and of the Western Province of the Community of St. Mary in Kenosha, Wisconsin (especially of Sister Hildegarde, C. S. M.) most of Douglas' drafts, proof corrections, and tabulations now remaining from his work on the Kyrial were made available for study and photostating.

Charles Winfred Douglas was born in Oswego, New York, on February 15, 1867. He graduated from Syracuse University, where he studied music and classics. He held a post briefly as organist and choirmaster in New York, studied for Holy Orders, was ordained deacon, and served as curate and organist in another church until his health, never robust, broke. He was sent to Denver, Colorado, to regain his strength. While a minor canon at the cathedral in Denver he married Mary Josepha Williams, herself a semi-invalid and a

physician.¹ The Douglasses made their home in Evergreen, in the mountains west of Denver, and established the Mission of the Transfiguration nearby. Later, they founded the Evergreen Conference, where many summer music schools in church music and plainsong have been held. Douglas was ordained priest at the mission in Evergreen in 1899. Mary Josepha Williams Douglas died in 1938. In 1940 Douglas married Anne Woodward. He died in 1944. More complete biographical information on Douglas' busy and productive life--he was chief editor of the Episcopal hymnals of 1916 and 1940--is given in Paper No. XXIII of the Hymn Society, To Praise God: The Life and Work of Charles Winfred Douglas, by Leonard Ellinwood and Anne Woodward Douglas, published by the Hymn Society of America in New York in 1958--from which most of the information in these paragraphs and quotations not otherwise credited are taken.

1. Leonard Ellinwood and Anne Woodward Douglas, in To Praise God: The Life and Work of Charles Winfred Douglas (published as No. XXIII in the "Papers of the Hymn Society," New York, 1958), add: "She was the daughter of Brigadier General Thomas Williams who was killed at Baton Rouge on August 5, 1862. Her brother was the Rt. Rev. Gershom Mott Williams, Bishop of Marquette from 1896 to 1923. Her grandfather had been an early settler in Detroit and had left a considerable fortune from land holdings there. Thanks to this financial independence on the part of his wife, Canon Douglas was able to finance much of his subsequent study and plainsong publication." (pp. 14, 15)

In May, 1901, Douglas sailed for England and returned in October.¹ In April, 1904, he sailed again. As we have already noticed, he met Dom Mocquereau on August 20th at Appuldurcombe, where the monks of Solesmes in exile from France were temporarily settled. A little later he returned to Appuldurcombe. (The newly appointed Vatican commissioners, charged with editing the text of the official chant books of the Roman Catholic Church, met at Appuldurcombe from September 6 to 9.)² In November Douglas met Percy Dearmer, then preparing The English Hymnal. The first months of 1904 were spent in Germany. That spring and summer he again studied with Dom Eudine and Dom Mocquereau on the Isle of Wight, and at the request of Dom Eudine gave a series of lectures on "The Relation between Plainsong and Modern Music." He visited the Bodleian Library and the Cowley Fathers in Oxford, and Stanbrook Abbey. In October he "discussed 'modern music and the Vatican Kyriale'" with G. H. Palmer. After

1. The comment in To Praise God, p. 16, that "this may have been the beginning of his intensive study of plainsong, for the diary tells of conferences with John Henry Arnold," must surely be mistaken. John Henry Arnold, editor of the 10th edition of The Ordinary of the Mass, was fourteen years old at the time. Could a diary reference to "Arnold" have referred to F. T. Arnold, the author-to-be of The Art of Accompaniment from a Thorough-Bass . . ., who was then forty?

2. See above, pp. 289 to 294, especially the quotations from Douglas on pp. 292-293.

another winter in Germany, which began with intensive language study at the Berlitz school, Douglas returned to London in January, 1906, re-visiting the Isle of Wight and Dr. Palmer, and then returned to the United States at the end of the same month.

Soon after his return, Douglas was invited to visit the Western Province of the Community of Saint Mary at Kenosha by Mother Margaret Clare to give lessons on chant. He also taught the Sisters of the Holy Nativity at Fond du Lac, Wisconsin, and the seminarians of Nashotah House. After meeting the Mother Superior of the Community of Saint Mary on December 6 in New York, Douglas became Choirmaster to the Community of Saint Mary and undertook the musical setting of the Ceremonial of the community. He first visited Peekskill, New York, the eastern House, on December 21, 1906. He also lectured in September at Holy Cross Monastery, West Park, New York. Douglas' appointment as Canon of Fond du Lac Cathedral began in 1907.

After two years of study [at Appuldurcombe] and on the continent, the problems arose of how to put one's newly acquired skill to practical use in America. Parish Churches are too subject to changing policies with changing rectors for much hope of permanent stability in a musical tradition. It seemed to the writer that Seminaries and Schools, with their comparatively fixed policies and above all, the religious Orders, offered the best field for constructive work. The Community of St. Mary is the oldest religious Order for women in the American Episcopal Church, having been founded over sixty years ago. . . . Saint Mary's Convent and the group of institutions clustered around it seemed an admirable field for the establishment of a Plainsong tradition.

Our work began with an exhaustive study of psalmody on the part of our Sisters, week after week analyzing and

practicing the simpler mediations and endings until all could sing them naturally from the unpointed text, and the organist could unfailingly give the necessary support at points of rhythmic impulse. Old habits of hard, unvarying rhythm had to be eradicated, a task of long patience. Then, little by little, the melodies of the more important Office Hymns were undertaken and mastered in their true rhythms. . . . The present task of the Sisters in the development of their sung Office is that of mastering all the Antiphons. These are being adapted by the choirmaster from the great Benedictine manuscripts known as the Hartker Antiphoner, the Worcester Antiphoner, and the Lucca Antiphoner, as well as from the present Solesmes books, the Vatican books and other authentic sources. Among the minor variations of so many sound versions it does not ordinarily take long to choose the form best suited to English adaptation; which, unless it run as smoothly and aptly with the music as does the Latin original, will be a failure. It was just twenty years after the Sisters' first lesson in psalmody that they sang a Vespers complete in every musical detail.¹

The earliest manuscripts now among Douglas' papers having to do with the Ordinary of the Mass are versions of Missa de Angelis, almost certainly dating from Douglas' first canonry at St. Paul's Cathedral, Fond du Lac, Wisconsin.

On May 30, 1907, his diary notes, they sang "the first complete plainsong Mass in the Cathedral of Fond du Lac." [In the spring of 1908,] every spare moment [was] devoted to work on the plainsong editions and accompaniments.

Douglas' third trip overseas lasted from June to August, 1908. He spent much of that time at Quarr Abbey on the Isle of Wight, the new and semi-permanent home of the Solesmes community until their

1. C. W. Douglas, "Plainsong at Peekskill," The Catholic Choirmaster, XII (1926), pp. 10-14.

return to France in 1922. When Douglas came back to New York, he edited the Missa de Angelis for publication by J. Fischer. (At some point at least before 1915, probably during his 1908 trip, Douglas bought a font of plainsong music type in Belgium, from which his future plainsong editions were set.)

By 1910 Missa de Angelis--in modern notation--with a somewhat different group of pieces than in the later editions, Missa pro Defunctis in plainsong notation, "Asperges me" and "Veni Creator Spiritus" in modern notation were published by J. Fischer. "In Adoration of the B. S." and organ accompaniments to all the preceding were promised as "in press."

Most of the Masses now in the Douglas Kyrial--but not No. 11, Missa Votiva, or the Additional Settings--appeared in separate editions in plainsong notation in 1915. Some of them were then or had been published in modern notation editions with separate organ accompaniments. Douglas changed his publisher for the 1915 editions to the H. W. Gray Company in New York. The outline and contents of an eventual Kyrial were now settled in Douglas' mind. In fact the 1915 plainsong notation editions were certainly intended for eventual printing together as the body of a Kyrial. Room is left above the first Kyrie, "Lux et Origo" of Missa Paschalis, for the title of the whole book which in the 1933 Kyrial actually there appears. Moreover,

numbering for the Masses in the series and even page numbers for the intended book are printed in the 1915 editions which appeared separately.

Two pencilled sheets survive among Douglas's papers, outlining the contents of the intended Kyrial as conceived around 1915. The first side of one sheet lists the Kyries for each Mass and the occasions on which each is to be used:

<u>Missa</u>		<u>Kyrie</u>
Paschalis	Eastertide	Lux et origo
Solemnis	Solemn Feasts	{ 1. Magnae Deus 2. Rex genitor
Marialis	BVM Xmas	Cum jubilo
De angelis	Doubles	de Angelis
Rex Splendens	S. Michael Doubles S. Dunstan	Rex Splendens
Dominicalis	Sundays throughout the year	Orbis Factor
Penitentialis	Sundays Advent & Lent	genitus factor Salve semperque Deus genitor alme
Ferialis	Ash Wednesday Ember & Rogations Passiontide	?
Requiem		{ 1. 2.
Simplex		16? or Dom??
Merbecke		Merbecke

The reverse of this sheet indicates the Agnus Dei melodies to be included with these Masses:

<u>Missa</u>	<u>Agnus Dei</u>
Paschalis	V. I S
Solemnis	V. IV S
Marialis	V. IX
de Angelis	V. VIII
Rex Splendens	V. XII S
Dominicalis	V. XIV S
Penitentialis	V. VII S
Ferialis	V. XVIII S
pro defunctis	V. XVIII S
Simplex	- Simplex
Merbecke	- Merbecke
ad lib.	V. V
	V. XVI

Try card catalogue thematic index, with all uses, for Kyrial.

The "V." and the Roman numeral stands for the number in the Vatican edition. I am not sure of the meaning of the "S."

The second white pencilled sheet lists the Kyries by mode. It incidentally tells us which additional Kyries Douglas had then transcribed or intended to transcribe.

Modes of Kyries

1	cum júbilo ✓ Orbis factor, a, b ✓ Salve semperque ✓	✓ cunctipotens Splendor aeterna ✓ Stelliferi
2		
3	in feriis (Simplex) ✓	✓ Fons bonitatis
4	Deus genitor alme ✓	
5	de Angelis ✓	
6	Merbecke ✓ Requiem a ✓ b ✓	
7	Rex genitor ✓	17 b ✓
8	Lux et origo ✓ Magnaē Deus ✓ Rex Splendens ✓	✓ Pater Cuncta ✓ Jesu Redemptor

The check marks are added in blue ink. All settings checked appear in the 1933 Kyrial. "Splendor aeterna" does not. The number "17b" refers to the Vatican edition, Kyrie XVII, the second alternative.

These tables and other corroborative evidence show that in 1915 Douglas planned his Kyrial much as it appeared in 1933. But it was then to contain nine plainsong Masses only, ranged according to the feast or season from Paschalis to the Requiem. Two sixteenth-century

Anglican arrangements were to follow these nine: Missa Simplex and Merbecke. A small ad libitum section was contemplated. The Agnus Dei and Kyries assigned in Douglas' pencilled tables to Masses 1 through 9 remain with these Masses in the 1933 Kyrial except for Missa Ferialis.

Except for de Angelis, "Rex Splendens," Pro Defunctis, and Simplex, the titles of the Masses which Douglas used in the Kyrial table of contents and as the titles of the separate editions were his own invention. Douglas' Latin adjectives designating entire Masses (rather than just the opening Kyries) suggest more sense of unity between the pieces of the Ordinary included under each title than does the mere numbering of the Vatican edition.

Douglas became dissatisfied with Missa Simplex of the 1915 edition or unhappy about using it in the guise of his own transcription. The 1933 Kyrial contains Douglas' own transcription (No. 16) of the same Gloria melody of which the 1915 Missa Simplex Gloria is a sixteenth-century transcription.¹ So for 1933 Douglas retained only the Kyrie from the 1915 Missa Simplex, adding to it as a first alternative the Kyrie "Pater Cuncta," which in 1915 was destined for the ad libitum section. For the 1933 Missa Simplex he used a new Sanctus and Agnus Dei, neither of which were mentioned in the 1915 list, and

1. See above, p. 334, and Chapter XX below, pp. 893-94.

removed the Gloria from the 1915 Missa Ferialis (No. 8) to use it with the new Missa Simplex of 1933. (It still inadvertently bears the title "8 Gloria in Excelsis" in the Kyrial, though now included in Mass No. 10.)

For the 1933 Kyrial Douglas moved the Requiem to the last, making it No. 12. Another Mass was added--No. 11, Missa Votiva. For it Douglas used the Kyries "Fons bonitatis" and "Cunctipotens Genitor" as alternatives. He used a Sanctus and Agnus Dei transcribed long before and tentatively intended for the ad libitum section of the proposed 1915 Kyrial and a Gloria (Vatican I) newly transcribed for this 1933 Missa Votiva. The new Simplex became Mass No. 10 in 1933, and Merbecke became No. 9. The Missa Ferialis, No. 8 in 1933, retains only its Kyrie from 1915. It acquires a new Sanctus and Agnus Dei for 1933. (The Sanctus and Agnus Dei of the 1915 Ferialis Mass are also found in the Douglas Requiem as alternative settings. This Agnus Dei, with normal text, also appears in 1933 as No. 18 of the Additional Settings.) The Gloria of the 1915 Missa Ferialis was transferred in 1933 to the new Missa Simplex, and the 1933 Missa Ferialis is left without a Gloria. Thus, in spite of the numeration, there are only seventeen Gloria settings in the Douglas Kyrial, not eighteen.

The 1933 Kyrial contains only three settings of the Creed: the "authentic" Mode IV melody, Credo I of the Vatican edition examined above in Chapter IV; the de Angelis Creed, analyzed in Chapter XVI;

and Merbecke's melody. In 1915 Douglas envisioned a fourth--the Creed transcribed and arranged in the sixteenth-century Missa Simplex of 1915--printed with the title "Credo IV" in the separate 1915 Missa Simplex edition.

The 1933 Kyrial Supplement includes three settings of the Antiphon "Asperges me" and one setting of "Vidi aquam" with their Psalms for the processional aspersion of holy water sometimes used before the Sunday High Mass. The Supplement also includes all the Kyries with Greek text and their corresponding Dismissals--"Depart in peace" or "Let us bless the Lord" with the answer "Thanks be to God"--and the "Responses at Mass." All of these were envisioned in 1915 except perhaps the Greek Kyries.

The ferial chant of "Our Father" among the 1933 "Responses at Mass" is Merbecke's. It replaced Douglas' English version of the Vatican ferial chant, which was printed in the 1910 Missa pro Defunctis and also in the Ceremonial Noted.¹

Probably Douglas so long delayed final publication of his Kyrial under one cover because already in 1915 he foresaw Prayer Book revision which would necessitate alterations. The 1928 Prayer Book revision removed the intruded repetitive phrase "Thou that takest away the sins of the world, have mercy upon us" in Gloria in Excelsis. "Our Father" was restored to its tradition Western place in the Eucharist

1. See above, pp. 289-292.

(since St. Gregory) just after the Prayer of Consecration. And the final revision restored the Exordium or introduction to the Lord's Prayer, "And now, as our Saviour Christ hath taught us, we are bold to say--".

In 1927 the Joint Commission on Church Music of the Episcopal Church, of which Douglas was one of three members, issued The Choral Service under the authority of General Convention on the basis of the Prayer Book texts then tentatively approved. It is to the forms given for Holy Communion in The Choral Service--Douglas' own revision of his earlier work--that the 1933 Kyrial Responses adhere.

In the years between 1910 and 1933 Douglas published separate modern notation editions with the melody only and organ accompaniments for Missa Paschalis (1), Marialis (3), de Angelis (4), Dominicalis (6), Penitentialis (7), Merbecke (9), and the Requiem (12).¹ These Masses so published became widely known and popular, especially Missa Marialis, de Angelis, and Merbecke. Douglas made very few melodic changes in all of these after 1915--except for the Hymnal 1940 revisions in Missa Marialis, Merbecke, and Credo I. But many of the pieces which had been published in 1915 only in plainsong notation and had never otherwise been printed underwent drastic revision for the 1933 Kyrial.

1. Most of these went through second and third editions. There have been still further revisions brought out by the H. W. Gray Company since Douglas' death, to bring parts of them into conformity with the versions of the Creed, the Lord's Prayer, and the Fourth Communion Service (Missa Marialis) published in The Hymnal 1940.

As part of his preparation of the text for the 1933 Kyrial, Douglas assembled all the Masses separately published in 1915 and submitted this set to Edmund Goldsmith for comments and suggestions.¹

1. Edmund W. Goldsmith was organist and choirmaster of St. Mary the Virgin, Primrose Hill, London, from June, 1902, to April, 1909. The present Vicar of St. Mary's, Primrose Hill, the Reverend Howard Hollis, through the courtesy of Dr. Gerald Knight, has kindly supplied the information following:

From the Parish Magazine of June, 1902-- E. W. Goldsmith followed G. H. Palmer, choirmaster, and Francis Burgess, organist.

He was a pupil of Dr. Charles Lloyd and an organist since the age of seventeen when he was an organ student at the Royal Agricultural College, Cirencester. His later posts were as deputy organist of Gloucester Cathedral; organist of Allahabad Cathedral, India; of St. Mary the Tower, Ipswich; of Ryde Parish Church; St. Mary's Church, Torquay; and of St. Ann's, Derby. He has also studied in Leipsig.

From the Parish Magazine of May, 1909-- We need hardly say how sound and thorough has been Mr. Goldsmith's seven years' work among us; his skill as a musician and his thorough knowledge of Plainsong have been appreciated by all. We hope that all success may attend his future work.

Then follows a note about his successor Mr. Martin Shaw.

Dom Anselm Hughes, in a letter to the author, writes:

Goldsmith-- . . . Douglas invited him to the United States as a collaborator for his work, out of his generosity (EWG was a poor man) but told me he was unpractical, suggesting alterations after final proofs were passed, etc. . . . I do not know his birth or death dates: the latter would be in the early 1930's. I think, at the age of 70 or 75. Under Percy Dearmer at Primrose Hill . . .

Goldsmith was a member of the Council of the Plainsong and Medieval Music Society. He published A Selection of Communions, London, 1907.

This set, almost complete, with Goldsmith's written-in emendations, survives in the Kyrial manuscript files. Occasionally Douglas used Goldsmith's suggested versions for the Kyrial. More often he seems to have agreed that a change was needed but found his own different solution. Sometimes he retained the 1915 version--almost always when an organ accompaniment to the piece in question had been published.¹ These changes are discussed individually in Part IV of this study.

To sum up: Most of Douglas' work on melodic transcriptions of the Ordinary of the Mass--as opposed to his work on accompaniments for these transcriptions--was done in two periods. The first and most prolific period was from 1907 to 1915--the years just after the Vatican Kyriale (1905) had appeared, when many English scholars were engaged in the same task as Douglas, the years when the rest of the Vatican edition was appearing, and the years just following Douglas' own study with the monks of Solesmes. Between 1917 and 1919 Douglas was chiefly occupied in editing the Hymnal authorized by General Convention of 1916 for the Episcopal Church. During most of the twenties Douglas was busy with the music and texts for the Office. These he arranged in the first place for the Community of St. Mary. The first

1. Except for one change in the Agnus Dei of Missa Paschalis.

definitive fruit of this work was the Monastic Diurnal.¹ In it Douglas translated the texts of the Day Hours of the Monastic (Benedictine) Office with an eye to their use with their Antiphon melodies.

Douglas read proof for the Monastic Diurnal in England. He left this country in the fall of 1931.² The revisions of the text for the

1. Charles Winfred Douglas, The Monastic Diurnal or Day Hours of the Monastic Breviary according to the Holy Rule of Saint Benedict, with additional Rubrics and Devotions for its recitation in accordance with The Book of Common Prayer, London and New York: Geoffrey Cumberlege, Oxford University Press, 1932. From the preface, p. vi: "All translations have been made with due regard to the future use of plain-song melodies, which were studied in various ancient manuscripts during the preparation of this English text."

The Ceremonial Noted for the Community of Saint Mary appeared in 1923, the Vesper Psalms in 1924. The American Psalter (Anglican chant) appeared in 1929, the Plainsong Psalter in 1932, and The American Missal, of which Douglas was the musical editor, in 1931.

2. Dom Anselm Hughes (in Septuagesima, p. 54) describes the events leading up to Hughes' first American lecture tour:

We went into a huddle over finance and transport and hospitality problems and all the other details needed for one entirely ignorant of the other side of the Atlantic; and we came to the conclusion that there was only one major obstacle, and that was to persuade my Superior that the project was really worth while and that it would not involve the Community in the expenditure of funds which it could not rightly afford. But Canon Winfred Douglas of Denver, Colorado, was due very shortly for a visit, and I realised that my best method was to get him to represent the plan, and its feasibility, at headquarters on my behalf. Abbot Denys was a man of very wide learning, with a considerable knowledge of Europe; but America was to him a *terra ignota*; he was (by the standards of thirty years go) an old man, and he had a mind which--though too great to have an anti-American bias--yet shrank from anything like a novel adventure. Douglas, on the other hand, was some years younger, and of a totally different type; with all the vigour and energy that the American climate seems to produce, with an authoritative position in the American Episcopal Church, and with a forcible and persuasive utterance. So I went into conference with him on his next visit, and introduced him to the Abbot. My last impression, as I retired from the room leaving them together, is still vivid in my mind: Winfred Douglas waving his arms and declaiming, and Abbot Denys backing into the corner of the room with a courteous yet fearful expression on his face. After a quarter of an hour or so I was sent for and told that I might proceed with tentative enquiries, on the understanding that if it did not appear certain that the takings would exceed the expenditure the scheme must be dropped. . .

Dom Anselm dates this confrontation in 1932.

1933 Kyrial were either undertaken sometime after his return to the United States or else before he made his last trip overseas.¹ Almost all of the transcriptions of the Ordinary chants which Douglas made between 1907 and 1915 but had not yet published were revised for Missa Votiva and the Additional Settings of the new Kyrial. The major new work of transcription for 1933 must have been the series of Glorias, Numbers 13 through 18 of the Additional Settings. Of these only a beautifully finished fascicle, bound together with string, survives in manuscript. The versions of this manuscript are almost identical with those of the Kyrial. The Gloria for Missa Votiva, No. 11, was certainly transcribed at this time. (In the rough draft the pre-typed text for the phrase "Thou that takest . . ." which was omitted after the 1927-29 Prayer Book revision is crossed out and not set.) Internal evidence connects these Glorias together as a group apart in Douglas work--chiefly the regular treatment, in this group of Glorias only, of the words "towards" and "prayer" as one syllable rather than two and of the word "heavenly" as two syllables rather than three. In these Glorias Douglas shows an impressive mastery and freedom of transcription technique not previously consistently attained over such a large body of material. It is a pity these Glorias are not more widely known and sung. Among them are some of the best English transcriptions of plainsong. Furthermore, the complete absence of early

1. See below, p. 431, footnote.

versions or working papers for these Glorias, (they exist for most of the other contents of the Kyrial) and the single survival of this handsome manuscript fascicle suggest a simultaneous origin late in Douglas' life.

* * *

The 1933 Kyrial uses square notation on the four-line staff along with the Solesmes rhythmical signs--the mora-dot, the horizontal episema, and the vertical episema or ictus mark. The distinctive shapes ' ' and ' ' for the distropha and tristropha, which are not used not in the Vatican edition but in Antiphonale Monasticum, occur rarely in the Kyrial. The "oriscus"-- 4 --is used very often by Douglas in a way not found in other twentieth-century plainsong-notation publications. The preface to the Kyrial states--

The singer should remember that the notes of whatever shape (= 7 • 4 9 or ~) are of equal length except under the following conditions, A dot added to any note indicates its doubling in length; and the note which precedes the last form given above (~ the quilisma) is also doubled in length and firmly accented. The oriscus, 4 , indicates a soft prolongation of the note which it follows. The apostropha, ' ' , occurring in groups, indicates a repercussion, but may be sung as a short swelling out of the tone followed by a similar diminishing. The lower note of a perpendicular group is sung first (3 = 4); the upper of a diagonal one (7 • = 4 4). Two adjoining notes on the same line or space, sung to a single syllable, are sung as one note of double length (•• = 4): and when this occurs through the juxtaposition of two groups, the note is well accented (3 4 = 4 4). A broad diagonal in a group means two notes corresponding with its upper and lower ends (2 = 4 4). Groups containing very small notes do not mean that the small note is shorter, but call attention to the necessity of careful enunciation of consonants (4 4 = 4 4).

The guide at the end of each line (✓) indicates what the first notes of the next line will be. The mark - over a note or group means a certain firmness and slight retarding of the notes underneath. The mark ' over or under a note indicates the rhythm.¹

The following quotations from Douglas' correspondence and lectures and lecture notes shed light on his transcription methods and performance intentions. (All of these except the first quotation from the M. T. N. A. Proceedings were kindly sent me by Sr. Hildegarde, C. S. M., from material in her file.)

Plainsong is the result of the impulses of rhythm and of self-expression, as they existed among various nationalities, Greek, Hebrew, and Roman, impinging upon the Latin language as it existed from the fourth to the seventh century after Christ. It is vain to inquire whether traditional music of earlier times has been transmitted to us in any of the ecclesiastical melodies, for all alike received the ineffaceable stamp of that period of the Latin tongue. Latin was just then undergoing a striking rhythmical change. . . . Early in the fourth century, accent had largely replaced quantity; the length of syllables had become practically uniform, and only a stress and elevation of pitch marked the so-called long syllables. This [which?--stress, or elevation of pitch?] is the main rhythmic principle of the English tongue as well, and consequently, within certain limits, the ancient music may be adapted to English words without destroying its essence. Such accented syllables were often actually marked with the acute accent; and from this was developed the first crude musical notation, which indicated the number, the general trend, and the phrasing of the notes, but not their precise intervals--these had to be memorized by the singer. The great majority of the texts set to music were written in prose, being chiefly extracts from the Old Italic version of the Bible, the predecessor of the Vulgate. This fact leads to a second, and all-important definition. Plainsong is a system of choral melody based

1. DKY, pp. vii, viii.

upon prose rhythm, and containing no note shorter than the average length of a spoken syllable of evenly recited prose.

But you will perhaps say, what is prose rhythm; is not the expression a contradiction in terms? By no means. Rhythm means flow. And the prose rhythms of Latin fell under certain perfectly clear laws, susceptible of musical expression. In the first place, any succession of evenly recurring sounds necessarily groups itself into units of two or three beats, corresponding to the measures of modern music. All rhythms of above three beats are susceptible of analysis as compound rhythms. The free succession of such ternary and binary units produces an effect as flowing, as inescapably rhythmical, as that of the slightly irregular waves of the sea, or of the trembling leaves of a tree.¹

.....

The great majority of these little melodies [the Antiphons], about a thousand in number, and ranging in length from a few words to very considerable proportions, were certainly composed before the seventh century. They may be reduced to about fifty easily recognized types, and a study of the dozens of modifications which these several forms undergo, under the application of the varying rhythms of the words to which they are set, forms a veritable highschool for the training of skilled workers in their adaptation to English words. In them we frequently find several notes apportioned to a single syllable, and observe two rhythmical characteristics. The first is that an accented syllable often has but a single note, which receives stress, but not length; while a weak syllable may have several notes, receiving length, but not stress. The second is that, when such groups of notes occur, the free alternation of binary and ternary units within them remains just as it did in the syllabic recitations. The music, however elaborate, is in prose rhythm.²

.....

The principle of pure vocalization found expression . . . in the extended phrases on the vowel "e" in later settings of the penitential Kyrie Eleison. The chief melodies of this text, and those of the Sanctus, Agnus Dei and Gloria in Excelsis, were composed from the tenth to the fourteenth centuries.

1. Charles Winfred Douglas, "Plain-Song," Proceedings-- M. T. N. A., (1909), pp. 82-83.

2. Ibid., p. 87.

The twelfth century was richest in the production of new and beautiful compositions of this type; and it also brought to perfection the kind of notation best adapted to the expression of pure melody based on a language whose rhythmic principle is accent, rather than quantity. This notation, which may be seen in the newly-printed official service-books of the Roman Church, and in the editions of the English Plain-song and Mediaeval Music Society, is exceedingly practical, and probably expresses phrasing to the eye of the singer more directly than any other. I advise all church musicians from time to time to devote an hour or two to its mastery. They will be rewarded in the opening of a new treasure-house of melody, which has been a perfect mine of richness to those who have had access to it.¹

I have tried to choose forms specially adapted to the possibilities of English, from whatever source they came
 . . .²

I have reached the conclusion that the most ancient text of a melody is not necessarily the most desirable one to choose, either for its beauty or for its possibility of adaptation to English.³

Certain very simple rhythmical signs now in general use will greatly assist the singer in perceiving the proper length of notes varying from the ordinary rate of recitation, and in noting points of accent.⁴

I have always found it difficult to assimilate the rhythmic theory of Dom Mocquereau in its completeness.⁵

1. Ibid. , pp. 89-90.

2. This quotation and those following are from notes copied by Sister Hildegarde, C. S. M., from Douglas' correspondence and files. No source is given for this quotation.

3. From a letter, August 28, 1915, to Francis Burgess.

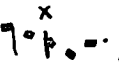
4. From a box labelled "Douglas Misc. Plainsong and Lecture Notes."

5. From a letter to Becket Gibbs, December 2, 1930.

The following special points regarding Douglas' transcriptions, notation, and performance intentions need to be borne in mind.

1) The mora-dot is regularly and frequently used at the end of a phrase to broaden--that is, to double--the last or last two notes of a phrase or neume. It is also used, with increasing frequency in Douglas' later work, to indicate lengthening of the first of two English accented syllables in conjunction, even when they occur in the middle of a phrase. But the horizontal episema is also used by Douglas for this purpose.

2) The horizontal episema is used by Douglas at least in syllabic passages with some idea of stress ("a certain firmness"), as well as the "slight retarding of the notes underneath" conformable to Solesmes usage. The horizontal episema appears more frequently in 1933 than in 1915 and in the later editions is often introduced into melismatic or neumatic passages where the Solesmes books have it.

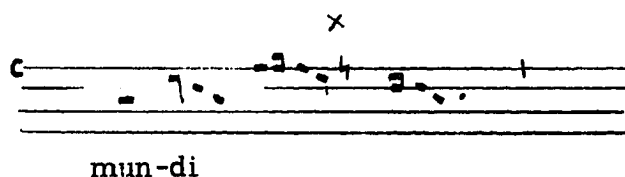
3) The vertical episema or ictus mark occurs sparingly in the 1933 Kyrial in melismas and on the occasional note of a neume, but never in syllabic passages. Douglas' very early manuscripts dating from the period just after his study at Solesmes use it in neumatic passages with fair frequency and in the early Mocquereau form attached to the note itself-- . This sign disappears completely in 1915--perhaps because of its exclusion from the Vatican typical editions. In 1933 it returns, in its later Solesmes form, in neumatic or

melismatic passages where the rhythmical grouping of notes would otherwise be doubtful. Douglas' placement of the mark usually conforms to Solesmes'.

But Douglas' concept of where the rhythmical touch or ictus might fall differed from Mocquereau's in two rarely occurring related points: Douglas did not feel that a note doubled by the mora-dot must always take the ictus, and very occasionally he placed the ictus on the second rather than the first note of a pressus. In Douglas' Gloria No. 18, the recurring closing melisma is written--¹



Dom Suñol has--²

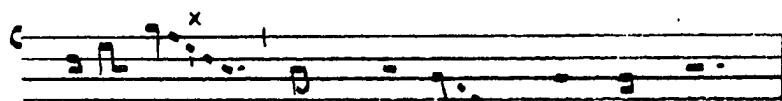


Douglas has added the first mora-dot in his version, perhaps under the influence of the Solesmes-type oriscus given by Suñol, but retains

1. DKY, pp. 90-91.

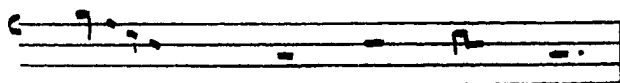
2. Antiphonale Missarum juxta Ritum Sanctae Ecclesiae Mediolanensis, [ed. Gregory Suñol], Rome: Desclée, 1935, pp. 604-606.

is mirrored in Douglas' version of the last supplication--



Lord, have mer-cy up-on us.

Such an ictus, falling (as in Douglas' first line) on a syllabic note just before a new neume instead of on the first note of the neume--though not impossible for melismatic passages within the Solesmes system--seems to disturb the general Solesmes performance style of Douglas' work. It is Douglas' placement of the syllable "-cy" in the example above which is responsible. He must have preferred this placement of the ictus as removing the accent from the weak syllable "-cy." I should have preferred--



mer- cy up- on us,

--in spite of the risk that even thus "-cy" might receive too much accent from insensitive singers.

The only other treatment of the ictus peculiar to the Saint Dunstan Kyrial occurs in the second "Holy" (and repetitions of this motive) of Sanctus No. 5, page 19. This peculiarity is connected with the quilisma there introduced at Goldsmith's suggestion for the 1933 edition. It is discussed later.¹

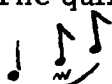

1. See below, Chapter XVII, pp. 775-78.

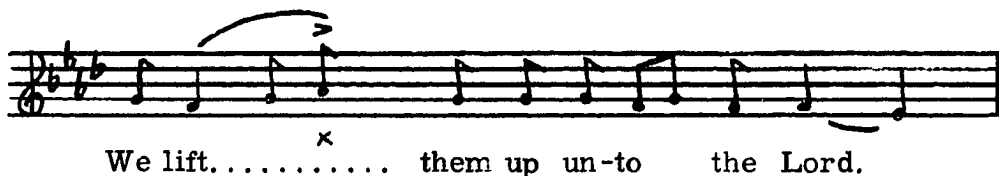
4) Liquescent neumes are used frequently and traditionally "to call attention to the necessity for careful enunciation of consonants." (But Douglas did not use them, so far as I know, to call attention to English diphthongs.) They are generally used only when a double consonant or combination occurs. In his 1915 editions Douglas used them liberally, even for final "r," as in the word "mercy." Most of these "r" liquescents were removed in 1933, but a few relics of the consonantal final "r" still remain. It would easily be possible to point out many inconsistencies in the use of liquescent neumes in the Kyrial. One can likewise point out just as many inconsistencies in the mediaeval manuscripts themselves except in the Beneventan texts with their very full and elaborate liquescent notation. Douglas omits all indication of liquescence in his modern notation editions.

Almost all of Douglas' rough or first drafts, except those from the very earliest period, 1907 to 1908, contain no mora-dots, no horizontal or vertical episemas, and very few liquescents. Douglas added them later to an intended final draft, editorially. He thus preserved the perspective in which these markings are seen as a particular editing for a certain performance style of a given text, rather than as an integral part of the transcription.

5) In his modern notation editions Douglas sometimes indicates the pressus by $\overset{>}{\text{f}}$, although often by a plain f without the accent. He does not normally use the notation with two tied eighth-notes found

in Hughes' and Burgess' transcriptions. Douglas' notation clearly implies general agreement with the Solesmes placement of the ictus on the first note of the pressus--although there are exceptions, as we have seen.

6) The quilisma in Douglas' modern notation editions is usually transcribed  instead of the more common ; but this is a distinction without a difference, since the note bearing the horizontal episema (or the punctum preceding the wavy note in square notation) is universally sung by all who follow the Solesmes style as a doubled note. More unusual is Douglas' frequent indication in modern notation of an accent on the top note which follows the wavy quilisma note itself, as in the Sursum Corda printed at No. 734 in The Hymnal 1940--



Douglas did not use eighth-note rests in his modern notation voice parts at full bars in the style of the later Solesmes modern notation editions and accompaniments. After his first accompaniments and modern notation editions of 1911--which had none--Douglas did use expression marks in his modern notation to indicate the normal expansion and fading away of the phrase, but not of course in plainsong notation.

Douglas restored to his plainsong notation editions two sorts of notes not used by the Vatican edition, but restored in those Solesmes publications like Antiphonale Monasticum and the Milanese Mass Antiphoner edited by Suñol which do not merely edit the Vatican text.

7) The apostropha, or repercussion neume-- ' . It usually occurs in groups of two or three, called "bistropha" and "tristropha." Its occurrence in the Kyrial is rare because it was almost never used in the melodies of the Ordinary chants of the Mass. There are but very few instances of its use in this repertory of the Roman rite. (The repercussion neumes are common in the "Gregorian" repertory of the Proper chants of the Mass, in the Responds of the Office. They appear occasionally in Office Antiphons.) Consequently its occurrence in the Kyrial is confined to the Introit Tone used for the Psalm of "Asperges Me" (pages 92 and 93), to several striking occurrences in the Antiphon "Vidi aquam" (pages 94 and 95), and to the "Amen" of the Milanese Gloria in Excelsis (page 91). Douglas' comment--

The apostropha, occurring in groups, indicates a repercussion, but may be sung as a short swelling out of the tone followed by a similar diminishing.

--conforms with the advice of Solesmes.

8) The oriscus-- 4 . According to Douglas, this sign indicates "a soft prolongation of the note which it follows." Douglas so uses it frequently and freely throughout the Kyrial. It rarely occurs

as the last note of a phrase.¹ In the entire Kyrial (excluding the Greek Kyries, which were not included in the count) twenty-nine different phrases--each of which may be repeated perhaps several times in a piece--use the oriscus. Of these, only four occur on the notes "c" or "F" with a half-step lying beneath. All the rest are placed on other notes of the scale. All, in conformity with Douglas' definition, are at the same pitch as the preceding note. Clearly Douglas used the oriscus far more generously and in a much less restricted sense than do the early St. Gall manuscripts or the more recent Solesmes books like Antiphonale Monasticum and the Milanese Antiphoners. What is Douglas' reason, and what kind of note is the oriscus?

Here is Dom Mocquereau's description of the oriscus, from the first volume of Le nombre musical grégorien, beginning on page 371:

1. The oriscus on the step above that of the preceding note.

Dom Schubiger [Die Sängerschule von St. Gallen, page 8] speaks of it this way: "Oriscus--a light note, used on the note above the note which precedes." This definition seems to contradict what was said above, where the oriscus was presented as a sort of apostropha at the unison with the note preceding. Nevertheless Dom Schubiger is right, and the contradiction is easy to explain. He had in mind the very many cases in the manuscripts of St. Gall where the oriscus is placed

1. DKY, p. 91, line 8; p. 59, line 5; p. 41, line 3.

just as he says; but present notation unfortunately no longer makes use of this note in these very cases.

Dom Mocquereau then gives fourteen examples on pages 371 to 373 from the St. Gall manuscripts illustrating these cases. He continues--

It appears from this first examination that the oriscus is a) a note lifted up, the last of a group; and, to complete Dom Schubiger's definition, we should say that in general the oriscus is higher than its two neighboring notes before and after the oriscus itself; and b) a light note of transition closely joined to the preceding group: it would be more exact perhaps to say that the oriscus is an integral part of the group which precedes. (Laon 239 in these same examples of the ascending oriscus, gives this note a special sign which resembles a very small porrectus of the St. Gall type with a wavy third stroke.)

Recognition of this double character will help us to account for the interpretation of the oriscus placed at the unison with the last note of a preceding group.

(Since the oriscus is never found on a single syllable in modern editions, we shall not discuss it here.)¹

2. The oriscus at the unison with the preceding note.

This is the most common case in notation presently in use. The oriscus is found on all degrees of the scale, but it seems to prefer the note above the half-step, that is fa or do.

More examples follow on page 374 in illustration. He continues--

The oriscus is found very rarely on si or mi. The double character of the oriscus is found in the preceding examples:

Transitional note:--which the oriscus certainly is: for it is placed in apposition to the end of a group and leads on at once to another group or another syllable.

1. But it is frequently so found in the manuscripts of the Tropers and Proserers.

A raised note:--even though this quality does not appear at first sight because of the unison, study of the manuscripts reveals that a light depression of the voice on the note preceding the oriscus puts the latter into a melodic "low-relief," enough to preserve its character.

.
An entirely natural transcription . . . demands si or mi before the oriscus, and in fact many manuscripts of every origin give this version.

Nevertheless it is noteworthy that in the doubly notated Antiphonary of Montpellier, the last two notes of the neumes \surd \surd are transcribed at the unison. We find here numerous variants in the manuscripts with neumes and on lines. What is the reason?

What we have mentioned before about the apostropha: lack of tonal definition in sounding the note and difficulty for the listener and the scribe in ascertaining the pitch and consequently in writing it with certainty. This indecision happened not on the oriscus, which itself remained stable, but on the note just preceding, the last of the group. According to the interpretation of the scribe, this note could be fa or do and then the oriscus was written at the unison or could just as well be mi or si and thus the oriscus was also found on the step above.

.
In fact, in chant in campo aperto with neumes, the note before the oriscus did not have to be exactly either fa-do or mi-si, but a gracious undulation of the voice depressing the pitch which escapes precise notation on the inflexible diatonic scale. Is not the contradiction between the two notations, neumatic and alphabetical, of the Montpellier Codex, itself an indication of this tonal indecision?¹

But what about the cases where the oriscus is not on "F" or "c". Was the preceding note also chromatically inflected? Perhaps. I should myself prefer to say that the oriscus as it occurs in the

1. André Mocquereau, Le nombre musical grégorien. Tournai: Desclée, 2 vols, 1908 and 1927. The quotations are from Vol. 2, pp. 371-376. The translation is mine.

St. Gall manuscripts and in Laon 239 may indicate a half step (or perhaps rather less) between the oriscus and the note which precedes it; that this half-step is often provided by the semitone of the scale when the oriscus, as often, is placed on "F" or "c"; and that when it is not so placed, either the note preceding the oriscus may have been "sharpened" from its normal diatonic position or the pitch of the oriscus itself may have been "flattened" from its normal diatonic position--which last possibility is not explicitly presented by Mocquereau although implied in one of his examples. I must add that there are many instances where it would be clearly impossible to raise the note preceding the oriscus or where it would be equally unmusical to lower the oriscus itself.

Mocquereau concludes:

The [contemporary] execution of the oriscus at the unison raises a question: Ought one to inflect the note which precedes the oriscus? This interpretation would approach the most ancient tradition, but only those who are artists and soloists can permit themselves this interpretation. For choirs, it will be safer and easier to stick to what is written [in modern editions], that is, to the unison. These two notes well joined together will form only one long note, which should by its gentleness and weakness be distinguished from the equally long but firmer and louder pressus, with which the oriscus must not be confused. ¹ Nor will one forget the lightness of the group preceding. ¹



On first glance it would seem as if Douglas had taken Mocquereau's last practical definition of the oriscus for choral

1. Ibid., p. 378.

performance as an inclusive and sufficient definition and had substituted the oriscus for the pressus at the end of a neume or for a long note on a single syllable within a phrase. The only case so far as I know of an oriscus in the Douglas Kyrial which has St. Gall manuscript authority occurs in the Gradual "Requiem" on page 46, the second line, over "Lord." This oriscus is found in Laon 239 or in the St. Gall codices, either for this text or for other texts using the same melody of the "Justus ut palma" Gradual type. On the other hand there are apparently two cases where an oriscus found in the manuscripts¹ is not reproduced in the Douglas Kyrial. The first is the Antiphon "Vidi aquam," page 95, line 1, where the top "c" of "all", rendered as a liquescent in the Kyrial is according to Mocquereau an oriscus. (Douglas has followed the Vatican edition in keeping the reciting note on "c": Mocquereau is almost certainly right in reading it as "b".) The other is in the Ambrosian Gloria in Excelsis already mentioned

1. According to Dom Mocquereau and Dom Suñol, respectively: in Le nombre musical grégorien, Vol. 1, page 312; and Antiphonale Missarum . . . Mediolanense, pp. 605, 606.

above, pages 90 and 91 in the Kyrial, where the note given by Suñol as an oriscus is rendered by Douglas as a doubled note with a mora-dot.¹

Douglas used the oriscus--always at the same pitch as the preceding note and never as a note élevée--whenever a doubled note not indicated by the mora-dot occurred which could not be produced by the apposition of two neumes--  --nor by the apposition of a punctum before a clivis or pes--  . He used the oriscus often in apposition to a single punctum, both notes placed as a doubled note over a single syllable. He used it in apposition to the last note of a neume to double that note. On the other hand, the ordinary doubled punctum of the Vatican edition and the later manuscripts is used in the Douglas Kyrial but rarely.²

1. Here is Suñol's comment on the oriscus, op. cit., p. xvi:

Oriscus qui est punctum (seu apostropha) post neumam positum (Punctum post neumam, oriscus). Ipse igitur claudit et munit neumae finem. In codicibus vero ambrosianis inveniuntur sive in forma communiter tradita, sive in forma illa quae improprie "plica" appellata est. Ipsius est inter se neumarum uniones distinguere quae sunt in quadam serie notarum super eandem chordam positarum, ita ut post oriscum semper incipiat nova neuma. Cum tamen oriscus potius maneat notula agilis, ictus est semper in praecedentibus.

The preface of AM, p. xii, says:

Oriscus ^h semper neumas claudit, tum in eodem gradu ac ultima praecedentis neumae notula, tum in acutiori chorda.

2. DKY, p. 25, line 2, "Father"; p. 69, lines 6, 7, "upon"; p. 79, line 1, "God"; and p. 106, line 5 in the Greek Kyrie. The third is intended as an intonation for the American Missal, where the oriscus is not used; the last is probably copied directly from the Vatican edition. The other two must be editorial oversights.

Why is Douglas' use of the oriscus so different from that in the Solesmes editions and from the St. Gall manuscripts?

We find an answer in the manuscripts using Anglo-Norman notation and especially in the Winchester Tropers.¹ In them the pressus is uniformly written /ʒ (= St. Gall /ʒ) or /ʒ (= St. Gall /ʒ).

(Dom Mocquereau is wrong to call the last punctum or dot in the examples above part of the pressus. This last punctum or dot in the Winchester Tropers is often underlaid with a separate weak syllable, and the oriscus ʒ is also frequently apposed to notes in neumatic formations when there is no punctum at all to follow.)

In the Anglo-Norman manuscripts the sign ʒ is freely used in any context--occasionally at the end of a phrase and often within a neume--to indicate a lengthening or doubling of the note to which it is apposed. There can be no question about its meaning: comparison of neumatic, textless Kyrie melodies with their Verses in which the text is set syllabically and with other manuscripts make this clear. The use of the "oriscus" in the Anglo-Norman manuscripts is analogous to the St. Gall pressus but not analogous to the St. Gall

1. Cambridge, Corpus Christi College 473; and Oxford, Bodleian Library 775. The latter is sometimes referred to as the "Ethelred Troper." See W. H. Frere, The Winchester Troper, Vol. 8 of the Henry Bradshaw Society, London, 1894.

oriscus, whatever their common semiographic origin. Mocquereau was certainly aware of this parentage, but he passed over it very lightly.

The neumatic apostropha is by nature a note of apposition, that is a note joined, attached, or apposed to something: thus it is never found alone . . .

Used as a pressus, the apostropha has donned forms which make it hard to recognize its relationship with the grammatical sign [for the apostropha]. Nevertheless, it is assuredly from the latter that the pressus is commonly descended; and the signs which experienced scribes in their tables of neumes call "pressus" are in reality but apostrophas in apposition to a note which is thereby doubled.

And also the oriscus is only an apposed apostropha. ¹

Douglas' use of the sign ʘ is entirely in accord with its use in the Anglo-Norman manuscripts in which this sign corresponds with the St. Gall pressus. But Douglas' use of the sign is at variance with the more commonly known and far more restricted use of this sign ʘ at St. Gall--described in the first series of quotations from Mocquereau above--which in contemporary literature about the chant alone goes by the name of "oriscus."

* * *

The twelve Masses of the Douglas Kyrial,² with the additional settings following, form the basis for the critique of Anglican

1. Le nombre musical grégorien, Vol. 1, p. 146.

2. Or rather eleven, since discussion of Merbecke's Communion Service in Douglas' and other editors' versions is omitted. The music of Merbecke's Communion Service is fully and ably treated in Perry Marshall's dissertation, Plainsong in English. See above, p. 308.

transcriptions of the Ordinary chants of the Mass which follows. Credo I and the Responses at Mass have already been discussed in Chapters II and IV on the set-forms; Douglas' Credo de Angelis will be treated in Chapter XVI on the de Angelis Mass; while "Asperges me," "Vidi aquam," and the Propers of the Requiem are omitted as beyond the scope of this study. The English versions of Kyrie, Sanctus, Agnus Dei, and Gloria in Excelsis found in The Ordinary of the Mass, The Choir Missal, and the English Gradual, Part I, are compared with Douglas' versions. Most of the contents of these collections are examined, but some pieces which they contain but Douglas' Kyrial does not are omitted.¹ Transcriptions by a few other Americans--Ernest White and his collaborators and J. C. Hackney--are compared with Douglas' when they were useful and available to me. Douglas' transcripts as they finally appeared in the Saint Dunstan Kyrial of 1933 are compared with his earlier printed editions and when possible with his working papers. So far as resource and time allowed I have tried to study and evaluate the mediaeval, Vatican, and Sarum forms of the chant from which Douglas and the other transcribers have worked.

1. Nine of the 20 Kyries in ORD are not in DKY, one of the 10 Sanctus, two of the 10 Agnus Dei, and one of the 9 Glorias. Six of the 15 Kyries in EGR are not in DKY, five of the 13 Sanctus, and two of the 11 Agnus Dei. All of the 10 Glorias in EGR are found in DKY. Omitting from comparison the three Masses by DuMont and the two sixteenth-century Masses in The Choir Missal--we find that one of the 7 Kyries in CHM is not found in DKY, one of the 7 Sanctus, and one of the 7 Agnus Dei. All 6 Glorias in CHM are also in DKY.

PART IV
THE ORDINARY CHANTS OF THE DOUGLAS KYRIAL
COMPARED WITH OTHER ANGLICAN
TRANSCRIPTIONS AND WITH
THEIR SOURCES

CHAPTER XIII

MISSA PASCHALIS

No. 1

In the preface to the organ accompaniment for this Mass.

Douglas writes:

Each portion of the following service is of ancient use during Easter-tide. Another setting of Gloria in Excelsis, less capable of effective adaptation to the English words, was doubtless more frequently sung; but that which follows was also used during the Paschal season, and is still the customary use of the Dominican Order on Sundays in Easter-tide. It is traditionally attributed to Saint Hildegard . . . ¹ The Kyrie, Sanctus, and Agnus Dei are all compositions dating from the tenth century. The Gloria in Excelsis is of the thirteenth century . . . The adaptations of the Sanctus and Gloria in Excelsis are made from the text of the Vatican Kyriale: in those of Kyrie Lux et Origo and of the Agnus Dei the modifications of the Vatican text are based upon the Dominican Graduale, the Plainsong Society's text, and the interesting Kyriale compiled by Professor Wagner . . . ²

Except for Gloria in Excelsis, Douglas' Missa Paschalis corresponds with Mass I of the Vatican edition, but its Gloria is taken

1. The ascription seems doubtful, and I cannot trace its origin. See below, pp. 460-62.

2. Missa Paschalis, New York: The H. W. Gray Company, 1916, 1927, revised 1963.

from Vatican Mass II. Douglas used Vatican Gloria I for his Missa Votiva, No. 11. The customary attribution of this Kyrie to the Easter season and especially to the Mass of Easter Eve or Holy Saturday is supported by the manuscripts to which Dom Dominique Catta refers in his article "Aux origines du Kyriale"¹ as having been used for the preparation of the Vatican Kyriale. Evidence for the Eastertide use of the Sanctus and Agnus Dei of this Mass is slim but early. The Winchester Tropers associate this Sanctus melody with the Hosanna Trope "Omnes tua gratia", primarily intended for Easter.

Burgess, for his first Mass in The English Gradual, "in Eastertide," uses the same Kyrie, Agnus Dei, and Gloria as Douglas, but not the same Sanctus. He uses Sanctus II ad libitum of the Vatican edition.

This Kyrie and Agnus Dei are in The Ordinary of the Mass, but not Douglas' Sanctus and Gloria, which are missing from the Sarum books used by the editors of The Ordinary.

Hughes does not include this Mass in The Choir Missal.

1. RG, XXXIV (1955), p. 175ff.

Kyrie No. 1. (Paschalis)

"Lux et Origo"

Melnicki No. 39. In the Regensburg Institute photostat archives 19

French, 108 German, 38 East European, 51 Italian, 4 Dominican,
9 Franciscan, 10 Premonstratensian, 18 Cistercian, and 3 sources
of uncertain origin from the eleventh to the seventeenth century
contain this melody.

<u>Verses and Tropes associated with this melody</u> ¹	<u>Analecta Hymnica</u> <u>Volume 47</u>
"Omnipotens genitor lumenque"	No. 3
"Lux et origo / O mundi"	No. 12a
"Lux et origo / Redemptor"	No. 12b
"Deus rex aeterne" or "Rex deus aeterne" Rare, German and East European MSS only. Also sung to Meln 96.	No. 94
"Kyrie Deus Pater" Rare, East European MSS only.	No. 107
"Kyrie surrexit" One 17th century Cistercian MS only.	-----
"Lux et gloria" One 13th century Sarum MS only; for B. V. M.	No. 155
"Christe Redemptor" Introductory Trope	No. 160

1. The tables given at the head of each chapter division in Part IV summarize for the melody being dealt with the information given in the indexes of Melnicki, Thannabaur, or Bosse. (But extremely incomplete information from these authors on the English use of Verses or Tropes is omitted as misleading.) See above, pp. 248-50, 257-59, 261-65.

Vatican edition: I, GR pages 4*, 5*; Solesmes' date, 10th century.

ORD No. V, pages 16, 17; page 22

EGR No. I, page 17

DKY No. 1, pages 1, 97

This melody appears in St. Gall 484, one of the earliest Tropers, dated by Dom Huglo around 970,¹ set to the text "Kyrie (Christe) eleison." The Verse "Omnipotens genitor lumenque et lucis origo"--which does not use this melody--is inserted between the lines of the ninefold Kyrie text. None the less "Omnipotens genitor lumenque" is a Kyrie Verse, supplying the ascriptive and acclamatory phrases to which "Kyrie (Christe) eleison" supplies the response and completion.² Clemens Blume disposed of Gautier's and Wagner's mistaken attribution of this text to Tuotilo--the famous monk of St. Gall who did write the Introit Trope "Omnipotens genitor fons et origo."

1. It there appears at f. 211. Gautier, Les Tropes, pp. 229, 231, and 233, gives a facsimile. Huglo's dating of the manuscript is found in his article "La tradition occidentale des mélodies byzantines du Sanctus," contained in Franz Tack's Johner Festschrift, Der kultische Gesang der abendländischen Kirche, Cologne, 1950.

2. Melnicki calls it a Rahmentropus or "frame-trope." Her term would better be confined to introductory Tropes of the "Miserere, Domine" variety (AH 47, No. 160) which precede the Kyries, the Christes, and the Kyries again, commenting on what will be sung and then bidding the choir sing it--rather like the vernacular tropes of a commentator at present-day instructed Masses in the Roman Catholic Church. Tropes of the "Miserere, Domine" variety are repeated introductory Tropes.

Table No. 30 in Volume III gives the text and the neumes as they appear in St. Gall 484, with my transcription of the Kyrie melody. (The Verse melody cannot be transcribed without the help of a diastematic or staffed version.¹) Except for a variation or scribal omission in the last of the four different melodic lines, the neumes correspond closely with the Vatican melody. The Solesmes rhythmical markings in part appear to derive from this St. Gall text.

This melody is certainly pre-existent to the Verse text "Lux et origo" with which it was almost exclusively associated in the later Middle Ages. The text "Lux et Origo / O mundi" first appears in North Italian and German manuscripts of the eleventh century and in the Winchester Troper in the Bodleian Library.² With a different set of words for verses 4 to 9 ("Lux et origo / Redemptor") it also became very popular in England from the late eleventh century on. Both of these texts were sung to a syllabic form of the melismatic Kyrie melody, as were almost all Kyrie Verses then in use. This text is therefore

1. Modena Cap. IV 9, f. 84, a German 11th century Gradual; Venice Bibl. Marc. L III 124, f. 51v, and 11th century Salzburg Gradual and Proser; and Rome Bibl. Angelica 948, f. 130, a Gradual and Troper from Reichenau, should supply this help according to Melnicki's information. I have not been able to examine photostats of these MSS.

2. Kyrie No. 15 in the eleventh-century addition prefixed to the MS. ff. 2-7. See Frere, The Winchester Troper, p. 51.

"an underlay of a pre-existent melisma." It provides an exception to Richard Crocker's hypothesis and mine that most Kyrie melodies were conceived as a unit together with their Verse pattern. This later text borrows wordings and ideas from the older St. Gall Verse--"Omnipotens genitor lumenque et lucis origo" becomes "Lux et origo lucis, summe Deus." The older text gradually disappears from the manuscripts during the twelfth century. As we have seen, this older text was not sung to our melody--that of the Kyries which accompany it in St. Gall 484--but to its own:¹ this old-fashioned usage was gotten rid of by retaining the melody and writing a new Verse--"Lux et origo"--to fit it.

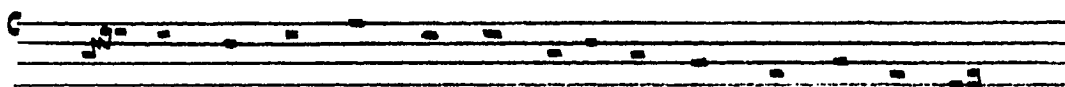
The early text "Omnipotens genitor lumenque" is not found in France. The later text "Lux et origo" appears rarely in France; our melody in melismatic form without Verse, only a little oftener. Why? The French developed and expanded this melody or one related to it for the words of the famous Kyrie Verse "Tibi, Christe, supplices." (A variant first line, "Te, Christe Rex, supplices," appears as the title for this expanded melody at Kyrie VI ad libitum in the Vatican edition.)² This Verse with its soaring melody was the most popular of all Kyrie

1. According to the inference to be drawn from Melnicki, Frater Joachim Cuontz tried to make the "Omnipotens genitor" text fit the Kyrie melody for his chant collection of 1507 at St. Gall.

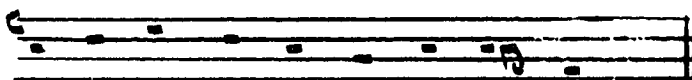
2. GR, p. 80*. The text is in AH 47, No. 2. Text and melody are given in full by Crocker in A History of Musical Style, pp. 42-43.

Verses in France from the tenth to the early thirteenth century. In most French or French-derived Tropers it begins the collection of Kyries and is found in the earliest manuscripts from St. Martial, its probable source. From France it spread to Italy and to England,¹ but never penetrated Germany, where its competitor Verse with related melody, "Omnipotens genitor" was popular. Like the latter, "Tibi, Christe, supplices" everywhere dropped from use in the thirteenth century. Thenceforward our melody was sung only with the Verse "Lux et origo."²

Here are the phrases of "Tibi, Christe, supplices" which are most closely related to our melody:



1. Ti- bi Chri- ste sup- pli- ces ex- o- ra- mus cun- cti- po- tens,



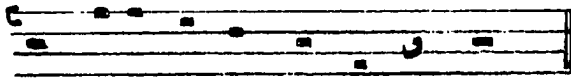
ut no- stri di- gne- ris e- lei- son.



4. Tu- a de- vo- ta plebs im- plo- rat iu- gi- ter

1. Both "Te, Christe, supplices" and "Lux et origo" appear in Bodleian 775, the Winchester Troper now at Oxford, at f. 2 and f. 6 respectively.

2. Except for the rare and late Verses sung to it in a few localities-- as listed at the beginning of this chapter.

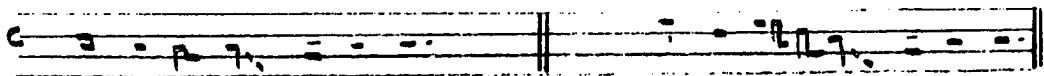


ut il-li di-gne-ris e-lei-son.¹

These phrases should be compared with the melody "Lux et origo" as it appears in Tables 30 and 31 in Volume III. Verse 2 of "Tibi, Christe, supplices" descends to "C," and the last verses rise to "g" an octave and a fifth above.

We have said that St. Martial developed and expanded the Kyrie melody associated with "Omnipotens genitor lumenque" -- or one like it. For the St. Martial musicians to have worked directly from St. Gall texts or copies of them would have been unlikely.

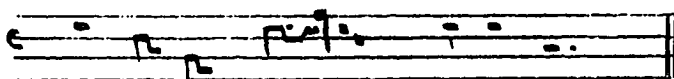
Kyries XV, XVI, and XVIII of the Vatican edition are all variant developments of the same basic pattern and are all "primitive." These Kyries were sung with Verses only rarely. Here below is part of Kyrie XV. Note the refrain with the rising major third "G, a, b."



1. Ky-ri-e * e- le-i-son.

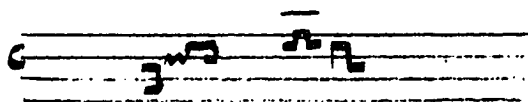
4. Christe e- le-i-son.

1. As given by Crocker.



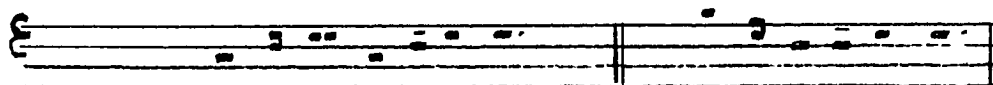
9. Ky-ri- e * e- le-i-son.

Compare our Kyrie I:

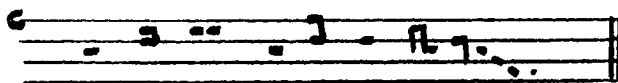


7, 8. Ky rie . . .

Here is Kyrie XVI:

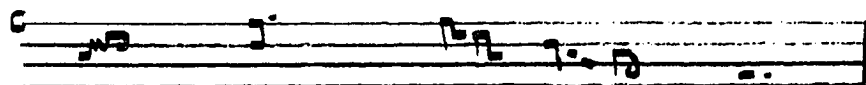


1-3, 7, 8. Ky-ri-e * e-le-i-son. 4-6. Christe e-le-i-son.



9. Ky-ri-e * e-le- i-son.

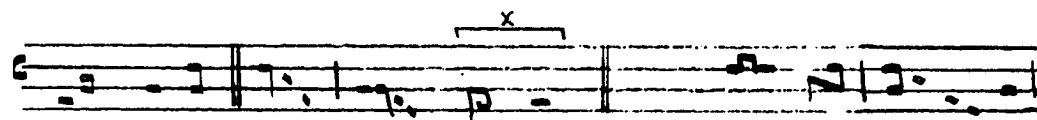
Compare the last petition of Kyrie XVI above with the first of our Kyrie I:



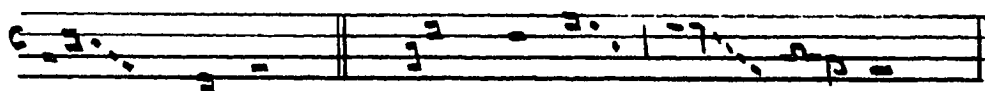
1. Ky rie lei son.

The apparent Deuterus or Mode III tonality of the first phrase of Kyrie I, with its final on "E," has provoked many explanations from

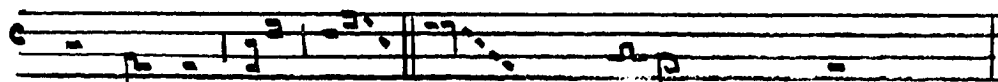
commentators.¹ The modal ambivalence of this melody also provoked the twelfth-century Cistercian reforming editors--and the thirteenth-century Dominicans who copied their books--into revising the first phrase to read as given below:



Ky- ri-e e- leison. iij. Chri-ste

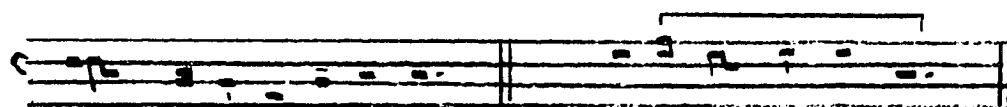


e- leison. iij. Ky- ri-e e- lei- son. iij.



Ky-ri- e e- lei- son.²

Here is Vatican Kyrie XVIII:



Ky- ri-e* e-le-i-son. iij. Christe e- le- i-son. iij.

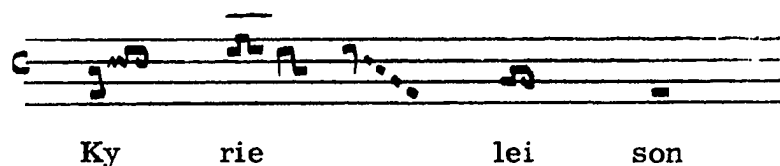
1. One of the best discussions is in Henri Potiron's article "La modalité de la Messe I," in *RG*, XXXIII (1954), pp. 45-48.

2. Graduale . . . Sacri Ordinis Praedicatorum, p. 130*.



Ky- ri- e e-le-i-son. ij. Ky-ri- e* e- le-i-son.

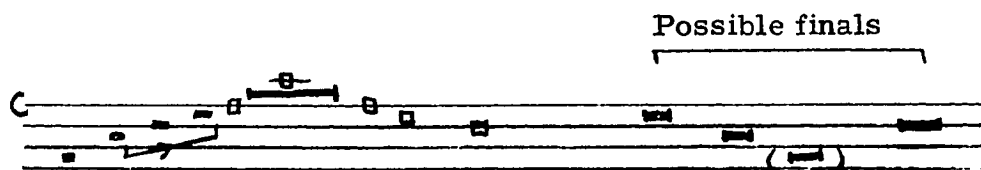
So we see that Vatican Kyrie I makes special use in its first phrase of the rising third "G, a, b," and of a final on "E." The second phrase, for "Christe eleison," is the most original, motivic, and striking of the four. It appears to be designed for whatever Verse words are sung to it. The last two phrases of Vatican Kyrie I again use the stock figure with tenor on "d" we have seen in the examples from other Kyries above--



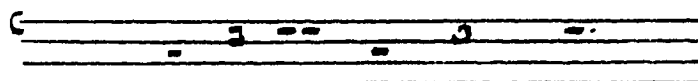
--adding a descending scale which returns to "G" as final.

In view of our discussion in previous chapters¹ and of the discussion to come of the Paschalis Sanctus and Agnus Dei, the conclusion that all these melodies are rooted in Anaphoral-chant seems correct.

1. See above, Chapter II, pp. 37-38, 60, 131-2; Chapter III, pp. 140-42; and especially Chapter IX, pp. 260, 266-72. See below, pp. 425-30, 450-53; and Chapter XXII, pp. 1031-37.



They belong not to the first, primitive, confined type of Anaphoral-chant with recitation on "a," nor to the slight expansions of the type seen in the Lord's Prayer and in the Preface Tones--which still employ "a" as a final of sorts; but rather to the second, expanded, "choral" type of Anaphoral-chant, reaching "d" as tenor and resting on "b," "G," or "E," as possible finals. This second Anaphoral-chant type pattern, seen at its simplest in Kyrie XV--

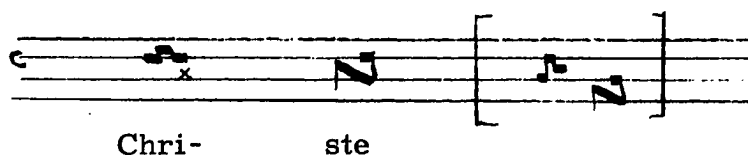
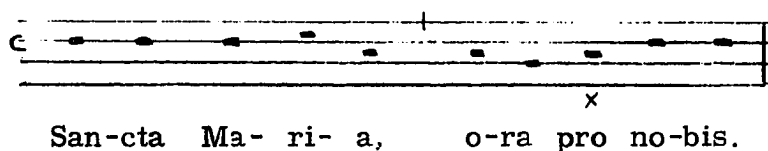


Ky-ri-e e- lei- son.

--is expanded into several different melismatic forms for the Ordinary chants, of which one of the more elaborate is Kyrie I.

Why has this melody been so constantly associated with Easter and with the Easter Vigil Mass? The same liturgical conservatism which has preserved many other primitive liturgical features in the Easter Vigil and Mass has preserved the invariable use of this melody for the beginning of the Vigil Mass. A Kyrie melody derived from Anaphoral-chant is used for the Easter Vigil Mass (in festive decorated form to be sure) because the Kyrie refrains at every Mass were sung

to Anaphoral-chant for some time after their introduction with the Litany at their present place at Mass in the West like the rest of the clerical-congregational Ordinary. Dom Pothier's endeavor to derive the melody of Kyrie I from the melody of the present Roman Litany of the Saints, sung at the Easter Vigil--



--seems fanciful on liturgical as well as musical grounds.¹ Pothier brushes off the notes above which do not match as unessential, the "Christe" melody according to him being a "condensation" of the Litany set-form. That will hardly do. Besides, was this sub-semitonal formula in use for singing the Litany in the tenth century?

(The Vatican reading for the first Kyrie--



1. J. Pothier, "Kyrie Pascal," RCG, II (1894), pp. 123-25.

--instead of--"G, a, b," the Anaphoral-chant pattern which appears in most manuscripts and fortunately in all the English transcriptions-- was Pothier's preferred reading. He so quotes it in the article above and enshrined this late northern alteration in the Vatican edition.)

If the Verse text "Lux et origo" were contemporaneous with its melody, secure rhythmical inferences for the melody could be drawn from the text. As things are we cannot be sure; but we can fairly assume that caesuras and accents appearing consistently in the same place in all the Verse lines sung to a given phrase reflect the rhythmical contours of the melody as it was sung when the lines were composed. The Verse "Lux et origo / O mundi Redemptor," as it appears in heightened Norman Neumes in the eleventh-century supplement to the Winchester Troper, Bodleian 775, folio 6, is given as Line 1 of Table No. 31 in Volume III, along with my transcription. The Verse in its Sarum form, with the text "Lux et origo / Redemptor." is given as Line 2 of Table No. 31 in Volume III.¹ (The second note of the clivis marked "x" is an addition to the melody, as is the note marked "y.")

Line 1 of Table No. 32 presents the Kyrie melody of St. Gall 484, in my transcription but with its neumes above the text; Line 2,

1. From Frere's facsimile edition, Gradual Sarisburiense, Plainsong and Mediaeval Music Society, 1892-1894, p. 4*.

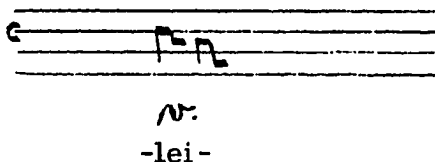
the neumatic version of the melody which in Bodleian 775 immediately precedes the Verse "Lux et origo," again with my transcriptions; Line 3, Solesmes' editing of the Vatican text; Line 4, Burgess' modern notation Greek text with "Lord (Christ) have merce"; Line 5. The Ordinary of the Mass Greek version with the same English text as Burgess'; Line 6, Douglas' Greek version; Line 7, Douglas' English version in the Kyrial; and Line 8, Goldsmith's version suggested to Douglas. At the bottom of the table is found the version of this melody adapted to the Responses to the Commandments in The Ordinary of the Mass.

St. Gall 484 shows certain peculiarities of pronunciation and word underlay. "Ky-rie" is treated as two syllables, with a liquescent for the "r" (and for the initial "i" of the diphthong?) In the first phrase, "-lei-" comes earlier than one would expect. But this placement of the syllable disposes of the pressus which appears in the Vatican edition on the top "c."

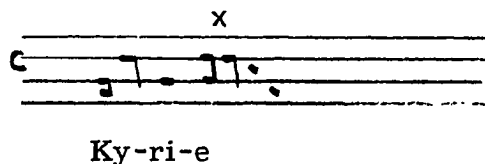
The Winchester Troper neumatic version shows the standard underlay as in the Vatican text. In the neumatic version of Winchester, the pitch of the third note is ambiguous; but the careful heightening of the neumes for the Verse makes clear that here the pitch intended is "b," not "c." Winchester retains the pressus (or oriscus apposed to the lower note of the clivis) which is omitted in the Vatican text--

The added note "a" just before "-leyson" in the Christe melody of the Sarum version is not found in the neumatic text of Winchester but appears for two of the three Winchester texted verses.

Comparison of St. Gall 484 with the Vatican text shows first that the pressus on "b" in the first phrase--



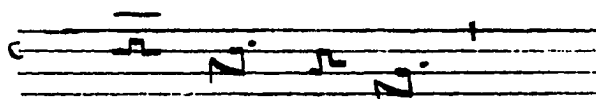
--had been reduced to a single note, while a new pressus on "c," created by crasis, appears in the Vatican edition just preceding the omitted pressus on "b":



As a result the "c" becomes more important, the "b" less so.

The Vatican edition, and Douglas and Burgess in their Greek versions, always dissolve the mediaeval diphthong in the second syllable of "e-lei-son" (or "e-ley-son") into two separate vowels-- "e-le-i-son." The Ordinary keeps the mediaeval pronunciation, which is often preferable for the melodic outline at the end of the phrase. In the case of this Kyrie it makes no real difference.

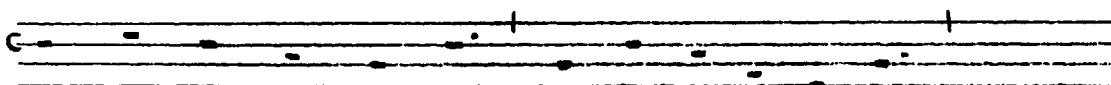
The Solesmes episema over "Christe" reflects the long form of the St. Gall torculus-- ♪ . The mora-dots of Solesmes--



Chri-ste

--are not implied in St. Gall 484 but are implied in the Verse text

caesuras placed here:



O mun- di re- demp tor, sa- lus et hu- ma- na, (rex pie . . .
 Re- demp- tor ho- mi- num, et sa- lus e- o- rum, (benigne . . .
 Per cru- cem re- demp- tis, a mor- te pe- ren- ni, (spes . . .

Sarum:

Re- demp tor om- ni- um, et sa- lus e- o- rum, (benigne . . .
 Per cru- cem re- demp- tis, a mor- te pe- ren- ni, (te . . .
 Qui es ver- bum Pa- tris, Sa- tor pi- e- ta- tis, (lux . . .

St. Martial:

Tu- a de- vo- ta plebs, im- plo- rat ju- gi- ter, (ut illi . . .
 O the- os a- gi- e, sal- va vi- vi- fi ca, (redemptor . . .

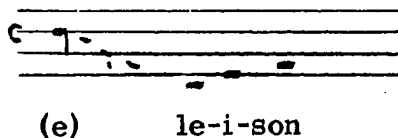
- - - - Christe eleyson.)
 - - - - nobis eleyson.)
 - - - - nostra Christe eleyson.)

- - - - nobis eleyson.)
 - - - - exoramus eleyson.)
 - - - - veritatis eleyson.)

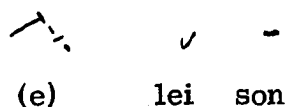
- - - - digneris eleyson.)
 - - - - noster eleyson.)

Solesmes' mora-dots are certainly correct, in view of the structure of eight Verse lines set to this melody, all of which either demand or tolerate caesuras at the same place. Musical symmetry is enhanced by this placement of caesuras.

Solesmes' ictus on "a"--



--is backed up by St. Gall's--




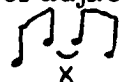
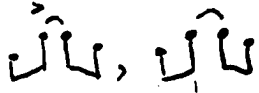
--in which the broadened punctum in the climacus agrees with the Solesmes ictus. Solesmes' rhythmical indications in Kyries 7 and 8 accurately reflect the St. Gall notation, except that St. Gall gives--

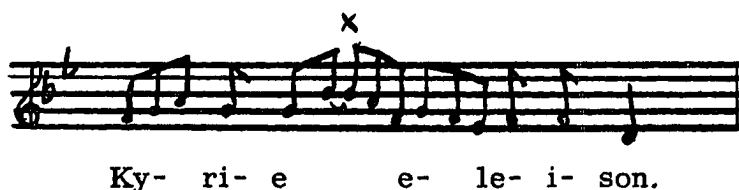


--with all three first notes of the climacus broadened.

The beginning of Kyrie 9 in St. Gall diverges from the Vatican text. The omission of the quilisma figure in St. Gall 484 may be accidental. It is probably supplied in other St. Gall manuscripts, as it certainly is in the Verse melodies of Sarum and Winchester. St. Gall 484 broadens the conclusion with a long pes-- ✓ --and a "pressus-major" or virga-with "oriscus"-- f.

Throughout The English Gradual, Part I, the English text "Lord [Christ] have mercy" seems more to have been added for appearance than for singing's sake. No attempt is made to show how repeated notes for different syllables of the Greek text--as "-ri-e" in the first phrase--are to be sung within one syllable. As transcriptions for actual singing, the English texts underlaid to Burgess' Kyries usually cannot be taken seriously, and in general we shall ignore them.

The version with Greek text presents several of Burgess' peculiarities. Burgess shows the apposition of the last and first notes of adjacent neumes on the same note--  --by the notation--  --but without the customary accent or ictus--  --to show that the combination is to be treated as a pressus. In the first phrase of this Kyrie, Burgess reproduces the Vatican pressus on "c" (here transposed to "b-flat") as follows:

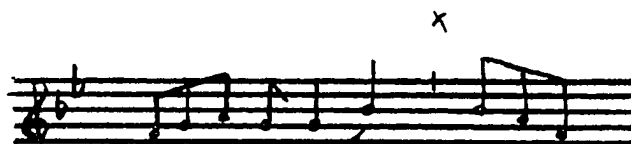


Apparently Burgess did not accept the Solesmes definition of the pressus. He does not mention the formation in The Rudiments of Plainsong¹ of The Teaching and Accompaniment of Plainsong.² But if

1. New York: The H. W. Gray Company, [n. d.]

2. London: Novello, 1914.

Burgess did not intend coalescence in this place (and it seems clear from the rest of his work that he did not) then surely he should have followed Douglas' treatment--or St. Gall 484--and separated the groups--



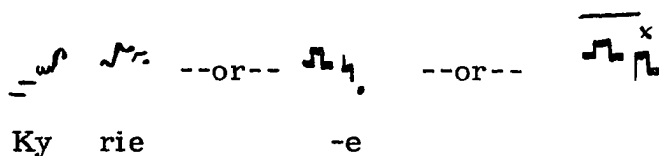
Ky- ri-e

A related but more pernicious idiosyncrasy in Burgess' transcription of the pressus occurs at the phrase--



Ky- ri- e

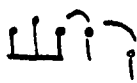

Throughout his work Burgess assumes, usually correctly, that the quarter or longer bar induces a doubling of both notes of a preceding clivis. But in this case there was originally no clivis, but a pressus followed by a lower note--

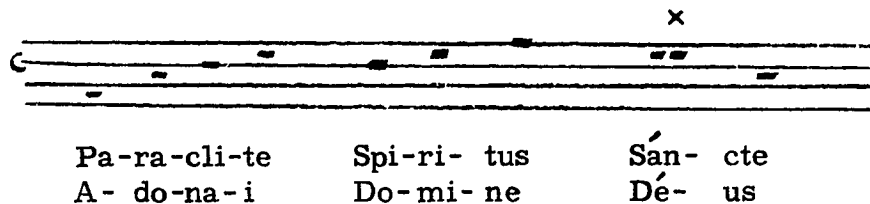


This pressus was rendered by two notes in apposition when thirteenth-century square notation on the staff displaced the earlier neumatic forms. Burgess still applies the mora vocis to both notes of the new clivis and retains the first element of the pressus--producing a

tripling instead of the intended doubling of the next-to-last note before the caesura. If in rejecting the coalescence of the pressus notes Burgess had written--

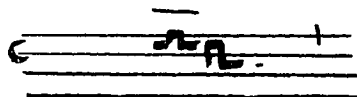


--with a slight repercussion at the start of the last clivis, his meaning would at least be clear and the phrase singable. But how is--  --to be sung? Surely not as three repercussion notes--  --on "b-flat." (Repercussion neumes are found but rarely in the Ordinary of the Mass.) The Verse texts here read:



--which, with the strong penultimate syllables, fit the pressus exactly.

The Solesmes rhythm is right--



-e

--and Burgess has got it wrong.

In the very first phrase Burgess omits the first quilisma group on the first three notes, as the Vatican also must, following

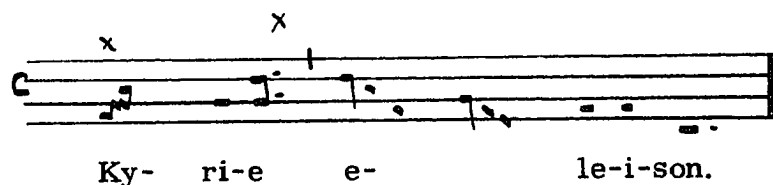
Pothier's "preferred reading." (The Ordinary omits it also, but Douglas reproduces it.) In the very last phrase Burgess apparently doubles the first note--



If this quarter-note is intended, Mocquereau's favorite adjective lourd is called for. But this may be a misprint for an eighth-note. There are several such misprints in The English Gradual.

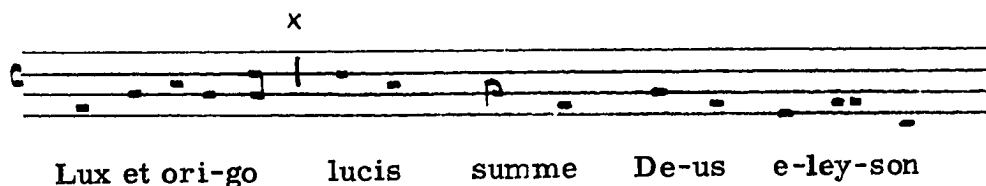
* * *

Douglas' Greek Kyries usually reproduce those in the Vatican edition exactly, but not for Kyrie I. Douglas keeps the "b" for the third note of the first phrase rather than using Pothier's "c." (St. Gall's quillisma group for the first three notes is in itself a guarantee of the correctness of the "b." But Douglas was probably actually following the Sarum reading which here agrees with St. Gall.) Douglas' rhythmical form for the first phrase--



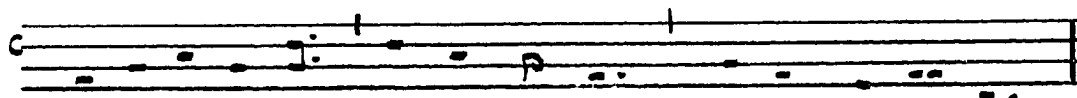
--is based on the text for the Kyrie Verse in Frere's Graduale Sarisburiense facsimile, where a tiny bar appears after the pes on

the last syllable of "origo":



Douglas reproduces this bar, splitting the Vatican pressus and (probably without knowing it) returning to the reading of St. Gall 484-- except that he lengthens both notes before the bar. He confirms this semi-phrase by placing the first syllable of "eleison" just after the bar.

It is possible to group the English text of the Verse with two caesuras:

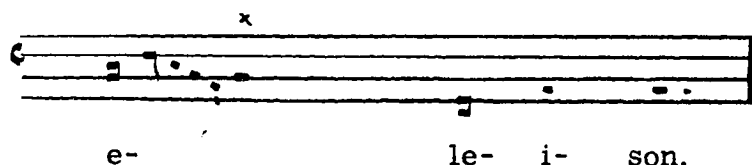


(Blume corrects "miserere" to "misereri.") This second division is a little forced and grammatically doubtful; but Douglas seems to have it mind in adding the mora-dot to the "G" after his first quarter-bar. The musical results of this caesura are unfortunate, preventing the line from rolling on to its conclusion. St. Gall 484, as the reader will remember, has the pressus on "b," the note just before this "G." The "G" is written with the small dot, which in the middle of a phrase is short.

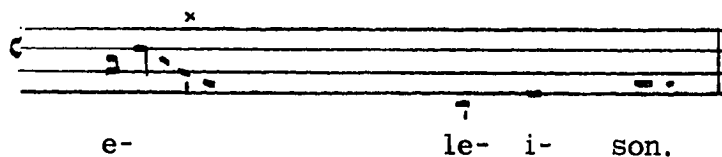
I regret this mora-dot on "G" and should prefer to divide the Verse lines given above with the first caesura only --

"Lux et origo : lucis summ(a)e Deus eleyson."

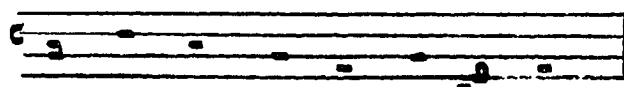
For the last half of the Christe melody Douglas follows the Sarum reading with the added "a":



Douglas moves the ictus of Solesmes, implied in the broadened punctum of St. Gall 484--



--from "a" forward one note to "G"--which is better perhaps for the text with the added note. But the Sarum Verse text keeps the accented syllable on the "a":



be- ni- gne nō-bis e-ley-son.
 te ex-o- rā-mus e-ley-son.
 lux ve-ri- tā-tis e-ley-son.

(It would be a mistake to ask how Dom Mocquereau might have placed the ictus in the syllabic Verse text. It would certainly not have fallen

on the "a" for the Sarum version. The logical contradictions involved in Mocquereau's syllabic theory of ictus placement dizzy the mind, should one try to bring his ictus placement for a melismatic Kyrie into conformity with its texted version as it would be "rhythmed" in accordance with Mocquereau's principles. It is enough to ask where the accent falls in the texted version and inquire if this note should also receive a rhythmic support or slight stress in the corresponding place in the melismatic Kyrie.) The Sarum added note "a" which Douglas incorporates seems to lubricate and expedite the flow of rhythm with the Verse text; but without the text the Vatican version is preferable. This "a" seems to introduce one too many groups of three into the rhythm:



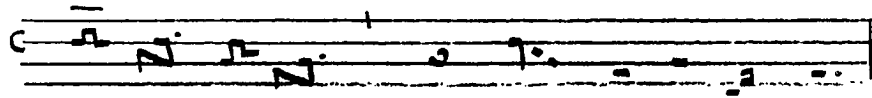
* * *

Douglas' version of this Kyrie with English text is not altogether satisfactory, for the following reasons:

a) The placement of the syllables "upon us" is inconsistent. These syllables ought to supply a musical and textual rhyme or refrain corresponding with "eleison," which serves a refrain function in both

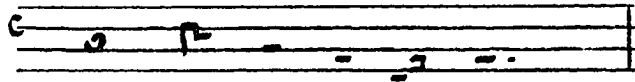
the texted and the later untexted versions (although not in St. Gall 484.)

Douglas' transcription of the Christe melody is excellent:



Christ have mer-cy up-on us.

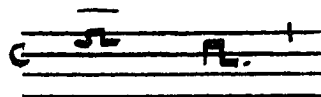
We see why Douglas preferred the Sarum reading here. (His ictus placement in the Greek text follows his English transcript.) The English text underlaid to the Vatican version--



have mer-cy up-on us.

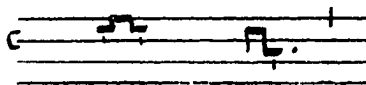
--flows much less well. But in the first Kyrie phrase "upon" is moved far to the left, producing a much longer and rather excessive melisma on the syllable "-on"--longer than for the more important word "Lord" or the syllable "mer-cy."

b) Douglas' treatment of "mercy" in lines 7, 8, and 9 both violates Solesmes style and the melodic pattern of the Verse. Douglas breaks up the pressus which caused Burgess' trouble--



mer- cy

This can only be analyzed in Solesmes' terms as--



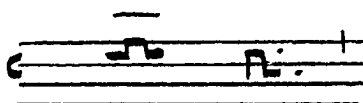
mer- cy

--with the ictus on the second note only of the last clivis. The weak syllable "-cy" receives as a result a syncopated "kick" which is foreign to Douglas' and Solesmes' style. That Douglas actually intended this ictus placement is evident from his accompaniment:¹

Lord, have mer- cy


x x x

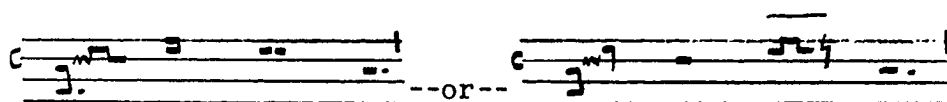
For dieresis of the pressus the conventional rhythm would rather have been--



mer- cy

1. Missa Paschalis . . . Harmonized for Accompaniment, New York: The H. W. Gray Co., revised 1963, p. 1. The 1927 edition agrees in this passage exactly except for an insignificant difference in the alto voice-leading.

--which reminds us of Burgess'--  --and alters the
rhythmical balance of the phrase. Would not the following--



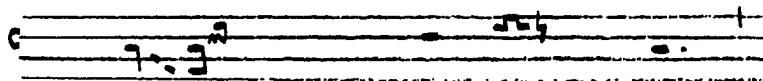
Lord have mer- cy

Lord have mer- cy

--have been preferable in Douglas' context and in view of the treatment of the pressus in the Verse text?

* * *

Goldsmith, in his suggestions for revision of Douglas' 1915 editions for the 1933 Kyrial, also made the second suggestion above. For the very last Kyrie Goldsmith suggested--



Lord have mer- cy

Douglas crossed out both of these suggestions, perhaps because Missa Paschalis had already been published in modern notation choir and organ editions and was well-known in the form he had given it in 1915.

Goldsmith also stapled his own version of the entire Kyrie to his suggested corrections in Douglas' 1915 text. Table No. 32 in Volume III gives it just below Douglas' English version. The consistency of treatment of "upon us" at the end of each line is preferable to

Douglas' transcript. So are the smooth contractions into pressus on the word "Lord," the consistent placement of melismas on "Lord" and "Christ." Goldsmith follows the melismatic version of Graduale Sarisburiense throughout. But the pressus in the midst of the word "have" in the first phrase--correct as this pressus on "b" is historically--seems forced and unnatural for the English word.

This Kyrie melody turns out to be surprisingly recalcitrant to the English text "Lord have mercy upon us." This is a pity, for Kyrie "Lux et origo" is one of the very few elaborate Kyrie melodies which in melismatic form without its Verse text seems musically and historically convincing and self-sufficient. Anglicans at least had better continue to sing it in Greek, unless they use the Decalogue.

* * *

The version in The Ordinary of the Mass of Kyrie "Lux et origo" with Greek text reproduces the Sarum melismatic version exactly, except for the original quilisma introduced from the older English manuscripts for the last Kyries (but not for the first). The English text "Lord (Christ) have mercy" really has too few syllables to support the melody adequately. The phrase break in the middle of the syllable "mer-cy" in the last Kyries is unfortunate.

The setting of the Responses to the Commandments in The Ordinary deals with just the opposite problem--a surplus of syllables. The editor treats the third note of the first phrase--"b"--as a kind of reciting note. The entire setting is given at the bottom of Table No. 32. The same relationship of our melody to an expanded text demanding melodic expansions can be seen in the St. Martial Kyrie Verse "Tibi, Christe, supplices" mentioned and quoted in part above at pages 392 and 393. The first phrase of this melody also dwells upon the "b" as dominant. The adaptation in The Ordinary of the "Lux et origo" melody to the Responses to the Decalogue is by far the most satisfactory version with English text of all we have considered. It is remarkably close to the spirit and intention of the mediaeval adaptation of this melody to its Verse. By no means all adaptations of Kyries to the Decalogue Responses are successful; but in this adaptation not a word, not an accent, not a caesura is out of place. It is in fact that rare thing, a perfect English transcription. The pleasure of comparing it with St. Gall 484 and the Sarum Verse may be left to the reader.

* * *

Sanctus No. 1. (Paschalis)

Thannabaur No. 154. (With its Vatican initial and pitch it is also inserted as a variant to Th 154 between Th 36 and 37. The exact source of this reading is given as Bibl. Nat. lat 1112, an early thirteenth-century Full-Missal in square notation from Paris.)

This melody appears in 86 different places in 54 manuscripts of the Regensburg Institute photostat archives, of which 25 are French, 2 Norman-Sicilian, 3 German, none East European, 20 Italian, 1 Friaulian, 1 Iberian, and 2 Cistercian. These manuscripts stretch from the eleventh to the eighteenth centuries.

<u>Sanctus Tropes associated with this melody</u>	<u>Analecta Hymnica</u> <u>Volume 47</u>
"(Sanctus) Deus fortis" French, Norman-Sicilian, Italian	---
"Deus Pater ingenitus (ingenite)" French, Norman-Sicilian, German, East-European, Italian. In both Winchester Tropers which are not included among Thannabaur's MSS. Also found with <u>Th 103</u> .	---
"Ingenitus genitor" Norman-Sicilian. In both Winchester Tropers	No. 251
"(Sanctus) Pater ingenitus / Orbis" French, Norman-Sicilian, German, Italian. In both Winchester Tropers.	---
"Te lauda(n)t, te adora(n)t" Italian	---
"(Sanctus) Rex aeternus" Norman-Sicilian	---
"Sanctus Deus omnipotens Pater" French. An introductory Trope.	---

Hosanna Prosulae associated with this melody

Analecta Hymnica
Volume 47

"Cuius in laude voces"	---
French, Italian. Also found with <u>Th 223</u> (Vat. XV).	
"Omnes tua gratia"	No. 339
French, Norman-Sicilian, Italian. In both Winchester Tropers. Also found with <u>Th 56</u> and <u>193</u> .	
"Qui venisti carnem"	No. 360
Italian. Also found with <u>Th 223</u> (Vat. XV).	
"Omnium(-que) rex regum"	---
French, Norman-Sicilian, Italian.	
"Rex superne qui regis"	---
Italian.	
"Tu solus altissimus"	---
Italian.	

Vatican edition: I, GR pages 6*, 7*; Solesmes' date, 10th century.

DKY No. 1, page 2

Also Ernest White and Albert Fuller, The Holy Saturday Rite, according to the Anglican Missal (American Edition) [privately reproduced]. New York: The Church of Saint Mary the Virgin [n. d.], p. 21.

Thannabaur's extensive research shows that this melody was widely sung in France and Italy but almost not at all in the German-speaking and Eastern regions of Europe. Our study of two reliable manuscripts, one from the extreme North and the other from the

extreme South of Europe will help us see the Vatican text in perspective and will shed light on the Sanctus and Hosanna Tropes.

The Winchester Troper¹ now at Cambridge, Corpus Christi College 473, gives this melody twice--first at folio 74 r., v., with the Trope text--

Sanctus

Ingenitus Genitor caelesti voce fateris,

Sanctus

Filius aeterne Genitori rite coevus,

Sanctus Dominus

Spiritus almifluus geniti Genitoris et unus,

Deus Sabaoth . . .

--and immediately following, at folios 74 v. and 75, with the Sanctus Trope "Deus Pater ingenitus," which we shall discuss, and the Hosanna Trope "Omnes tua gratia." A facsimile of these last folios of the manuscript is given at Plate XI in Volume III. This second

1. The two Winchester Tropers, Bodleian 775 and Cambridge, Corpus Christi 473 (the latter contains a famous collection of organa as well as the usual pieces found in a Troper) date from the end of the tenth century or early in the eleventh. They were in use at Winchester, the capital of Ethelred's and Harold's kingdom in the days just before the Norman conquest; but they already show strong Norman influence. The Trope repertory in them is almost entirely French.

See especially Jacques Handschin, "The Two Winchester Tropers," in The Journal of Theological Studies, XXXVII (1936), pp. 34-49, 156-172. Arnold Machabey's article "Remarques sur le Winchester Troper" in Festschrift Heinrich Bessler, Leipzig, 1961, pp. 67-90, deals chiefly with the organal section and its relation to the rest of the Cambridge manuscript. The first and classic study of both MSS is W. H. Frere's The Winchester Troper, Henry Bradshaw Society Vol. 8, London, 1894.

There are seven Sanctus in the Cambridge MS, only the last without Tropes. The first, second, and fifth use the same melody, as do the sixth and seventh, and the third and fourth--our melody.

Winchester version with which we are concerned adds the acclamation "Gloria, victoria, et salus aeterna sit Deo nostro in excelsis" just after the first "Hosanna" and just before "Benedictus qui venit."

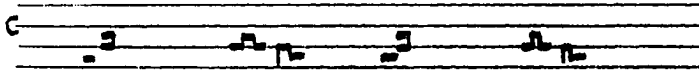
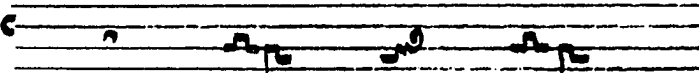
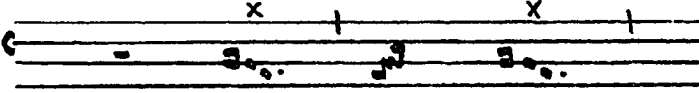
The second manuscript version to be discussed is found in Benevent Cap. VI 34 at folio 285 r., v.¹ A facsimile of this manuscript appears at Plate XII in Volume III. The melody reappears immediately after the first version, at folios 285 v. and 286, in altered form with the Sanctus Trope "Corona justitiae angelica voce proclamant" and the Hosanna Trope "Hebraeorum proles proclamabant dicentes . . . Gloria Christe omnes."

My transcriptions in conventional square notation of these two facsimiles (except for the Winchester Hosanna Trope "Omnes tua gratia," for which I have at hand no diastematic or staffed version for comparison) with the Vatican reading beneath, appear in Table No. 33 in Volume III.

All the Tropes in both the Winchester and Beneventan manuscripts are interpolations into a pre-existent melody and text. The Sanctus Trope "Deus Pater ingenitus" clearly derives its melodic

1. Reproduced in facsimile in Vol. 15 of PM. The MS dates from the early twelfth century. It is a complete Gradual with interspersed Tropes for the Propers and some parts of the Ordinary on festivals, with a supplement of Ordinary chants and Tropes at the end. The Beneventan MSS and notation are thoroughly discussed in Vol. 14 of PM.

material from the surrounding Sanctus melody. The general agreement of the Winchester and Beneventan manuscripts for this Trope melody suggests an early date for its composition. On the other hand, the Hosanna Prosula "Qui venisti carnem" of Benevent is not directly related to the Sanctus melody. It is a true Prosula or miniature Prose, with its first three lines balanced by its last three. The last three lines are the same tune as the first three. We shall return to this Prosula a little later. Comparison of the melodic text of Sanctus itself in the two manuscripts against the Vatican version shows a few interesting details significant for performance and for the historical background of the melody, besides the customary Beneventan thoroughness in liquescent notation. The first two phrases read--

<u>Winchester:</u>	
	San- ctus, San- ctus,
<u>Benevent:</u>	
	San- ctus, San- ctus,
<u>Vatican, Solesmes ed.:</u>	
	San- ctus, San- ctus

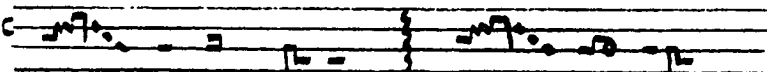
The manuscripts make perfectly clear that the next-to-last note of "-ctus" was lengthened, and that the Solesmes application of the

mora-dot to the last note only of the syllable is wrong historically.

Musically, too, it is abrupt. Restoration of the pressus to the next-to-last note would be desirable.

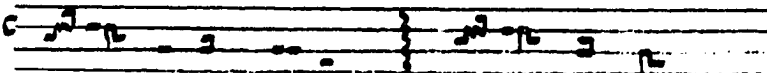
The figure--

Winchester:




glo- ri-a tu-a. Ho- san-na . . .

Benevent:



glo- ri-a tu-a. Ho- san-na . . .

Vatican,
Solesmes ed.:

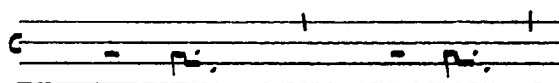


glo- ri- a tu-a. Ho- san-na . . .

--shows a pressus in the Beneventan manuscript reading on the "c" descending from the top note, where Solesmes gives us no pressus but rather places the ictus on the next note, "b", at "gloria tua." This ictus on the "b" cannot even be reconciled with the Vatican version of the same figure at the last "Hosanna." Here Solesmes omits the ictus on "b" since in Solesmes' use the ictus could not immediately precede the neume on "-san-." The rhythm of the manuscripts is surely preferable to Solesmes' here.

There are a good many other slight differences, especially between Benevent on the one hand and the Vatican edition and

Winchester on the other, which are not really significant--the kind of variation to be expected in mediaeval manuscripts of the same Ordinary melody. They can be examined in Table No. 33. One variant in the Winchester Troper, however, is worth notice. There the first "Sanctus" as well as the second begins "G, a, b." (See the musical samples above.) The reader by now will already have identified this Sanctus--especially in the Winchester version with the full initial figure--as belonging to the second level of Anaphoral-chant development.¹ The well-known Sanctus XVIII of the Vatican edition, also in the Requiem Mass, presents the same abbreviated initial--



Sanctus,

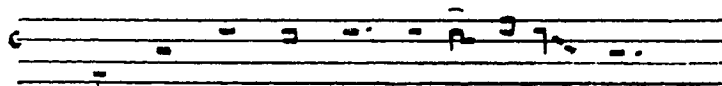
Sanctus

Winchester gives the acclamatory formula in very nearly its pure form. "G, a, b--a." (It also appears in the "Sanctus" passage of Te Deum.) But the reader should take careful note of the following formulas which belong more strictly to the second-level of Anaphoral-chant development:

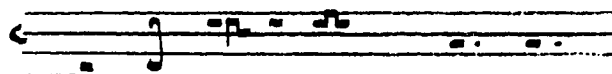
1. See above, Chapter II, pp. 38, 60, 132-33; Chapter III, pp. 140-41; especially Chapter IX, pp. 260, 266-72; and Chapter XIII, pp. 396-97. See below, pp. 451-52, and Chapter XXII, pp. 1031-37. Also see Table No. 101 in Vol. III.

(Quoted from Vatican-Solesmes edition except at *)

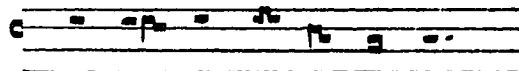
1)



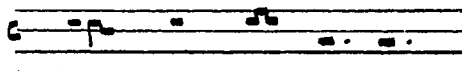
Sanctus Do-mi-nus Deus Sa-ba-oth



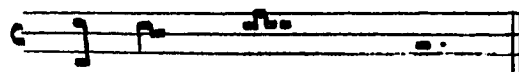
Ho-san na in ex- cel-sis.



in no- mi- ne Do-mi-ni

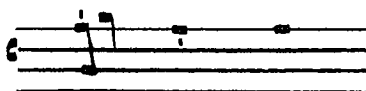


cae- li et ter-ra

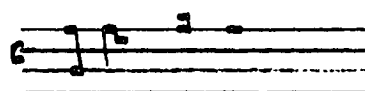


in ex- cel- sis

2)



Ple- ni sunt



Bene-dictus

We shall meet exactly the same patterns in Agnus Dei I¹ and Gloria I (in the Vatican edition: No. 11 in Douglas' Kyrial²). The presence of these patterns cannot be explained simply as motivic unification nor as use of standard phrases from the general Gregorian stock-pile. It is precisely these four patterns or some of them which are found in the chants of Vatican Mass I, all from manuscripts much earlier than the period when a Kyrie-Gloria or Sanctus-Agnus Dei pair might be composed on the same motives. To ask which of these chants is derived from the other would be pointless. All derive from the second-level of Anaphoral-chant. As they appear in Mass I of the Vatican edition, these patterns cannot be called set-forms--they are used too flexibly and irregularly for that. Though tailored for each phrase of text and for the cumulative total effect, these patterns grow directly out of set-forms whose existence can be surmised.

The relation of these chants to each other in a common background has been ignored by most commentators, Wagner and Apel among them, through comparing Kyries only with Kyries, Sanctus with

1. See below, pp. 450-49.

2. See below, pp. 1036-37, and especially the analytical Table No. 101 in Volume III, which sums up the relationship of these patterns.

Sanctus, and so on.¹ Only the article already mentioned by Dom Huglo, "La modalité de la Messe I," his two articles on the Greek melodies used in the West for Gloria in Excelsis and Sanctus,² and Kenneth Levy's speculative essay³ deal with the common background of these chants.

Commentary after commentary repeats the claim that Sanctus XVIII of the Vatican edition (the Requiem Sanctus), representing "but a continuation of the Preface chant"--as it undeniably does--is the oldest Sanctus by far. Solesmes' date of the thirteenth century for this melody has been attacked as "entirely misleading."⁴ The Solesmes dating indicates simply the earliest manuscript known to contain a given melody in recognizable form when the dating was made in the

1. Apel states in GC, p. 416: "None of the other melodies show any reminiscence of the psalmodic structure which characterizes Sanctus XVIII, with the possible exception of Sanctus XV." On page 417 of GC he includes Sanctus I in his structural category No. 4 (with ternary beginning and close) and goes on to say, "All the Sanctus of our structural category (4) have melodies which suggest a relatively late date."

2. Michael Huglo, "La mélodie grecque du 'Gloria in Excelsis' et son utilisation dans le Gloria XIV," RG, XXIX (1950), pp. 30-40; and "La tradition occidentale des mélodies byzantines du Sanctus," in Franz Tack's *Johner-Festschrift, Der kultische Gesang der abendländischen Kirche*, Cologne, 1950, pp. 40-46.

3. Kenneth Levy, "The Byzantine Sanctus and Its Modal Tradition in East and West," *Annales Musicologiques*, VI (1958-63), pp. 7-67.

4. Apel, GC, p. 415, footnote.

first decade of this century. Thannabaur, who has finally discovered an older source for Sanctus XVIII than those known to Solesmes--in the eleventh-century Beneventan manuscript Ben. Cap. VI, 38--makes only the cautious statement "that the versions in the Vatican edition and in most of the mediaeval manuscripts [of Sanctus XVIII] deal with a late form of a Sanctus melody, the primitive form of which is perhaps the oldest Sanctus."¹ This "primitive form of Sanctus" underlies Sanctus I (which can be dated in the Winchester Troper at least to the early eleventh century if not to the late tenth) just as it does Sanctus XVIII.

Table No. 34 in Volume III gives a summary of the developed patterns of Anaphoral-chant underlying these melodies.

* * *

1. Thannabaur, Das einstimmige Sanctus . . ., pp. 71-72, (Italics mine). See Chapter XXIII, pp. 1063-70 below for the whole quotation. Elsewhere in his discussion of Sanctus XVIII, Thannabaur states that it "is best regarded as a late form of an originally more elaborate Sanctus melody whose archtype is lost and which, in the many variants we have received, cannot be definitely placed stylistically and thus escapes the possibility of being more accurately dated."

Douglas based his transcription of Sanctus I on the Vatican text but referred to Wagner's Kyrial drawn from German sources.¹ The Dominican and later Sarum Graduals do not contain this melody, nor do The Ordinary of the Mass, The English Gradual, and The Choir Missal.² Three versions of Sanctus Paschalis in Douglas' hand in plainsong notation exist, marked with successive corrections which make his process of revision especially clear. His three versions are set out in Table No. 35 underneath the Vatican version from which he worked--and underneath the versions from Winchester and Benevent without their Tropes--and are followed below by Douglas' actual version of the 1933 Kyrial. Line 1 gives the Winchester version; Line 2, the Beneventan; Line 3, the Vatican; Line 4, Douglas' original version; Line 5, the reading resulting from Douglas' penned corrections in the original; Line 6, the second manuscript version with a

1. Peter Wagner, Kyriale sive Ordinarium Missae cum cantu gregoriano, quem ex vetustissimis codicibus manuscriptis cisalpinis collegit, Graz, 1904. I regret that to date I have not been able to see a copy of this work, also referred to as Kyriale nach den deutschen Handschriften. Douglas' copy has apparently disappeared and is not listed among the collection of his books at the Washington Cathedral Library made by Leonard Ellinwood in To Praise God . . .

2. G. H. Palmer made an English transcription which was printed in Missa ad libitum (No. 1), Wantage: the Convent of St. Mary, [1908?]. The Mass is reviewed in Rassegna gregoriana, VII (1908), col. 556, along with Palmer's Order of Vespers and A Selection of Grails, Alleluys and Tracts. This transcription of Sanctus I will be referred to later. Palmer's transcription is among Douglas' papers.

correction added at the bottom of the manuscript; Line 7, the variants in the third manuscript which produced the 1915 published edition; and Line 8, the 1933 Kyrial version, the melodic variants of which were first published in the 1927 modern notation voice-part and organ accompaniment editions.¹ The successive changes in Douglas' three versions, discussed phrase by phrase in the text, should be followed by the reader in Table No. 35.

"HOLY LORD GOD OF HOSTS." In Line 4, Douglas' original version for "Lórd Gód"--two successive monosyllables--sounds constricted. "Lord" needs more space. "Of" is placed on the climactic, accented pes, set in Latin to "Sa-baoth." Douglas' correction (Line 5) places a pressus formation on "Lord" (like that on "cae-li" in the next phrase) and places the climactic pes on "God"--a definite improvement and seemingly satisfactory. But experience must have shown that the first note for "of" received too much stress: he altered the phrase again for the 1927-33 editions, splitting the climacus on "of"

1. Does this mean that Douglas' revision of material for the Kyrial was done in or before 1927? This early date for revision of Missa Paschalis is necessary; but Douglas may have revised the first Mass in the collection without necessarily having completed revision of the entire Kyrial. However, Douglas certainly expected Prayer Book revision to be completed in 1927 (witness the 1927 copyright date of The Choral Service) and he may have intended the Kyrial to appear as soon as possible after Prayer Book revision was accomplished.

into punctum and clivis (or rather ancus)-- [·] [♯] God of --thus removing the accent from "of" and throwing more stress on "hosts."

This rearrangement (Line 8) is achieved by syneresis of the pressus formation and the pes formerly set to "Lord God" so that they are sung to "Lord" alone.

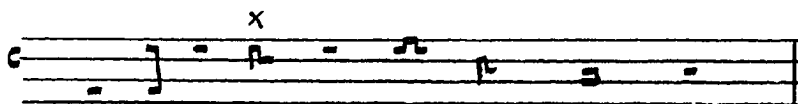
"HEAVEN AND EARTH ARE FULL OF THY GLORY." The first version of Line 4 is a literal transcription at first-sight, which only omits the note for "cae-li" of the Vatican text. "Hea-ven," when followed by the same note "e" for "and," receives too much stress after the upper neighboring note of the initial figure. The "-ri-" of "gloria" is discovered to be epenthetic (compare the last "Hosanna" with the same pattern) and is therefore omitted in the corrected version (Line 5). The correction tends to remove the excess stress from "and" by revising the phrase so that "earth" is approached from below with upward movement after a melodic descent and therefore can receive more pitch stress than the syllables which precede. Line 6, the second manuscript, adds the mora-dot for "full"--probably assumed in the unedited first manuscript--and reproduces the Solesmes horizontal episema on the clivis of "glo-ry."

"GLORY BE TO THEE O LORD MOST HIGH. AMEN." In his first and second manuscripts (Lines 4-6)--alone among all Douglas' manuscript drafts for Sanctus--no "Amen" is provided. Did

Douglas in his first version lean upon Palmer's version of this Sanctus, which also omits the "Amen" and uses the same transcription for this phrase?¹ At the very bottom of his second manuscript (Line 6)

Douglas added the "Amen," producing a very satisfactory phrase. In it the strong monosyllables "Lórd Móst High" all take groups of notes, and the "Amen" declines gently to the final.²

"Glory be to thee" is altered from his original--

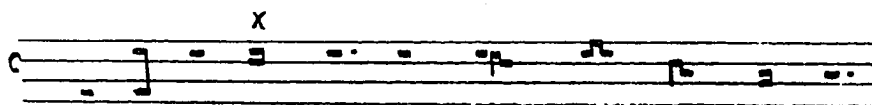


Glo-ry be to thee, O Lord Most High.

1. See above, p. 430, footnote No. 2.

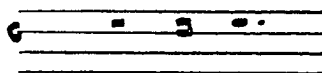
2. Douglas assumed that the "Amen" after Sanctus would usually be sung and must be provided for as part of the Prayer Book text, even though not in the Latin rite. His viewpoint in these matters at this time was likely that addition and enrichment of the Prayer Book text from Catholic tradition was allowable and desirable but that no alteration or subtraction of what was actually ordered to be used in the Prayer Book text was permissible. So Douglas usually provides music for the "Amen" after Sanctus with a slight added phrase composed by himself. (Douglas had to take into account that many parishes which might use his transcriptions would not sing "Benedictus qui venit" at all.) In these many instances where the "Amen" is an added melodic phrase, its omission by those who sing Benedictus and omit the "Amen" offers no difficulty. In the Paschalis Sanctus, however, Douglas set essential melodic material to the notes of the added "Amen," and it cannot simply be removed.

--with a clivis on "to," to the following--



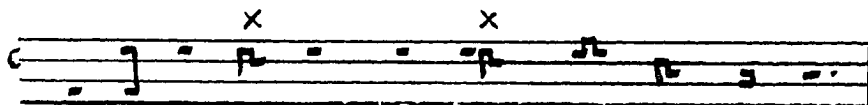
Glo-ry be to thee, O Lord Most High. A-men.

--with a pes from below on "to," following the pattern of the word--



Do-mi-nus

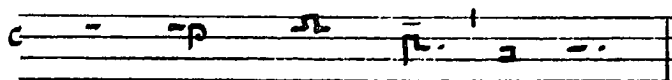
--in the Latin text. If this tiny change had not been made, the revised text with "Amen" would have read--



Glo-ry be to thee, O Lord Most High. A-men.

--with melodic tautology on the two clives "d, c."

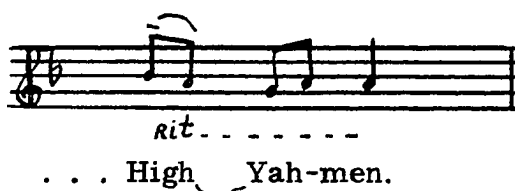
The third manuscript (Line 7) added liquescents for "Lord" and "Most." However, the 1933 Kyrial removed the liquescent for the unvoiced "-st." (Line 8) The Kyrial version adds a mora-dot after "High" and before "Amen"--



O Lord Most High. A-men.

--which reflects Douglas' second thoughts between 1927 and 1933 on the advisability of integrating "Amen" into this phrase.

A copy of the 1927 printed organ accompaniment for Missa Paschalis, labelled in Douglas' hand in red ink "Corrections 1932."¹ bears the autograph red ink comment at the end of Sanctus, "New harmony permitting pause before Amen." But the suggestion was not carried out either then or in the new organ accompaniment for Missa Paschalis, written shortly before Douglas' death, for the projected Organ Kyrial. One imagines that Douglas had heard the 1927 phrase sung--



Nevertheless, the fussy mora-dot after the horizontal episema on "High" and the quarter-bar before "Amen" of 1933 damage the natural flow of the phrase. The necessary hiatus is better left to the choir-master. The modern notation edition of 1927 should be followed rather than the Kyrial for this phrase, especially since Douglas used the 1927 form for his last accompaniments in 1944.

"BLESSED IS HE THAT COMETH IN THE NAME OF THE LORD." The first correction (Line 5) makes the obvious and needed change in the literal first underlay of the text and was probably penned

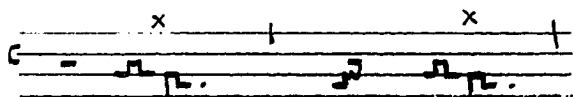
1. Here is more evidence for a final review of the material for the 1933 Kyrial after Douglas' return from England in 1932.

of the phrase preceding is poor, however, and inferior to Douglas' (or Palmer's) first version without "Amen." Goldsmith sets "Lord" before "Most" to a single punctum and places the pressus figure--



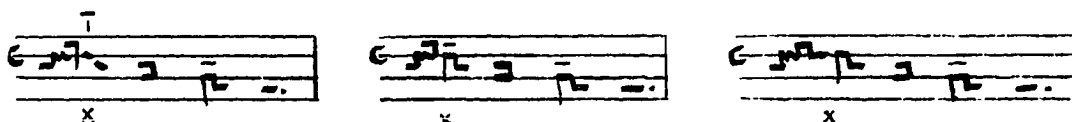
--which everywhere in the Vatican version of this piece is used for an accented syllable--over the relatively weak "O." Douglas ignores the suggestion.

Douglas' 1927 version of this melody seems to be excellent. It is concise. It fits the English text well and is singable, tuneful, and memorable. The melody retains its integrity. I should have preferred the rhythmical versions--



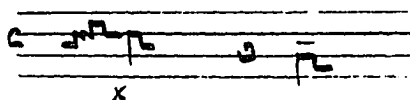
Ho-ly, Ho- ly

--and--



of thy glo-ry (or) of thy glo-ry (or) of thy glo-ry.

--with the corresponding phrase--



Ho- san-na

--versions which prefer the evidence of the Beneventan form to the Solesmes rhythm.

The 1933 Kyrial uses a transposed pitch (or "untransposed," depending on one's viewpoint) with a final on "E" and a "b-flat" for the neighboring note above the rising fifth podatus. Douglas' earlier manuscripts and the 1915 printed version use the Vatican pitch notation with a final on "b," the "f" above corresponding to "b-flat."

Ben. VI 34 shows no clef until the Hosanna Prosula, which has an "f" where the "c" clef is indicated in the Vatican edition. The clef if taken literally converts the "b-flat" of the Kyrial into "b-natural," or the "f-natural" of the Vatican edition into "f-sharp." It is likely that in Benevent at least (and earlier elsewhere) the note was sung raised. But no "b-flats" are anywhere indicated in Ben. VI 34 and at least a few were certainly sung--so the argument from the clef is not conclusive. (Antiphonale Monasticum has restored the "b-natural" in the figure with rising fifth podatus under discussion--"d, \bar{a} , b-natural, a.")¹ The use of "b-natural" in the Kyrial version instead of "b-flat" is possible, perhaps preferable.

We return to our discussion of the "Amen" after Sanctus and before Benedictus Qui Venit. The text of the latter is not included in the American Book of Common Prayer, though very commonly sung

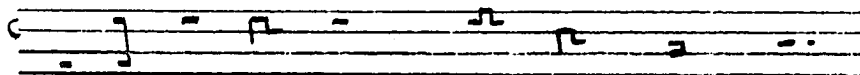
1. See Joseph Krebs, "Antiphonaires monastiques des XIXe et XXe siècles," in Tack's Johnerfestschrift, Der kultische Gesang, pp. 83-90, especially the discussion on page 85.

immediately after Sanctus.¹ During the last thirty years many Anglican parishes which sing Benedictus have begun to omit the "Amen" after "Glory be to thee, O Lord Most High. Amen. (Blessed is he . . .)". The "Amen" is not found in the Latin Rite and makes Western sense only when Benedictus Qui Venit is not sung. As stated before, the "Amen" here in almost all of Douglas' other Masses consists of added, superfluous melodic material which can simply be dropped if "Amen" is omitted. But it cannot be so dropped in the published forms of Missa Paschalis. In order to meet this problem, the H. W. Gray Company, Douglas' publisher, has provided an alternative version in a posthumous edition (1963) of Missa Paschalis, to be used if "Amen" is omitted. It reads--



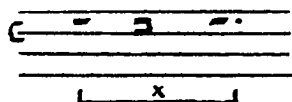
1. Its inclusion in the American Prayer Book was defeated after a sharp controversy during the 1928 Prayer Book revision by General Convention. It was omitted by the 1552 Second Prayer Book of Edward VI; restored in the Nonjurors' service of 1718, proposed by the Scottish Episcopalians for their Book in 1889, and adopted as a permissive addition to the Sanctus for the English Proposed Book of 1928 and the Scottish adopted Book of 1929. The proposal to include it was passed by the American 1925 General Convention, but was defeated before final passage. See Prayer Book Studies IV, edited by the Standing Liturgical Commission of the Protestant Episcopal Church in the United States of America, New York: The Church Pension Fund, 1953, pp. 109, 239-247.

Compare Douglas' own early version without the "Amen"--the same as Palmer's 1908 reading in the Missa ad libitum (No. 1) mentioned above:



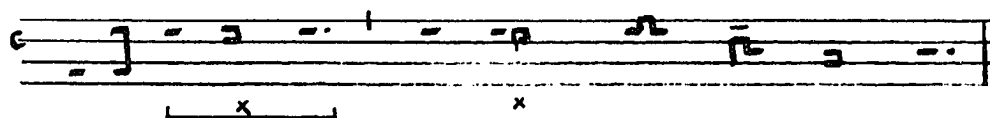
Glo-ry be to thee O Lord Most High.

The two adjacent lower auxiliaries on the note "c" (plainsong notation pitch) for the words "to thee" in the 1963 H. W. Gray revision are tautological. When Douglas expanded his text for this melodic line by including "Amen"--as we have seen he did in the addition at the bottom of his second manuscript--he went to the Latin phrases "Sanctus Dominus." The weak penult of "Dominus" is given a podatus from the step below the tenor on "d"--



Sanctus Dó-mi-nus, Deus Sabaoth.

Solesmes has introduced the mora-dot for punctuation. Douglas matches this rhythm and caesura in his phrase--

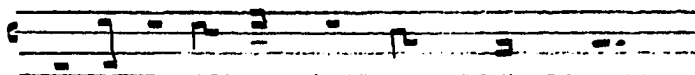


Glory bé to théé, O Lord Most High. A- men.
(-ne Do- mi- ni.)

Here the two lower auxiliaries marked (x) are separated by the caesura and mora-dot. But in the H. W. Gray revision of 1963 the two lower auxiliaries on "c" (plainsong notation) are contiguous. Douglas' own original version without "Amen" should have been given by the H. W. Gray Company as an alternative rather than the present substitute.¹

Unfortunately the note added for the 1963 edition organ accompaniment beneath Douglas' own preface states that "This revision [the reader presumes the entire work following is meant] was found among Canon Douglas's manuscripts after his death." The revision referred to here is the incomplete Organ Kyrial of 1944, in which the accompaniment for Missa Paschalis is finished. I have seen both the original and photostatic copies of this Organ Kyrial accompaniment for the Paschalis Sanctus,² and this alternative for the omission of "Amen" is not found there. The term "revision" used

1. I should prefer--



Glo-ry be to thee O Lord Most High.
The dissolution of the torculus corresponds to the first Beneventan Trope given above, at "Deus Pa-ter in-genitus."

2. Thanks to the kindness of Mrs. Winfred Douglas and the Community of St. Mary at Kenosha, Wisconsin--and especially of Sr. Hildegard, who first called my attention to this Organ Kyrial.

by the H. W. Gray Company's editor of course actually refers to Douglas' reworking of the 1915 and 1927 harmonizations and his alteration of the melodic line in the phrase "sins of the world" of Agnus Dei so as to conform to the alteration of this phrase which Douglas had already made for the 1933 Kyrial.

Douglas never in his printed publications (so far as I know) suggested the omission of this "Amen," provided for by the Book of Common Prayer; and however desirable liturgically it may seem to some and however sensible to provide in future publications of Douglas' Masses for the possibility of its being left out in performance-- it should be made clear either (1) that an alternative version without "Amen" is not Douglas' work or (2) (if his own early version without "Amen" is used as an alternative) that his early version and the provision of an alternative does not form part of the "revision found among Canon Douglas's manuscripts after his death." The editor of the 1963 revision did not actually intend to suggest that it does, I am certain; but the wording used nevertheless states that it does.

* * *

The transcription of this Sanctus melody made by Ernest M. White and Albert Fuller¹ appears as Line 9 of Table No. 35. The

1. See above, p. 419.

textual substitution of "Hosanna in the Highest" for "Glory be to thee, O Lord Most High"--used at St. Mary the Virgin, New York, for which church this transcription was originally made--obviates one major transcription problem; but it limits Anglican use of a transcription with such a text to parishes willing so to alter the given text of the Book of Common Prayer.

The Ernest White transcriptions show complete transference to the English text of Mocquereau's dictum of the independence of ictus and accent in syllabic as well as neumatic or mixed passages.¹ Dom

1. Mocquereau is right, I think, to defend the priority of the ictus on the first note of the neume in a mixed passage like the following--

12 3 12 113 12 12

in tér-ram de-scendit

rather than analyzing the rhythm--

12 1 23 123 12 12


in tér-ram de-scendit

But Mocquereau logically extends this procedure backwards from such a neume into the syllabic passages which precede it, as in--

Fi- li-um Dé-i ú-ni-gé-ni-tum

--and then generalizes this procedure as the desirable analysis for all syllabic passages whenever possible. No real harm is done, for the accent is preserved and the ictus in such syllabic passages becomes purely imaginary (though not less real to the singer for that). But as a principle to guide English transcription and recomposition of melodies it can work mischief.

Douglas would probably not even have accepted Mocquereau's analysis of the first example above. His organ accompaniments suggest that he would have preferred the second analysis.

Mocquereau was creating a performance practice (some would say mystique) for an already composed repertory. White extends the Mocquereau dicta to plainsong composition (which is really what transcription amounts to)--a very different matter. Originally in this piece an accented syllable is typically given a higher pitch than the weak syllables which immediately surround it--or else the accent is taken care of by a pressus or melisma. There are of course exceptions. The pressus formation on the tenor "d," mentioned already several times--  --is used in the Vatican and Winchester versions only for accented syllables. In White's transcription this group is given to the weak syllables "Ho-ly," and "in the Name." The pressus and the emphatic high note to the "-ly" of the third "Holy" is a particular mistake--



White's omission of the "b" is not significant in itself; but why he chose to omit the "b" and place the "ly" on the top "d," when Douglas' first version--




--immediately leaps to the transcribing eye, is hard to understand.

White's "Heaven and earth are full of thy glory" is almost exactly Douglas' first version. White seems to feel that the pressus formation is an essential melodic motive, to be preserved and emphasized in the transcription. It is not--as its omission in the Beneventan version makes clear--but rather an accentual decoration of the "d" tenor.

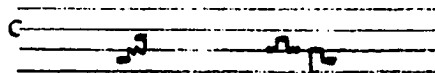
For "Name of the Lord," White uses the cadence form "Sabaoth"--instead of the form used for "Domini" which is certainly preferable for "of the Lord," with its first two weak syllables.

Douglas' 1927 version is superior to White's in every way.

* * *

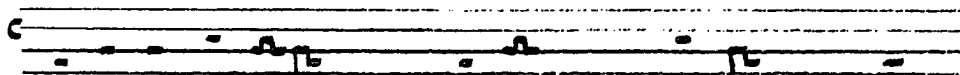
We return to the Tropes of our two manuscripts, especially those in Benevent VI 34. (The reader will wish to turn back in Volume III to Table No. 33 and Plates XI and XII.) The adaptation technique used for the first two trope phrases of Sanctus is interesting. "Sanctus Dominus" is combined with the ending of the phrase "in nomine Domini" for the trope phrase "Deus Pater ingenitus." But the last syllable of the trope phrase, "-tus," (in the Beneventan version only) is made to descend to "G" with the pressus--  -- which concludes the first two "Sanctus"--a rather heavy ending for a cadence intended to stop on the "b," as in Winchester's version.

At Benevent the second "Sanctus"--



San- ctus

--supplies the melodic outline for an interesting pair of rhythmical variations on a theme--



Fi-li-us e-ius u-ni-ge-ni-tus.

The word accent scheme is-- / u u / u || / u / u u .

Study of the notational peculiarities--especially the frequent appearance of doubled notes and pressus--and melodic alterations in several Ordinary texts and Tropes in Ben. VI 34 has convinced me that these and other Beneventan Tropes and perhaps parts of the original text which immediately surround them were intended at Benevent at the time of this manuscript to be sung with a triple metrical scheme-- a loose foreshadowing of modal rhythm as it appears in the thirteenth century. More convincing reasons for this view will appear in other tropes to be discussed later; and the reader is only asked at present to accept this view as a hypothesis.

Table No. 36 in Volume III gives a rhythmical transcription of the Hosanna Prosula "Qui venisti carnem" from Ben. VI 34. With the

possible variants indicated--any one of which might have been picked by a soloist performing the Prosula--this transcription seems to me fairly secure in its general outline. (The mark \sim after a note in the transcription indicates a pressus or doubled note in the original, which would be treated as in the modal system as either a "perfect long" or "imperfect long" depending on the context. Liquescents are indicated with the conventional marks \dagger \uparrow Ψ , the last two meaning upwards or downwards liquescence, respectively.) The musical phrases of the Prosula exactly mirror the form and end assonance of the verse lines:

HOSANNA

Qui venisti carnem sumens ex matre	a
Pro totius mundi salute	a
Tu nos ab hoste parenter libera;	b
Et exaudi cunctos famulos tuos	
Ut possimus laudes promere	a
Tibi voce indefessa	b
IN EXCELSIS	

I think "promere" was incorrectly (by classical standards) sung with an accent on the penult.

The double notation of this Prosula demands comment. At the bottom of folio 285 r. the melody for the Prosula is inserted between the "Hosanna" and "in excelsis" without text and in neumes only. On the other side of the folio (285 v.) the same melody is given, underlaid with its text. Here there can hardly be a question of successive

alternate performance of both versions. Either (1) those who sang Sanctus vocalized the melody of the Prosula to the vowel "a" while a singer or singers with the words sang the text (but why then are the other Tropes of Sanctus and Hosanna Prosulae then written out in full within the Sanctus text, both here and elsewhere throughout this manuscript?); or (2) the melismatic notation served as a cue for those who only sang the Sanctus, or for the choirmaster, to be followed silently while the Prosula was sung so as to insure a firm entrance at the completing phrase "in excelsis"; or (3) the melismatic passage served as an instrumental accompaniment; or (4) the textless melismatic notation here survives as a relic of the days of notation without lines and accurate heightening of neumes, when neumatic notation was far more accurate and suggestive of pitch relationships than syllabic notation, and when the melismatic notation may have served as "a study guide" for singers rehearsing the melody before the service. I regard possibilities (2) and (4) as the most likely here.

Table No. 37 gives a much more speculative transcription in triple meter of the Sanctus with its Trope "Deus Pater ingenitus" from the same manuscript. I rather think that something like this was sung, and that melodic alterations in the Beneventan version (compared with Winchester or the Vatican edition) have been made to bring about a falling into triple meter, especially at "Deus Sabaoth"

and "Pleni sunt caeli et terra." It is impossible not to sing the latter phrase in the Beneventan version in triple rhythm. On the other hand, "Benedictus qui venit . . . Domini" seems unedited and completely outside the triple rhythmical scheme, unless the two note groups are to be sung long-short.

The question of whether Tropes and especially Prosulae were sung in the same performance style as the Ordinary (or Proper) chant with which they are associated deserves some thought. Today we find no incongruity in alternating plainsong verses of a psalm or canticle with verses in sixteenth-century faux-bourdon, and the alternation of organ verses with plainsong verses has existed for six centuries. Is it not possible that a Prosula in metrical rhythm with a text in verse might have been inserted in a non-metrical chant? I suspect that the origins of modal rhythm as it began to appear in the late twelfth-century Notre Dame organa are to be sought in the Prosula and Trope, especially in the Prosula.

On the other hand, the considerably older Winchester Troper version of the Sanctus Trope "Deus Pater ingenitus," so far as I can see, shows no evidence of a regular metrical rhythmical pattern. Something of the sort may however underlie the acclamation "Gloria, victoria et salus aeterna : sit Deo nostro in excelsis!" which

precedes "Benedictus qui venit" but the pitches of this passage are too uncertain to attempt a transcription.

* * *

Agnus Dei No. 1. (Paschalis)

Vatican edition: I. GR page 7*; Solesmes' date, 10th century.

ORD, No. VII, page 43

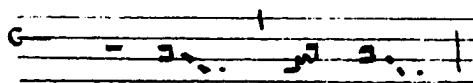
EGR, No. I, page 19

DKY, No. 1, page 2

This melody uses the Anaphoral-chant framework and two of the patterns also appearing in Sanctus I--the acclamation formula and the first pattern given on page 425 above. Both--

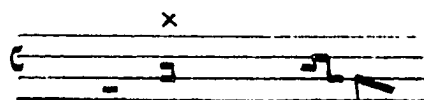
--and--

are drawn from the acclamation--the first by abbreviation, as in the Vatican reading for the first "Sanctus" just discussed--



Sanctus , Sanctus

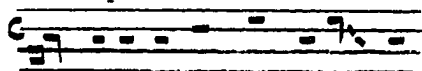
The second, "miserere," would originally have been sung--



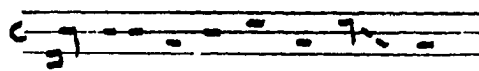
mi-se- ré-

--and was altered by the same lifting of notes with a half-step above them to that upper half step which we see in the last set-form of Te Deum¹ and in the intonation and elsewhere in Gloria IV--²

(transposed)



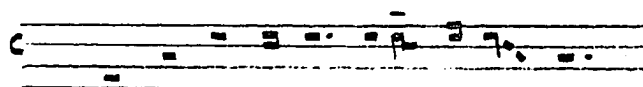
--becomes--



Glo-ria in ex-celsis De-o

Glo-ria in excelsis De-o.

Pattern (1), as we listed it in our discussion of Sanctus, read--

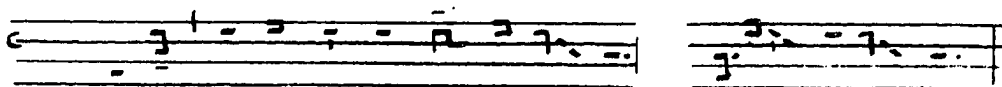


Sanctus Dominus Deus Sa-ba-oth

1. See above, Chapter III, pp. 148-50, and Table No. 15 in Volume III.

2. See below, Chapter XIV, pp. 527-38.

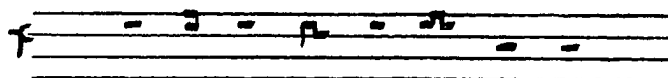
We find it here again, in almost the same form--



. . . De-i, qui tol-lis pec-ca-ta mun-di . . re- re no-bis.

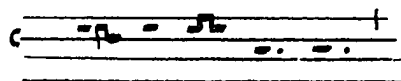
(The resemblance in fact is so close, and the inflection of "Dei" so odd, that this Agnus Dei may in fact be a contrafactum--a transference intact of one free-form melody to another text.)

The Sarum text¹ varies slightly from the Vatican. The Sarum phrase--

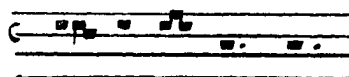


qui tol-lis pec-ca-ta mun-di

--uses the cadence form found in the Vatican Sanctus text at--



cae-li et ter-ra



-na in ex-cel-sis.

One Douglas manuscript of this Agnus Dei in plainsong notation now is found in the Kyrial files of Douglas' papers. The 1915 plainsong edition follows this manuscript exactly, as do the dependent modern notation editions and organ accompaniments of 1916 and 1927,

1. GS, p. 18*

until the 1933 Kyrial appeared. I have seen no earlier drafts. Table No. 38 in Volume III gives these versions, along with Goldsmith's suggested corrections. The versions of The Ordinary and of Burgess are also given as follows: Line 1, Sarum; Line 2, The Ordinary; Line 3, Douglas' manuscript and the 1915 edition; Line 4, Goldsmith's corrections; Line 5, the 1933 Kyrial; Line 6, the Vatican reading; Line 7, Burgess' version.

The odd musical phrase for "Dé-i" fits the final strong monosyllable in the English phrase "of God" better than the weak Latin word ending.

The version of The Ordinary¹ in some ways is closer to the Vatican version than to the Sarum version. The ending in The Ordinary, however, follows neither of these and must be based on an earlier English manuscript:

have mer- cy up-on us.
grant us _____ thy peace.

The image shows a musical staff with a treble clef and a common time signature (C). The melody consists of several notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The lyrics are written below the staff, with a long horizontal line under 'us' in the second line.

1. Line 2 of Table No. 38 in Volume III.

In the first phrase the Sarum version is followed--

--instead of--

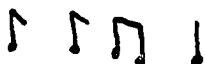
The Vatican form with "De-i" on "G"--the same note--as the last of "A-gnus"--tends to emphasize the importance of the isolated single syllable "De-i" which in Latin bears the accent, and conversely to allow the two following higher notes "b" and "d" to flow up away from it as part of the triad outline. The Sarum note "a" for "De-i" on the other hand tends to throw slightly more importance towards the first note of the following pes. The result is not so good for the Latin but much better for the English text, in which the weak "of" is set to this "a" and the following pes receives the strong syllable "God."

Perhaps this is why Douglas chose to follow The Ordinary for most of this melody. He uses the initial figure and the ending just quoted for "have mercy upon us / grant us thy peace." However, in the reciting note passage Douglas avoided the tautology of two podatus close together on accented syllables--

that ta-kest a-way the sins of the world:

--which removes the anticipatory bottom note of the climacus, before the punctum for the last syllable, and is accompanied by the comment-- "omission makes 'peace' stronger"--is ignored by Douglas. Douglas was right. This change would have marred melodic correspondence between the ends of this phrase and of the other two. Nor does the change seem to me to make "peace" stronger. Perhaps Goldsmith had the Sarum Gradual ending for this melody in mind rather than that printed in The Ordinary of the Mass.

The 1927 organ accompaniment for Missa Paschalis uses the old 1915 melodic version of "sins of the world," not Goldsmith's suggestion. Here is another indication for dating most of Douglas' work on Kyrial revision in 1932. The previously mentioned copy of the 1927 accompaniment for Missa Paschalis, which Douglas labelled in red ink "Corrections 1932,"¹ bears the comment at Agnus Dei--



"do over,"--and--"sins of the world to conform to Kyrial."

A slight and unimportant misunderstanding can now be cleared up. The melodic differences between the 1963 posthumous edition of Missa Paschalis (which is based on Douglas' intended "Organ Kyrial" begun soon before his death) and the 1927 organ edition were not first

1. See above, p. 435.

introduced for that never completed 1944 "Organ Kyrial": they were made for the 1933 Kyrial and there printed. These differences include the phrase "sins of the world" in Agnus Dei and the phrase "goodwill towards men" in Gloria in Excelsis.

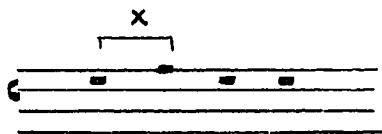
* * *

Burgess' version (Line 7 of Table No. 38) uses the Vatican reading for "have mercy upon us" and the Sarum and The Ordinary reading for "O Lamb of God." Burgess employs a harshly syllabic style at "that takest away the sins of . . ." which contrasts too sharply with the melismas of the last phrase and places the weak syllables "-est" and "of" at the top notes of the phrase:



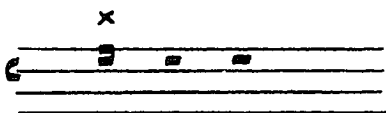
that ta-kest a-way the sins of the world,

Burgess' --



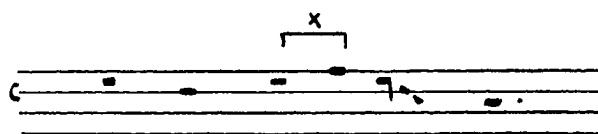
tá-kešt a-way

--is not equivalent to--



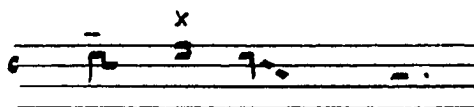
tol-līs pec-

--nor is--



-wáy the síns óf thĕ wórld

--equivalent to--



-cá- ta mún- di.

Worst is Burgess' climacus for the word "the," following the syllabic passage just mentioned. In this context "the" is bound to receive an unwanted accent unless great care is taken by the singers:



sins of the world,

Burgess' five-note group on "up"--the longest and highest of the phrase for the next to weakest syllable--is also objectionable. It is true that melismas are often given to weak syllables in melismatic chants of the Proper, the accent thereby being set in relief by a single high note: but this procedure is not often followed in the Ordinary chants, as a glance through the Kyriale shows. In this Agnus Dei, for instance, the really long melismatic accumulation is set to the accented syllable of "miserére." In English, accent

is often but by no means always associated with length; in this respect the chants of the Ordinary are on the whole better suited to English adaptation than are the chants of the Proper. Why did Burgess so often disregard both English idiom and the location of melismas in relation to Latin accent?

* * *

The transcriptions of Agnus Dei I given in The Ordinary of the Mass and Douglas' Kyrial are both successful. Douglas' careful revision of The Ordinary version upon which his transcript was based makes his the better of the two. Like Sanctus of Missa Paschalis, Douglas' Agnus Dei Paschalis is thoroughly satisfactory with English text, just as satisfactory as in Latin. Burgess' version is poor.

* * *

Gloria No. 1. (Paschalis)

Bosse No. 19. This melody appears in 133 sources from the twelfth to the seventeenth century, in the Regensburg Institute photostat archives, of which 2 are French, 58 German, 19 East European, 38 Italian, 2 Dominican, 6 Franciscan, 3 Premonstratensian, and 5 Cistercian.

Gloria Tropes associated with this melody

"Salus nostra"

A Capuan fourteenth-century Missal is the only source. Otherwise the melody is never troped.

Vatican edition: II, GR, pages 8*, 9*; Solesmes' date, 13th century.

EGR, No. I, pages 19-22

DKY, No. 1, pages 3, 4

Douglas mentions an attribution of this melody to St.

Hildegarde of Bingen.¹ No other evidence of the attribution, far less

1. Preface to the Organ edition of Missa Paschalis: "Another setting of Gloria in Excelsis, less capable of effective adaptation to the English words, was doubtless more frequently sung [in Eastertide]; but that which follows was also used during the Paschal season, and is still the customary use of the Dominican Order on Sundays in Eastertide [and other Sundays also]. It is traditionally attributed to Saint Hildegarde."

confirmation of it, appears in any of the many publications about this seer and prophetess of the Rhine valley, who died in 1179. She was one of the great personalities of the age, and very musical. Although her Latin grammar was not of the best, she invented a private language of her own in which some of her revelations were uttered. In her later years skilled scribes took down her sayings and compositions from dictation. The great Wiesbaden Codex, besides many Antiphons and pieces for liturgical dramas, contains a Kyrie¹ but unfortunately for us no Gloria. In modern times a Gloria in Excelsis has been arranged from her Antiphon "O magne Pater" for private use; but this Antiphon melody has no connection with our Gloria. On the other hand the style of many of her compositions is not at all unlike this

1. See Dom Pothier's article "Kyrie de Sainte Hildegarde," in RCG VII (1898), pp. 65-68, for his transcription of this melody. See also his articles "Répons en l'honneur de la T. S. Vierge, composé par Sainte Hildegarde," RCG XVII (1909), pp. 6-10; and "Antienne 'O Magne Pater' par Ste Hildegarde," RCG XVII (1909), pp. 38-45.

A brief synopsis of her compositions and musical style is given in Otto Ursprung's article "Die Gesänge der hl. Hildegard," in Zeitschrift für Musikwissenschaft, V (1922-23), pp. 333-38.

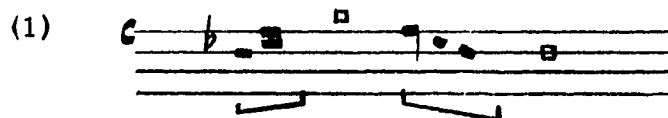
Joseph Gmelch, Die Kompositionen der hl. Hildegard, Düsseldorf: L. Schwann, 1913, reproduces in facsimile the compositions contained in the Wiesbaden Hildegard-Codex.

Also Ludwig Bronarski, Die Lieder der hl. Hildegard: ein Beitrag zur Geschichte der geistlichen Musik des Mittelalters, Leipzig: Breitkopf & Härtel, 1922.

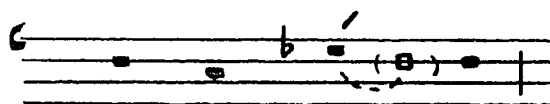
melody, with a wide range (here from "C" to "f") over the entire span of which the melody constantly moves.

Several motives or thematic germs occur, sometimes at different pitches and in different combinations, throughout the long text.

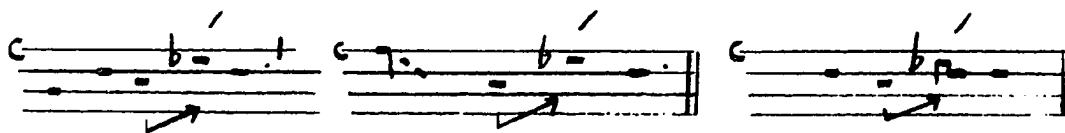
Of these the most important are--



--a cadence figure (2)--



--(3) an initial figure of an upward third and an upward second, or sometimes of an upward second followed by an upward third; (4) the interval of a falling fifth, occurring in many different contexts and at different pitches; and (5) a portion of a descending scale. The application of these will be apparent enough in our discussion of English transcriptions of this melody. A more detailed analysis showing sub-motives and transformations would be possible but is hardly necessary for our purpose. It is important to note that no set-form procedure remains. This is a pure free-form of the later mediaeval motivic variety, belonging to a different style of composition than the rest of Douglas' Missa Paschalis.



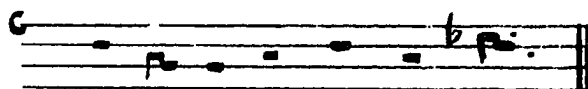
peccata mūdi, so- lus sánctus, -celsis Dé-o.

Burgess' syneresis of the two notes for "-celsis" into a clivis for "God" sets up a sequence of clives--



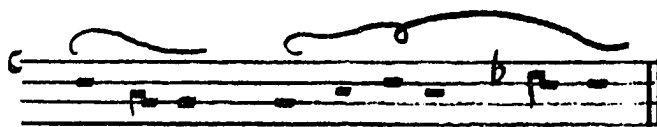
--which doubly reinforces the accent on the top "b-flat. "

Douglas' otherwise excellent intonation--



Glo-ry be to God on high,

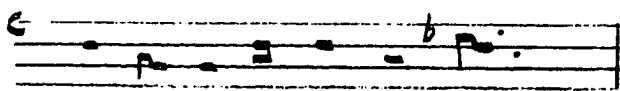
--is a little too short--too short by one note. The original--



Glo-ri-a || in excelsis Dé-o,

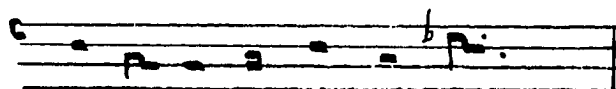
--contains two sub-phrases within it, with a slight caesura between which exactly matches the hidden caesura of the text. The even slighter possibility for caesura in the English text, "Glory be - to God on high" is passed over by the coalesced phrase in Douglas' transcription.

Either--



Glo-ry be to God on high

--or



Glo-ry be to God on high

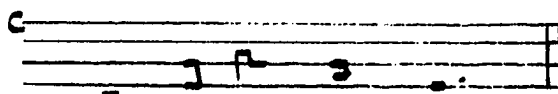
--would have been slightly more poised in rhythm.

"AND ON EARTH PEACE, GOOD WILL TOWARDS MEN."

Both Burgess and Douglas begin the phrase with the music set to the Latin word "hominibus" rather than with the music for "Et in terra pax," which is simply omitted. Goldsmith's attempt to keep the Latin initial produces a bad false accent for "on." Douglas keeps the three-note group "a, b-flat, c" intact for the word "on," a treatment thematically preferable to Burgess' dissolution of the group.

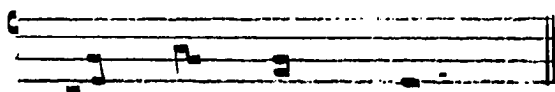
In 1915 Douglas underlaid the text "good will to-wards men" exactly as the Latin text "bonae voluntatis" is set, except of course dropping the last note for the weak syllable of "-tatis." The word "volunt⁽²⁾atis" can bear a secondary stress on its first syllable; and its high position in the phrase is tolerable for the syllable if not

admirable. But the same emphatic position for the first syllable of "towards"--



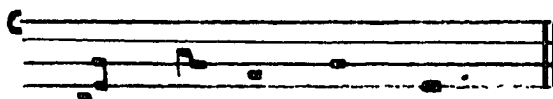
good will to-wards men.

--is poor. By present-day American standards of pronunciation it seems unnatural enough for "towards" to be separated into two syllables when set to individual puncta; for each of these separated syllables to bear a two-note group is now impossible, especially when the group over "to-" is the high point of the phrase. Goldsmith objected to this phrase in Douglas' 1915 edition and suggested--



good will towards men.

--which is a great improvement. Douglas essentially accepted this correction, but could not yet quite bring himself to set the word "towards" as one syllable. He dissolves Goldsmith's pes for "towards" into two puncta--



good will to-wards men.

--and incorporated this version into the 1933 Kyrial text.¹

Burgess makes the most of "to-wards." "Good will" recedes into insignificance:



"WE GIVE THANKS TO THEE FOR THY GREAT GLORY."

Douglas prunes the abundance of scale notes in one way; Goldsmith suggests another way which preserves the sequential repetition of motive but eliminates the two repeated "D's" for the paroxytone at the end. (In the Latin text this ending rhymed musically with the two repeated "D's" of "voluntatis." Since this phrase has already been apocopated for the word "men," there hardly seems any need to preserve the two "D's.") Douglas did not adopt Goldsmith's suggestion.

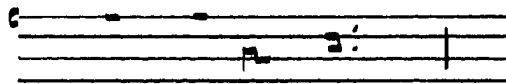
1. Douglas' invariable early practice was to treat the word "to-wards" as two syllables. However, his very last Gloria transcriptions, for the Additional Settings of the Kyrial, usually treat it as one. Webster's Dictionary, 1933, gives "tō-erd" as the preferred pronunciation, "tōrd" as possible. The 1966 Random House Dictionary gives "tōrd, tōrd, tuh-wārd" in that order. In American speech the vowels have elided and now are shortening.

For England, Fowler (in Modern English Usage, 2nd ed., 1965) says: "The adjectives . . . are pronounced tō ard(li). The prepositions were formerly pronounced tōrd(z), but in recent use the influence of spelling is forcing tōō wōrd(z) into common use. . ." So perhaps Douglas' treatment of the word will be suitable for British use in another fifty years.

Are Burgess' two notes "a" and "G," for "give thanks," a misprint for "G" and "F"? Perhaps they are intended to reproduce the Latin notes for "agimus"; but if so, the characteristic motive "c, G, F" (as in "Rex caelestis")--an adaptation of the falling fifth--has been sacrificed. Douglas also does away with the characteristic falling fifth--another reason for preferring Goldsmith's version of this particular phrase.

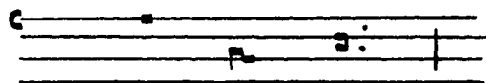
"O LORD GOD, HEAVENLY KING."

Douglas gives--



hea-ven-ly King,

The pronunciation of "heavenly" as two syllables only would have better preserved the motive--



heav'n-ly King,

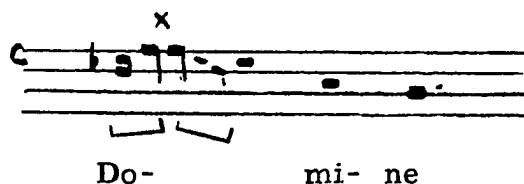
Burgess preserves the motive but badly over-emphasizes the weak middle syllable of "heaven-ly"--



hea-ven-ly King,

"O LORD, THE ONLY BEGOTTEN SON."

The Latin phrase which appears to have a bivirga--

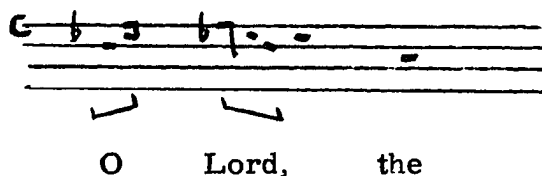


--actually consists of the juxtaposition of the two members of the first motive given above¹ set to one syllable. It is certainly not the bivirga repercussion neume of the Gregorian Proper repertory.

Solesmes treats it as a pressus; but Burgess' or Hughes' customary treatment of two notes in apposition would here be in order, with the ictus placed on the second. However, the more usual treatment of this motive in this piece is to break it up between two syllables, as in--

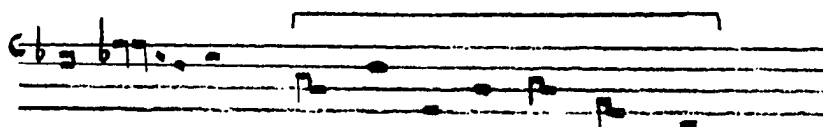


Burgess' and Douglas' dissolution or dieresis of the group into scandicus and climacus--



1. See above, p. 462.

--is therefore completely justified, and Goldsmith's retention of the bivariga, with its explosive accent on "Lord," the poorer solution. On the other hand, I like Goldsmith's retention of the characteristic drop of a fifth, from the dominant to the final of the mode here. at "only":



O Lord, the on-ly be-got-ten Son,

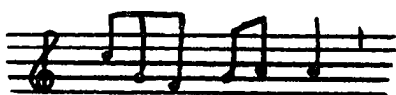
"O LORD GOD, LAMB OF GOD."

For "Agnus Dei" the Latin melody returns to the motive which appeared at "Rex caelestis," exactly matching in syllable sound and accent.



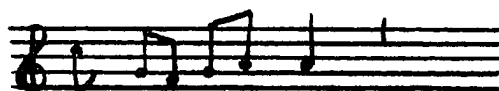
Rex cae- le- stis
A- gnus De- i

Burgess transcribes--



Lamb of God

--but--



hea-ven-ly King

Why not therefore--



heav'n-ly King

--or else the obvious solution which keeps the phrases matching, as they ought--

heav'n-ly King --and-- Lamb of God ?

"THAT TAKEST AWAY THE SINS OF THE WORLD."

Why does Burgess arbitrarily rearrange the grouping of notes at "Qui tollis"?

That tá-kest a-wáy the sins of the world,

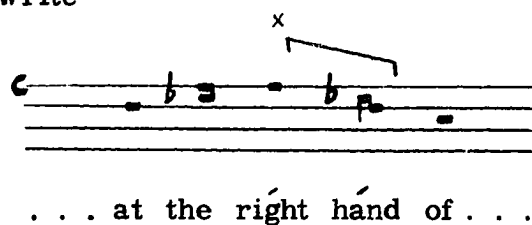
Burgess' version here is actually a different melody from the one we are dealing with and different from the melody Burgess gave at "O Lord, the only begotten Son." The pivots of the motive, on "a" and "c," have been replaced by a quasi-tenor on "b-flat," with upper and lower decorating notes. This motive is the most important in the piece. Burgess' insensitivity to his material here is gross. At the end of this phrase the top "b-flat"--which as we have seen in the Latin melody always takes the accent¹--is given to the weak syllable "the." Such a readjustment of the accentual pattern for an English oxytone is

1. See above, p. 462.

The Latin text also dissolved the second group--



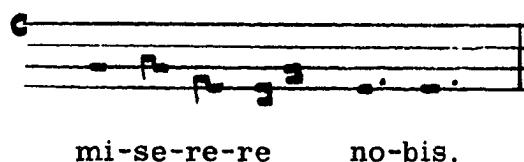
Douglas did not write--



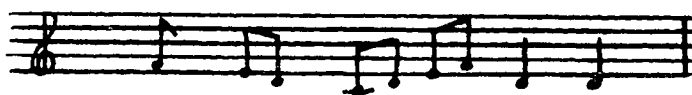
--for two reasons: the sequential pattern for division of the groups in threes would be trivial; and, more important, the English word "right," followed immediately by another accented syllable, must be lengthened.

"... FATHER, HAVE MERCY UPON US."

The Latin phrase--



--is identical in text and music both after "Qui tollis peccata mundi" and when repeated after "Qui sedes ad dexteram Patris." Why does Burgess render the first--



have mer- cy up- on us.

--but the second--



have mer-cy up- on us. ?

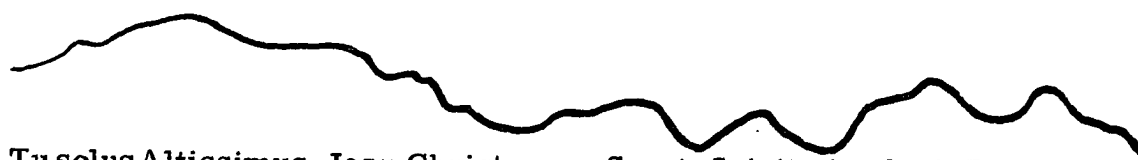
The grouping of four notes on "up-" in the second example is ugly: but in any case what possible point is there to this inconsistency? Only one conclusion can be drawn from work like this: Burgess did not analyze his original melody before he set to work transcribing. He must simply have worked his way from one phrase to the next, trying to make as many notes as possible of the original appear in the English version. The kindest assumption to be made in the instance above is that Burgess was interrupted at his work between one "miserere" and the next, and on returning to his desk did not look back to see how he had transcribed the first "miserere". Intentional variation of these phrases would be irrational.

"THOU ONLY, O CHRIST, WITH THE HOLY GHOST, ART
MOST HIGH IN THE GLORY OF GOD THE FATHER. AMEN."

The phrase "Tu solus Altissimus, Je-su Christe" sweeps quickly up to a climax on top "f" and descends almost as quickly to the

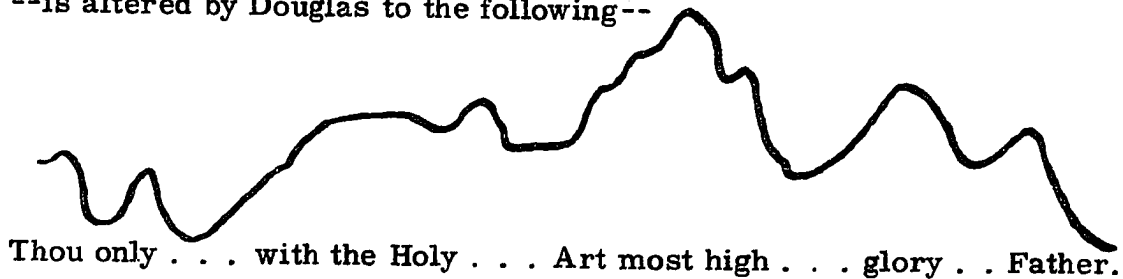
final, "D," a tenth below. The next phrases, "cum Sancto Spiritu" and "in gloria Dei Patris," go down even further to bottom "C," with a slight rise to "a" at the word "gloria." The fun and the delight of this climax on top "f" is its association with the word "Altissimus." Douglas thought so, and sensibly transposed the phrases so that the top "f" in the English version is reached at the words "most high." He puts the low phrase, given with the Latin text to the words "cum Sancto Spiritu," with the English text "Thou only, O Christ," which precedes instead of follows "Art most high." The music for "with the Holy Ghost" is borrowed from the intonation, (where it appears with the words "be to God on high") to provide a necessary link leading from the preceding low phrases towards the climax on "Art most high."

The melodic design of the Latin phrases--



Tu solus Altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris.

--is altered by Douglas to the following--



Thou only . . . with the Holy . . . Art most high . . . glory . . . Father.

CHAPTER XIV

MISSA SOLEMNIS

No. 2

Douglas' Missa Solemnis was published in plainsong notation in 1915 and in the 1933 Kyrial as Mass No. 2--for use "on solemn feasts." Douglas never published a modern notation edition nor an organ accompaniment for it. Both published editions contain the same pieces.

"Kyrie Rex Genitor" is from Mass VI in the Vatican edition; Douglas' alternative "Kyrie magnae Deus potentiae" is from Vatican Mass V; his Sanctus is from Mass II; and Agnus Dei and Gloria in Excelsis are from Mass IV. The grouping of these pieces is Douglas' own. Such a grouping does not occur in other modern Kyrials nor in mediaeval manuscripts.¹ Although particular plainsong Masses had often been ascribed to "solemn feasts," the title Missa Solemnis--applied to a plainsong Mass--is Douglas' own.

1. See Catta, "Aux origines du Kyriale."

The Plainsong and Mediaeval Music Society's collection The Ordinary of the Mass contains "Kyrie Rex Genitor," and this Sanctus, Agnus Dei, and Gloria, but not "Kyrie magnae Deus potentiae." The English Gradual, Part I, uses "Kyrie magnae Deus potentiae" and this Agnus Dei for Mass III, "on double feasts." Of these chants used by Douglas for his Missa Solemnis, only "Kyrie magnae Deus potentiae" appears in Hughes' Choir Missal.

Kyrie No. 2a. (Solemnis)

"Kyrie Rex Genitor"

Melnicki No. 47. This melody appears in 91 sources from the eleventh through the seventeenth centuries in the Regensburg Institute photostat archives, of which 34 are French, 5 German, 1 East European, 40 Italian, and 7 Franciscan.

<u>Verses and Tropes associated with this melody</u>	<u>Analecta Hymnica</u> <u>Volume 47</u>
"Kyrie Rex Genitor" French and Italian MSS.	No. 15
"Theoricam practicamque" French MSS only. Also sung to <u>Meln 185</u> .	No. 23
"O Deus immense Rex" French MSS only (rare).	No. 55
"Christe cui Deus (decus) French and Italian MSS.	No. 37
"Kyrie Rex Virginis" [English and] French (rare).	No. 152
"Pater aeterne" Introductory Trope to "Christe cui decus" in one Italian MS.	No. 37
"Expurgator" Epilogue Trope (no source in Melnicki).	---

Vatican edition: VI, GR pages 21*, 22*; Solesmes' date, 10th century.

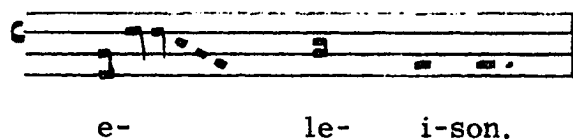
ORD, No. I, pages 13-14, 20

DKY, No. 2a, pages 5-6, 98

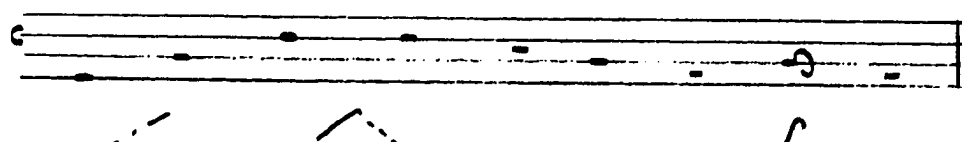
Analecta Hymnica gives a large number of English sources for "Kyrie Rex Genitor," from the Winchester Troper through fifteenth century manuscripts--three times as many in England as from France and Italy together. "Theoricam practicamque" also appears in England very early but disappears abruptly in the twelfth century.

Table No. 40 in Volume III gives the early readings of the Winchester Tropers, the Verse text and melody of Graduale Sarisburiense (nearly three hundred years later), and the present reading of the Vatican edition as follows: Line 1, Vatican edition; Line 2, Graduale Sarisburiense, p. 2*; Line 3, the melismatic version with introductory Tropes from Cambridge, Corpus Christi 473, folio 56 v.; Line 4, a transcription of Line 3, for the introductory Tropes speculative in pitch; Line 5, the Verse from Bodleian 775 (third Kyrie, folios 2-7); Line 6, my transcription of Line 5.

The invariable musical refrain at the end of each verse line except the seventh immediately strikes the eye. In the Vatican version this refrain takes the word "eleison":

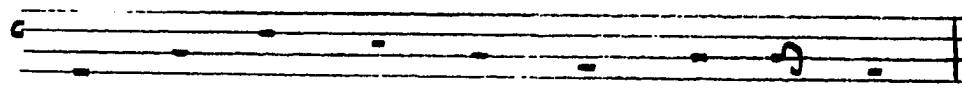


In the Winchester version the musical refrain occurs as above but with varying text preceding "(e)- lei-son":



ve- ra es- sen- ti- a e- lei- son.
 si- gna- sti spe- ci- e e- lei- son.
 va- por in quo cun- cta e- lei- son.

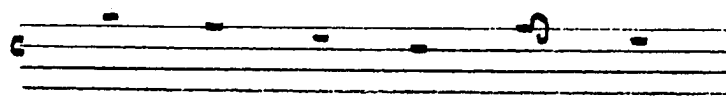
The late Sarum reading here omits the doubled top "c":



ve- ra es- sen- ti- a e- lei- son.

An anticipatory "a" is added before "-ley" to provide for the lost syllable. The result with text is less satisfactory than the Winchester and Vatican versions but just as good or better than theirs when the text is omitted.

Verse 7 too uses the same refrain ending, freely transposed up a fifth:

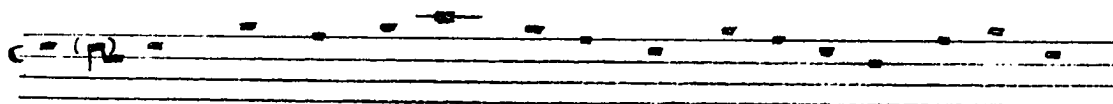


vi- tae vis e- lei- son.

The Sarum version uses a "link podatus" of a rising fifth, "G-d" to join the end of *Christe* No. 6 to *Kyrie* No. 7 and again at the beginning of Verse 9. This podatus is missing in both Winchester and

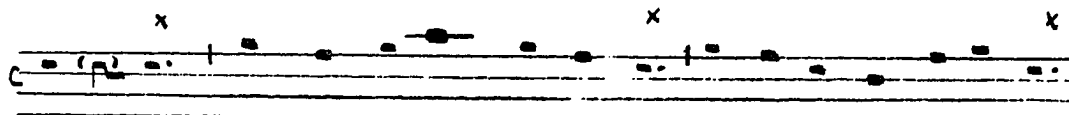
Vatican versions. (But it appears in The Ordinary of the Mass and in the Douglas Kyrial.)

The first two lines of Verse 9 are expanded by repeating the melodic phrase of the first line for the words of the second. Both retain their musical rhyme with Verse 7. Final assonance of the text reinforces the musical rhyme. Such paired treatment of the final lines (resembling the paired verse structure of the Prose) is typical of many Kyrie Verses of French origin.



Ky- ri-e, ex- pur- ga- tor scele- rum, et largi- tor grati- ae
 Quaesumus, propter nostras of- fensas, no- li nos re- linquere

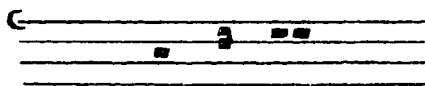
Words and text are especially well matched in these last lines. There can be little doubt that the caesuras of the Verse take musical pauses, as follows:



Ky- ri-e, ex- pur- ga- tor scele- rum, et largi- tor grati- ae
 Quaesumus, propter nostras of- fensas, no- li nos re- linquere

The mora-dots of the Solesmes edition, as those of Douglas' Greek version and most of the bars of The Ordinary text, correspond with these Verse divisions.

simpler melody of Kyrie XV, and its initial with the initial of Kyrie XVI in the Vatican edition--



Ky- ri- e

Both Kyrie XV and XVI are grounded in the second level of Anaphoral-chant development. They use "b" or "E" loosely as finals. "Kyrie Rex genitor" keeps only a reminiscence of the origins of its melody. Its mode is clearly Tetrardus--the "G" mode, in this case with the ranges of both Modes VII and VIII.

The initial clivis in the very first phrase of the melismatic version of Cambridge Corpus Christi 473 (The Winchester Troper)



Kir ri e

--whatever the first note of the clivis is taken to be--appears to contradict the relationship outlined above with Kyrie XVI and Anaphoral-chant. Probably this alteration was introduced to effect a smoother transition from the introductory Trope "Adoneus Kyrrius Dominus Kyrrion Christe leison" which precedes the first Kyrie in this manuscript. The very first phrase here shows other peculiarities.

The text of the standard Verse for this melody, "Kyrie Rex genitor," is of higher literary quality than that of many Kyrie Verses. Clemens Blume's division of the text into verse lines does not correspond with the musical division. (Blume generally seems to have ignored the music associated with the texts he was editing throughout Analecta Hymnica--one of the two major faults of this great and scholarly work, the other being his omission of Tropes in prose.) Blume gives--

Kyrie, rex, genitor,
ingenite
vera essentia,
eleison.

--whereas the music clearly implies the following:

Kyrie,
Rex genitor ingenite,
Vera essentia eleison.

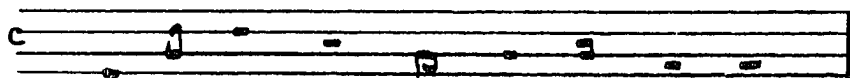
The "frame-trope" (four introductory tropes which precede the first three Kyries, the three Christes, Kyries No. 7 and 8, and the last Kyrie) supplied by Cambridge Corpus Christi 473 is of far less literary worth. Greek, Latin, and Hebrew words for "God" and "Christ" are strung together like a magic incantation. The pitches of the melody given in Table No. 40 are partly speculative, although the liberal use of "Romanian" letters in the manuscript makes an attempt at transcription possible.

* * *

Table No. 41 in Volume III gives the versions of this melody found in Anglican Kyrials, along with Douglas' early versions, and the Vatican text, as follows: Line 1, the Greek text of The Ordinary; Line 2, the Vatican text; Line 3, the Greek version of Douglas' Kyrial; Line 4; Douglas' one extant manuscript of this Kyrie with English text; Line 5, Douglas' 1915 published version; Line 6, the English text of the 1933 Kyrial; and Line 7, the Responses to the Commandments in The Ordinary. (Goldsmith's suggestions for this Kyrie have disappeared.)

The Ordinary text for the most part follows Sarum, except that the doubled bvirga in the refrain "eleison" is used rather than the Sarum single note "c." I do not know the source for the "b-flat" in Kyries No. 8 and 9. The English text "Lord have mercy, Christ have mercy" (of the Proposed 1928 English Prayer Book) underlaid beneath the Greek text in The Ordinary is as usual unsatisfactory: there are too many repeated notes sung to one syllable and an unnatural phrase break in the middle of the syllable "mer-cy" in every phrase.

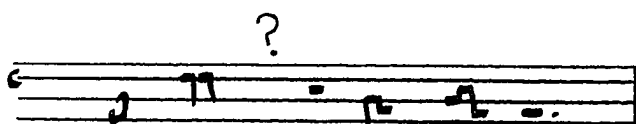
Neither are the Responses to the Decalogue as given in The Ordinary entirely satisfactory. The setting of the refrain phrase--



and in-cline our hearts to keep this law

initial figures for "Christ" in Verses 4 and 6, which in 1933 are altered to the Vatican reading with the quilisma. The initial rising fifth podatus of The Ordinary for Verses 7 and 9 is retained by Douglas for all his versions. On the other hand, the Sarum "b-flat" never appears. In the very last phrase, just before the final refrain (where he writes "better" in his manuscript) Douglas reworks the neumatic groupings so as to produce a "three-plus-three" rhythm instead of "two-plus-two-plus-two." He leaves the rhythm open here in his Greek version by using the Vatican neume forms while omitting the Solesmes vertical episemas. The implied rhythm of the Verse text "O consolator" is slightly different from either. (Unfortunately the neumes for this passage in Cambridge Corpus Christi 473 are cut off in the center binding.)

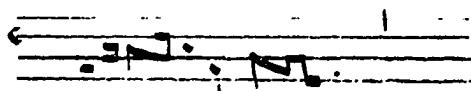
In his manuscript Douglas puts a question mark above his first refrain--



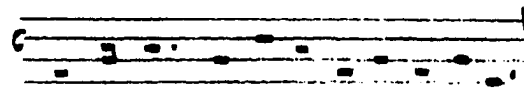
have mer- cy up- on us.

Indeed this accented syllable on the highest note of the phrase, thus doubled, seems too much stressed, too explosive for the smooth flow of the phrase. Since the refrain constantly recurs, Douglas' own

criticism is very much justified. Is the opening English phrase--



Lord



--from--

Ky-ri-e Rex genitor ingenite

--successful? No: yet no other English text underlay seems possible.

Compression has robbed the phrase of internal balance among its sub-phrases.

Sometimes Douglas' transcriptions seem to augment the artistic value of their original melody: his new melody with English text seems to have acquired merit. Just the opposite has occurred with "Kyrie Rex genitor." One wonders whether the English transcript should have been attempted at all--or indeed whether this melody is ever successful without its Verses, either in English or in Latin.

* * *

Kyrie No. 2b. (Solemnis)

"Kyrie Magnae Deus Potentiae"

Melnicki No. 78. This melody appears in 139 sources from the twelfth through the sixteenth centuries now in the Regensburg Institute photostat archives, of which 92 are German, 25 East European, 8 Italian, 2 Premonstratensian, 11 Cistercian, and 1 of unknown origin. According to Melnicki, this melody is found in settings for two voices in about a third of the earlier manuscripts.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47

"Kyrie magn(a)e (summe) Deus potentiae"
German, Bohemian, and Hungarian
MSS from the 13th century on, with
frequent variants. The version as
printed in AH is intended for use at
the Epiphany.

No. 99

Vatican edition: V, GR page 18*; Solesmes' date, 13th century.

EGR, No. III, page 29

CHM, Vol. 2, No. VII, page 1

DKY, No. 2 b, pages 6, 99

Gastoué calls Mass V of the Vatican edition a messe allemande¹
and gives Peter Wagner credit for the first modern edition--presumably

1. Amadée Gastoué, Le Graduel et l'Antiphonaire romains,
Lyon: Janin Frères, 1913, p. 276.

in his Kyrial from German sources of 1904.¹ (Yet this Kyrie appeared in Pothier's Gradual of 1895, on page 18* as No. 6. Perhaps Gastoué was referring to the other parts of Mass V in the Vatican edition.)

This Kyrie melody begins indeed with a rising scale from "G"--"G, a, b, c"; but relationship of this melody to Anaphoral-chant can be asserted only in that vague sense in which any eighth-mode melody can be described as related to Anaphoral-chant. This mediæval melody is typically constructed on motivic principles with many extended scale passages, especially downward scales or conjuncturae. In systematic and balanced fashion it exploits the entire range of the plagal mode. Its nine-note range (just safely under the ten-stringed limit of David's scriptural harp) must have appealed to the twelfth and thirteenth century theoreticians who compiled and edited the Cistercian books, in which this melody is often found. But the bland symmetry of this melody shows more artifice than art.

Table No. 42 in Volume III gives verses 2, 3, 4, 5, 6, 8, and 9 of the Verse text as they appear in Analecta Hymnica, set to the Vatican melody. Note the frequent final assonance on "-e" and the regular place of accents in different verses. Blume's text for verses

1. Peter Wagner, Kyriale sive Ordinarium Missae . . . , Graz, 1907.

1 and 7 however will not fit the Vatican melody. Blume mentions--for once--that in a manuscript examined by him¹ the melody for these two verses, the first and seventh, is different from that for verses 2 and 3 and for 8 and 9. I cannot say whether the Vatican edition has suppressed a standard separate melody used for verses 1 and 7 or whether the manuscript cited by Blume and his text are irregular.

According to the sources in the Regensburg Institute archives-- and according to Blume's sources for the Verse text--this melody first appears in twelfth-century manuscripts, while the Verse text associated with it is found only in manuscripts from the thirteenth century onwards. The evidence in this case therefore suggests a "pre-existent" melody to which the Verse text was later added. Certainly the textless version as we have it now in the Vatican edition makes better sense in its melismatic form than many textless Kyries--"Kyrie Rex Genitor," for example.

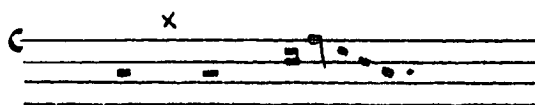
Line 1 of Table No. 43 in Volume III reproduces the Vatican version of this melody; Line 2, Douglas' Greek version in the 1933 Kyrial; Line 3, Douglas' one extant manuscript English version,²

1. Directorium MS Secoviense anni 1345

2. This manuscript--written on off-white paper with pink staff lines--contains the Kyries "Deus Creator," "Leighton," "Deus Genitor alme," "Pater cuncta," and "Magna Deus." "Amens" based on these melodies (for the end of Mass) are appended. The manuscript dates from the years 1907 to 1915.

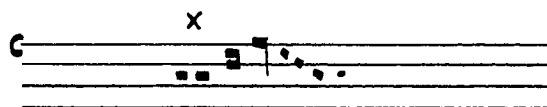
identical with the 1915 printed edition of Missa Solemnis; Line 4, the English version of the 1933 Kyrial (differing from the 1915 version only in the mora-dot added after the first torculus and the suppression of the 1915 liquescent neumes on the syllable mer-cy); Line 5, Burgess' Greek version, with supplementary English text underlay, of the English Gradual; Line 6, Hughes' Greek and English version from the Choir Missal; Line 7, Hughes' setting of the Responses to the Decalogue, freely based on this melody.

Douglas' English version is consistent and singable. Ought the first two notes, set in Greek to separate syllables --



Ky- ri- e

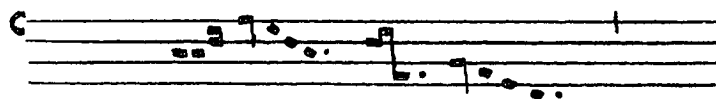
--to be joined together in a pressus or doubled note for the English text, as Douglas sets them--



Lord

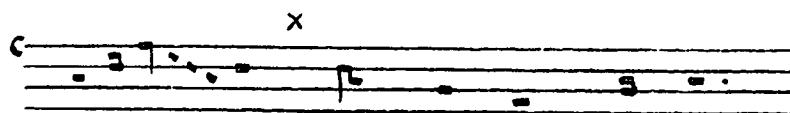
?

If so, Douglas' mora-dot, added for the 1933 Kyrial after the first torculus--



Lord

--in his English version (as follows)--



have mer-cy up- on us.

--is justified by the Verse text. See Table No. 42.

Burgess reproduces the notes of the Vatican edition exactly, employing as usual the Solesmes morae but omitting the Solesmes ictus. Thus the phrase with the torculus discussed above appears as follows in Burgess' edition--



(e-)
(Lord)

Hughes, in editing some of the pieces in the Choir Missal, eschewed all morae except at the end of an entire phrase. So his version of the first phrase reads--



Ky-ri-e
Lord

e-
have mer-

le-i-son.
cy.

There are no longer spaces between any of Hughes' notes, implying morae as in the unedited Vatican edition or in The Ordinary of the

Mass. Hughes' monotonous series of endless eighth-notes is not supported by the caesuras and assonance of the Verse text--

Kyrie mirifice / qui natum de Virgine
 misisti redimere / nos pio eleyson.

Hughes' setting of the Responses to the Commandments flows easily except for the weak syllable "-cy," which is set to the climax of the first phrase--



Lord, have mer- cy up- on us,

--but shows little relationship to the accentuation and word underlay of the Latin Verse.

* * *

Sanctus No. 2 (Solemnis)

Thannabaur No. 203. This melody appears in 178 different places in 157 manuscripts of the Regensburg Institute photostat archives, of which 12 are French, none Norman-Sicilian, 52 German, 7 East European, 43 Italian, 1 Friaulian, 6 Iberian, 10 Dominican, 7 Franciscan, 6 Premonstratensian, and 9 Cistercian. These manuscripts reach from the late twelfth and early thirteenth centuries to the eighteenth.

<u>Sanctus Tropes associated with this melody</u>	<u>Analecta Hymnica</u> <u>Volume 47</u>
"Rector (Rex) caeli immortalis" German, East-European MSS from the 13th to 15th centuries. Widespread. Also found with melodies <u>Th 158</u> and <u>Th 185</u> .	No. 292
"Ave Corpus Dominicum" German, 14th century. For Corpus Christi. Also found as a Trope for Agnus Dei.	No. 462
"Ave Maria vere maris stella" German, 14th century. Marian.	No. 331
"Ave nobilis virga Jesse" German, 14th century. Marian.	No. 303
"Cernere cupientes" German and Cistercian, 15th century. For Ordination of priests. Also found with <u>Th 185</u> .	No. 305

Sanctus Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

- "Pater ingenitus . . . filius"
German and East-European. ---
- "Phos Patris caritas (caritatis)"
German, 14th century. Prosula form. No. 322
- "Sanctorum vita"
German. ---
- "Verbo Virgo praegnatur"
German, 14th century. For
Corpus Christi or Ordinations. No. 326
- "Vere digne praedicatur"
German and East-European, 14th
and 15th centuries. Marian. No. 315

Hosanna Prosulae associated with this melody

Analecta Hymnica
Volume 47

- "Quem pium benedicit turma"
German and East European; also
apparently originally English. In
the 12th century MS British Museum
Royal 2 B IV from St. Alban's and in
the 13th century Worcester Gradual.
Same verse pattern and prosula melody
as "Maria Mater egregia" below. No. 368
- "Maria Mater egregia"
French, German, Iberian, and English
MSS of the 13th and 14th centuries.
In the 12th or 13th century MS Tortosa
135. Also found in Wolfenbüttel 677
(Helm. 628). Same verse pattern and
prosula melody as "Quem benedicit turma"
above. Apparently the first of many
Marian Tropes associated with this
Sanctus melody. No. 369

Hosanna Prosulae associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Gaudeat chorus caelestium" Iberian.	---
"Voce dulcisona" English, 13th century. For Corpus Christi? Same verse pattern and prosula melody as "Mariam concrepet" below.	No. 370
"Mariam concrepet" English, 13th century. Marian. Same verse pattern and prosula melody as "Voce dulcisona" above.	No. 371
"Gaude Virgo Mater Dei" English, 13th century. Marian. Prosula melody: "Sospitati"-- presumably as below.	No. 374
"Sospitati dedit mundum" Iberian (according to Thannabaur).	---
"Salve Mater Salvatoris" English.	---
"Mater mitis" French, 13th century. In <u>Wolf. 677</u> (<u>Helm. 628</u>). Marian.	No. 358

Vatican edition: II, GR page 10*; Solesmes' date, 12th-13th century.

ORD, No. I, page 34

DKY, No. 2, page 7

Thannabaur's results, combined with an appreciation of the sources for the Trope texts given in Analecta Hymnica--when taken together with the absence of this melody in earlier manuscripts and the character of the melody itself--point firmly to the twelfth century as the time of its composition.¹ But where the melody was composed is impossible to say. This melody, a favorite of the centralized orders--the Dominicans and Franciscans--and of the Cistercians before them, appears internationally from the first. The two earliest Hosanna Prosulae first appear in roughly contemporary manuscripts from England and Spain. (The Sanctus Tropes for this melody are later.) One of these Prosulae, "Maria Mater egregia," associated this melody to the increasingly popular devotion to the Virgin--which devotion penetrated even to the Sanctus of the Mass. This Prosula, "Maria Mater egregia," seems then to have brought forth a series of secondary Marian Tropes for this Sanctus melody. The Marian association is preserved in the Dominican Gradual of 1907, which assigns the melody to Saturday Masses of the Blessed Virgin.

These Hosanna Prosulae can be divided into four groups, each of which apparently uses the same verse pattern and Prosula melody. The earliest group--"Quem pium benedicit turba," "Maria,

1. This date is given in ORD.

Mater egregia," and perhaps "Gaudeat chorus caelestium"--uses the older mediaeval style of verse related to classical models. A second group--"Voce dulcisona" and "Mariam concrepet"--uses the later accentual style of meter and consistent "-ia" assonance:

- | | |
|--|--|
| 1a. Voce dulcisona
pangat ecclesia, | 1b. Devote celebrans
sacra caelestia. |
| 2a. In vocem prodeant
interna gaudia, | 2b. Dum Deo mystica
sacratur hostia. |
| 3a. Naturam superat
divina gratia; | 3b. In carnem vertitur
panis substantia. ¹ |

A third group--"Gaude, Virgo, Mater Dei," "Sospitati dedit mundum," and "Salve, Mater Salvatoris"--shows a familiar stanza and rhyme scheme:

- 4a. Gaude, vitae reparatrix,
Gaude, plena gratia;
Peccatorum mediatrix,
Gaude, Sion filia.²

The fourth and last, consisting of "Mater mitis" only, shows the compelling accentual rhythms of later mediaeval French Latin verse:

- | | |
|--|---|
| 1a. Mater mitis,
Verae vitis
Decus salutare; | 1b. Parens prolis,
Iubar solis,
Rutilans praeclare. |
| | |

1. AH, p. 362. Two more stanzas follow, followed by "Hosanna . . ."

2. AH, pp. 364, 365. Six stanzas altogether are inserted between "Hosanna" and "in excelsis."

- | | |
|---|---|
| 4a. Quo te duce
Tua luce
Vívamús perenniter, | 4b. Tecum sine
Vitae fine,
Gaudentés feliciter. |
| 5a. Nos, Maria,
Mater pia,
Transfer ad caelestia, | 5b. Quo beato
Tuo nato
Dícamús cum gloria: |

Hosanna in excelsis.¹

Of the Sanctus Tropes for this melody, only "Rector (Rex) caeli immortalis"--also accentual and rhymed--seems to have had as early and widespread use as these Hosanna Prosulae.²

* * *

The strong Dorian cast of this Sanctus melody itself; its correct authentic range of nine notes, descending just one note below the final; its constant use that entire range even within a single phrase; its frequent descending scale passages or conjuncturae--all these bits of internal melodic evidence support a twelfth-century origin for the melody. But could it actually be but a transposition of an Anaphoral-chant based formula which originally ended on a final of "a"? No.

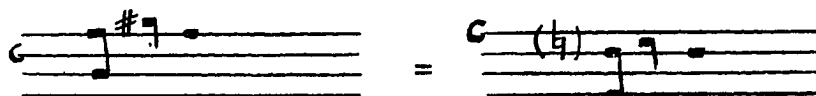
1. AH, p. 356.

2. These conclusions and the information presented in the opening tables of this section are entirely dependent on the sources and texts given by Thannabaur and Blume, rather than on examination of the MSS themselves.

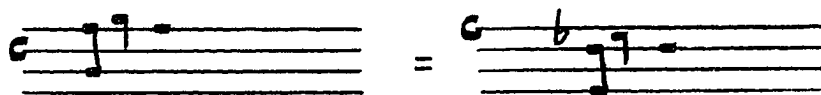
it could not--for the reasons given below. First, Thannabaur indicates that the melody is always notated with a final of "D." Second, the phrase for the second "Sanctus"--



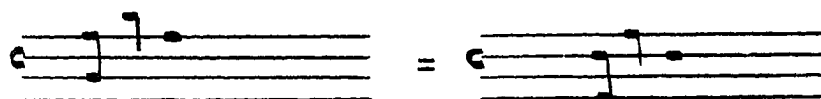
--(transposed in the example above to standard Anaphoral-chant pitch) shows the wrong notes for an Anaphoral-chant type melody using the rising fifth pattern. Either--



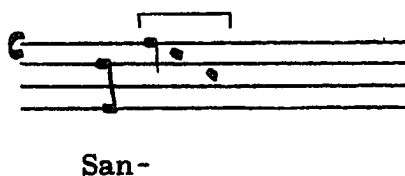
--or (the common French alteration)--



--or (as in German-speaking lands)--



--offer historical versions of this Anaphoral-chant figure. But the beginning of our second Sanctus--



--did not evolve; it was composed.

Table No. 44 in Volume III reproduces the three available Latin texts: Line 2, the late mediaeval Sarum Gradual text;¹ Line 3, the Dominican Gradual text;² Line 4, the text of the Vatican edition. Line 1 gives the presumed text of certain phrases in the twelfth-century manuscript from St. Alban's, British Museum, Royal 2 B IV, as seen in the English transcription found in The Ordinary of the Mass.³ The German description zersungen--"sung to pieces"--suits the late Sarum, Dominican, and Vatican readings of this melody--all highly varied developments, accounted for by the great popularity of this melody in many lands and its connection with so many different Tropes. Of the three variants we have in Table 44, the Dominican version seems least satisfactory. The Sarum version has acquired an excessive amount of cadential decoration, whereas the Vatican ornamentation of the outline is more restrained. The Vatican phrase "Benedictus qui venit in nomine Domini" has been assimilated to that for "Pleni

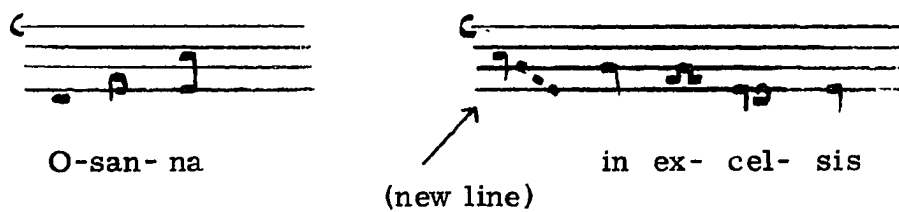
1. From Frere's facsimile edition, Graduale Sarisburiense, Plainsong and Mediaeval Music Society, 1892-94, p. 15*.

2. Graduale . . . Sacri Ordinis Praedicatorum, 1907, pp. 133*, 134*.

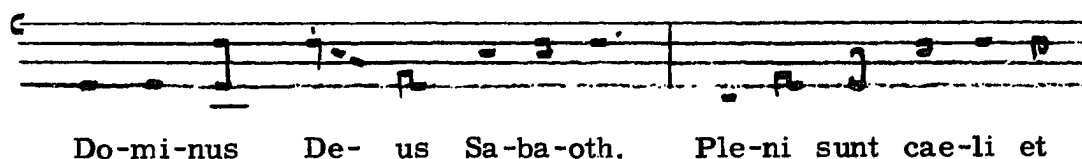
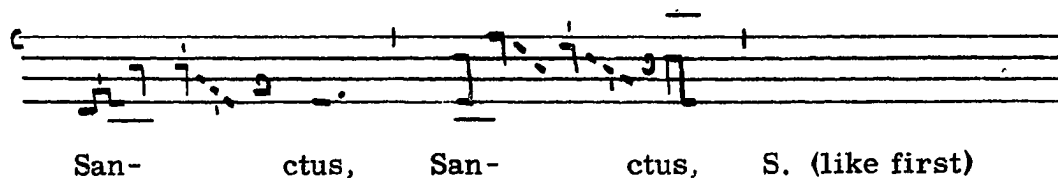
3. The preface to the ORD, p. 3, states, "The MS, British Museum, Royal 2 B. IV., written for the Benedictine Abbey of St. Alban's in the twelfth century, was therefore adopted as the main basis of a revised text of the chant, in combination with various earlier MSS. in neums."

sunt caeli et terra gloria tua." The change is not an improvement: the contrast of the one phrase "Benedictus qui venit . . ." in such a highly integrated and motivically unified melody was welcome. The present Vatican version suffers from too much unity and insufficient contrast.

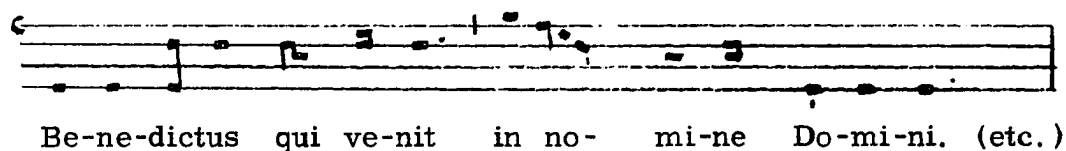
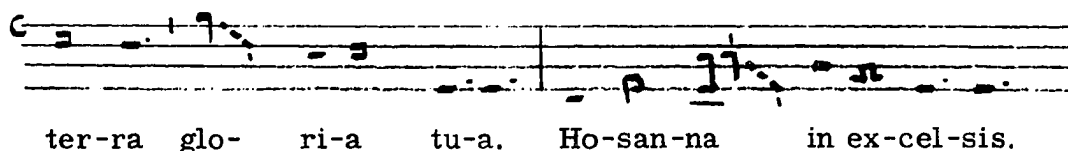
The Sarum text, late as it is, gives us one interesting interpretative detail. In both phrases for "Hosanna" the doubled note on "G" (treated here as always by Solesmes as a pressus or single fused note of double length with ictus on the initial sound¹)--



--is separated between lines. An interpretation like that following (based on the St. Alban's version) would be preferable for this melody--



1. Mocquereau is defensive and less than convincing on this point in his paragraph in Le nombre musical grégorien, Vol. I, p. 313.



--and would better show the thematic relationship between the rising fourths and fifths and conjuncturae of the "Sanctus" phrases and their use in the rest of the composition, as in the phrase "Dominus Deus Sabaoth."

However, the evidence of the copious Dominican bar lines (which presumably go back to Fr. Humbert's thirteenth-century exemplar for the Dominican Order¹) argues for the Solesmes interpretation of the doubled note as *pressus*--but the Dominican evidence is not impressive.

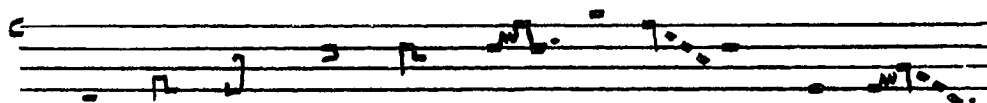
* * *

The English version in The Ordinary of the Mass (the first of the Sanctus settings in that book) is based on the twelfth-century St. Alban's text just given above, though of course without my

1. See Chapter X above, p. 306.

editorial commentary. The readings in The Ordinary for the "Sanctus" phrases seem more natural and consistent than those of the Vatican edition. (The Sarum text, although otherwise greatly ornamented, has kept the basic St. Alban's outline for the phrase "Benedictus qui venit in nomine Domini.") This English version from The Ordinary appears as Line 2 of Table No. 45 in Volume III. For easy comparison the Vatican text is repeated in Table No. 45 as Line 1.

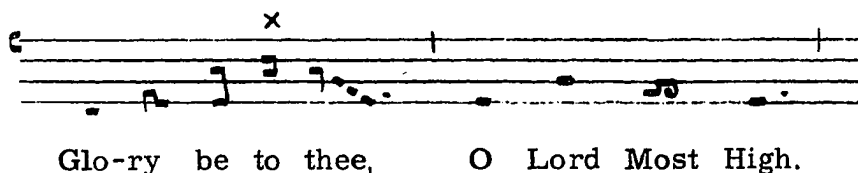
Douglas' only extant manuscript version appears as Line 3 of the same table. In its final form--after erasures and corrections--this manuscript version is identical with the 1915 published Missa Solemnis text. The erasures in the manuscript at "Glory be to thee, O Lord Most High" are too thorough to allow a guess as to Douglas' first intention for this phrase. A study of Table No. 45 makes it clear that Douglas' version combines the readings of The Ordinary and of the Vatican edition. Douglas' version of the "Holy's" has the best of both readings. For--



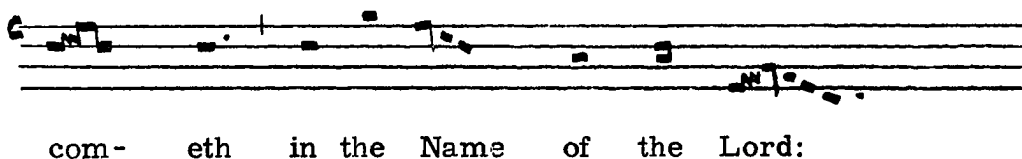
Hea-ven and earth are full of thy glo-ry:

--Douglas follows the Vatican text, only suppressing two puncta on "a" but retaining the quilisma decoration of the last syllable of the phrase. Here Douglas' version seems to flow better than the more

Douglas ignored all these suggestions except the last, which he accepted, slightly altering the form to that which it now has in the 1933 Kyrial--



Douglas' addition of the top "a," making a pes for the syllable "to," lubricates the phrase and heightens the accentuation of the word "thee" which follows. But it seems a pity that Douglas did not also rework the phrase "in the Name of the Lord." For the Vatican text I should have preferred the transcript following--



The only other change in the 1915 edition made by Douglas for 1933 was the addition of a horizontal episema to the first note of the descending fifth clivis for the syllable "-ly" of the second "Holy." The final version of 1933 as printed in the Kyrial appears at Line 4 of Table No. 45.

This sober Dorian melody in both Douglas' English version and that of The Ordinary is one of the finest of Sanctus melodies. Which version--Douglas' or that of The Ordinary--is better is hard to decide: Douglas' is closer to the Vatican reading, while The Ordinary

keeps the primitive, unornamented features of the probable original text.

* * *

Agnus Dei No. 2 (Solemnis)

Vatican edition: IV, GR page 17*; Solesmes' date, (12th) 13th century.

ORD, No. II, pages 40, 41

EGR, No. II, page 25

DKY, No. 2, page 7

Gastoué writes:

[This Agnus Dei] was first notated with a final on "G"; the present notation with a final on "F" came into usage rapidly from the end of the thirteenth century onwards.¹

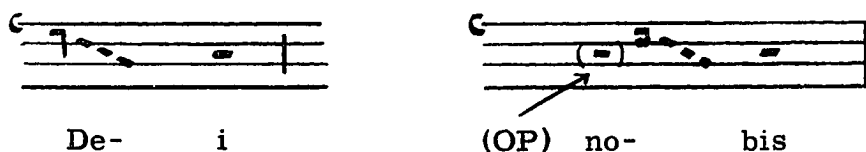
Three versions of the Latin text of this melody are reproduced in Table No. 46 in Volume III: in Line 1. the text of the 1907 Dominican Gradual, where this melody is used for Mass No. 1, "in festis totis duplicibus";² in Line 2, the Sarum Gradual text;³ and in

-
1. Le Graduel et l'Antiphonaire romains. p. 276.
 2. Graduale . . . Sacri Ordinis Praedicatorum, p. 122*.
 3. In Frere's facsimile edition, Graduale Sarisburiense, p. 17*.

Line 3, the text of the Vatican edition. The text of this melody in Peter Wagner's Kyrial based on German sources is regrettably missing here; it is needed, for Douglas must have used it for certain details of his English version.

The Dominican and Sarum versions both use the notation mentioned by Gastoué with a "G" final, employing the whole step below this final at cadences. The Vatican text uses the later notation with "F" as final, the note below it serving as a leading-tone to the final. With a written-in B-flat, the melody is converted from its original Mixolydian or "G" mode to pure major tonality.

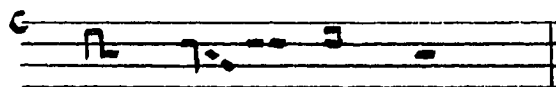
Tonal differences apart, the three melodies are similar. Liquescents vary, and a pes sometimes replaces an accented punctum. The Vatican edition, however, has a simpler refrain melody for "miserere nobis" and "dona nobis pacem." Is the more elaborate cadential refrain of the Dominican and Sarum versions older, which matches the cadence of the first and third "Dei"?



And was the cadence at "miserere" altered to remove the approach from the half-step below up to the actual final of the phrase, when the tonality was shifted?

--stumbles into melodic tautology and places the weak syllable "a-way" on as high a note as is used for the accent at "ta-kest." Our three Latin versions of this phrase vary, but their diction is faultless: the syllables "tol-lis" and "pec-ca-ta" are set in all of them to the high points of the phrase.

The last phrase in The Ordinary text--



grant us thy peace.

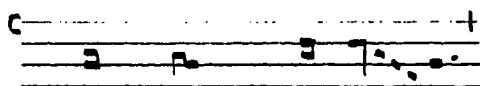
--reaches an awkward halt after the word "us." The musical phrase for "thy peace" seems too short to balance the notes before the doubled note at the end of the word "us."

The transcription in The Ordinary--to sum up--suffers from melodic tautology in the second petition and from an ill-formed final refrain. It is inferior to any of the Latin texts.

Douglas' manuscript version (only one is extant) appears as Line 5 of Table No. 46. An index at the bottom of this manuscript refers to the Dominican, Vatican, and Sarum versions and as well to Wagner's Kyrial and Pothier's Gradual. The English transcription of The Ordinary was also at hand. Line 6 of Table No. 46 gives Douglas' transcription as it appeared in his 1915 printed edition of Missa

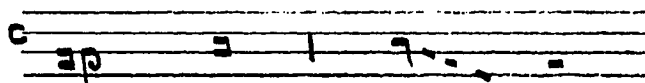
Solemnis--which is very close to his manuscript text. We shall discuss these two versions of Douglas' together.

Douglas decided to adhere to the major "F" tonality of the Vatican version. But he adhered to the Vatican version in little else. His first phrase--



O Lamb of God,

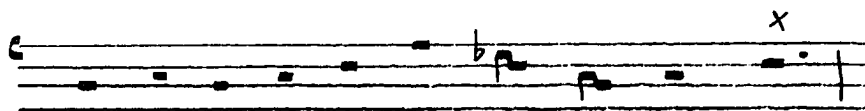
--differs greatly from The Ordinary adaptation as well. The Dominican version of this phrase, using a liquescent torculus with doubled middle note--



Ag- nus De- i,

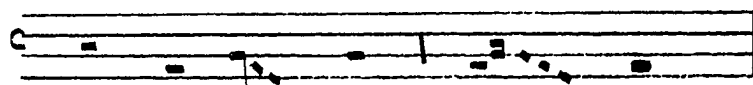
--must have leaped to Douglas' eye. He split the Dominican liquescent neume and assigned the descending group to the word "God." For his second phrase, "that takest away the sins of the world," Douglas in his manuscript followed The Ordinary but omitted two notes--the second note of the pes on "a-way" and the second note of the pes on "the world." Both of these neumes in the Sarum and Vatican texts were liquescent podatus (for "tol-lis" and "mun-di"), and the

Dominican version omitted them both. However, Douglas' manuscript phrase which resulted from following the Dominican text--



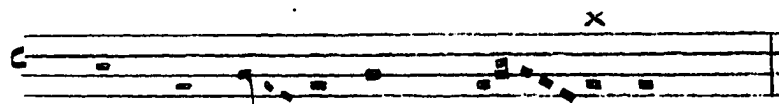
that ta-kest a-way the sins of the world,
came to a jarring stop at "world"; and so Douglas restored the pes for "the world" (just as it had been in The Ordinary) for the actual 1915 printed edition.

Douglas departed from The Ordinary transcription at "have mercy upon us" and followed the Dominican version (and probably Wagner's Kyrial). The Dominican text read--



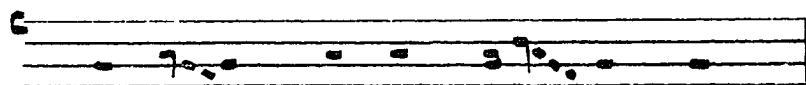
mi- se- re- re no- bis.

Wagner's text (one surmises) filled the passage out to read--



mi- se- re- re no- bis.

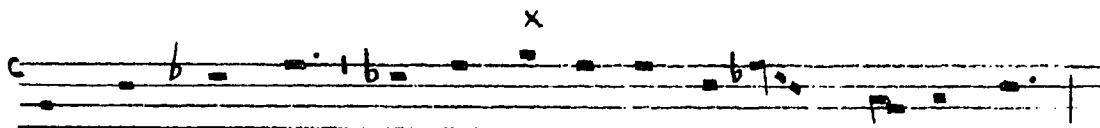
And so Douglas produced this refrain--



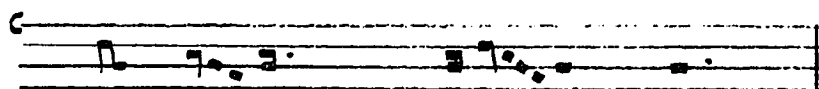
have mer- cy up- on us.

--very smooth, conjunct, and singable. But it falsely accents the weak syllable of "mer-cy" and places the longest melisma of the entire phrase at the rhetorically unimportant syllable "upon." The tension between the melismatic style of this refrain on the one hand and the syllabic passages for "that takest away" and the entire second petition on the other breaks the stylistic coherence proper to an Agnus Dei melody.

The second, syllabic petition comes out differently in Douglas' first version from that in The Ordinary, but no better--



O Lamb of God, that ta-kest a-way the sins of the world,
Here again the Dominican version seems to have caught Douglas' eye. (In the 1915 printed edition Douglas also restored the pes, "G-a," for "the world," just as in the first petition.) Douglas' treatment of the last refrain--

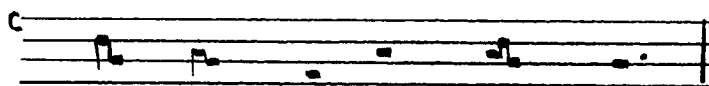


grant us thy peace.

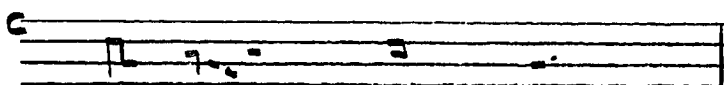
--paralleling "have mercy upon us," again resembles the Dominican text and presumably again borrows two extra notes from Wagner's version. The words "grant us thy peace" fit this melisma better than

"have mercy upon us"; but the mora vocis in the middle of the last phrase sings almost as awkwardly in Douglas' version as in The Ordinary.

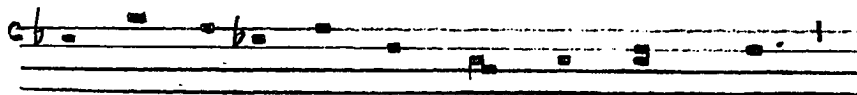
Goldsmith's suggested alterations in Douglas' 1915 edition, made while the 1933 Kyrial was being prepared, are given in Line 7 of Table No. 46. In this case Goldsmith derived his suggestions directly and solely from the Vatican text, as his inadvertent copying of the liquescent neume from "tollis" for "away" in the first petition indicates. Seen in the whole context of the English melody, Goldsmith's suggestions for "have mercy upon us," "grant us thy peace," and his entire second petition are improvements in Douglas' text--



have mer- cy up- on us.



grant us thy peace.

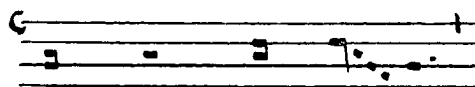


that ta-kest a-way the sins of the world,

--and might well have been accepted by Douglas. He did not do so however, preferring the Dominican and Wagnerian refrains. But

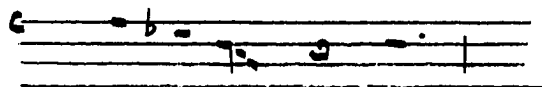
Douglas did make three other alterations of his own for the 1933 edition.

He altered his first phrase to read--



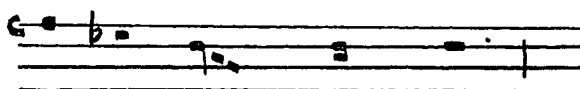
O Lamb of God,

--finally rejecting the Dominican liquescent neume. This change greatly improves the phrase, removing the monotonous two-by-two grouping from the rhythm and giving the word "Lamb" accent through isolation in contrast to the accent through melisma used for the word "God" at the end of the phrase. Douglas now also applied the same technique of accent through isolation to the word underlay of "sins of the world" (in the first petition), putting aside The Ordinary version which until now he had followed and using instead the Latin underlay--



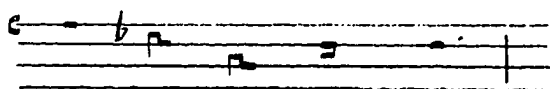
pec-ca-ta mun-di:

--thus--



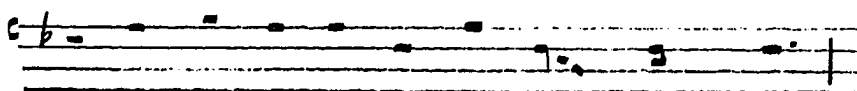
the sins of the world,

--instead of the former version--



the sins of the world,

Douglas then likewise altered the end of the similar phrase in the second petition so that the notes for "of the world" here would match those same words in the first and third petitions. Unfortunately this alteration tends to increase the angularity and awkwardness of Douglas' version of the second petition, the first part of which he still left untouched--

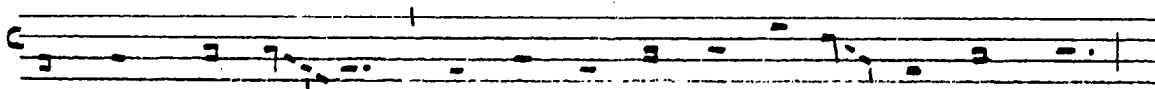


that ta-kest a-way the sins of the world,

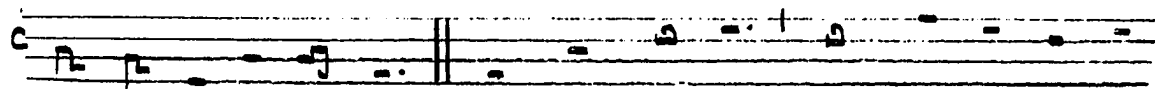
The English transcription of this Agnus Dei in Douglas' Kyrial is unfortunately no more successful than that of The Ordinary, though for different reasons. The Ordinary is right to have preferred the older "G" mode: this melody is far stronger with its whole step below the final, and Douglas' version suffers from its choice of tonality. Douglas' melismas for "have mercy upon us" are too extended for the English text, and his setting of the second petition is (for Douglas) untypically clumsy.

The transcription which follows--with the "G" mode of The Ordinary version and a combination of Douglas' and Goldsmith's best

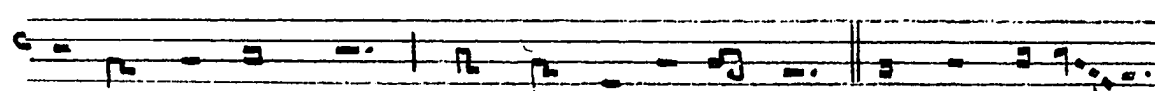
readings--seems preferable to any one of the English transcriptions
given above--



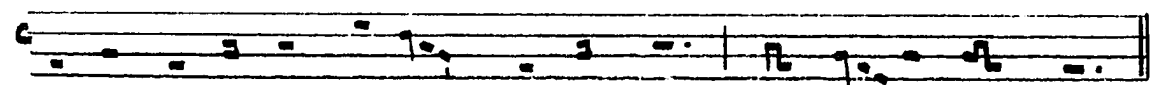
O Lamb of God, that ta-kest a-way the sins of the world,



have mercy up-on us. O Lamb of God, that ta-kest a-way



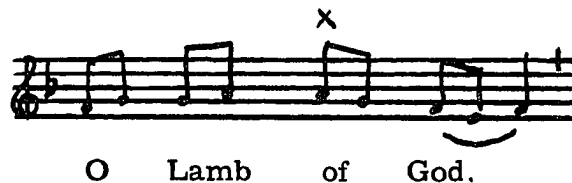
the sins of the world, have mer-cy up-on us. O Lamb of God,



that ta-kest a-way the sins of the world, grant us thy peace.

Burgess' transcription, Line 8 of Table No. 46, follows the
Vatican text closely. It is smooth and singable and on the whole more
successful than either of the other transcriptions considered. However--

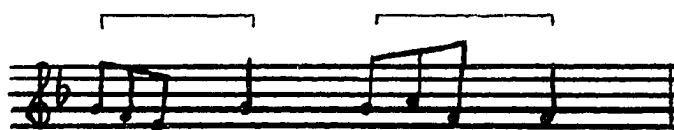
1) Burgess' unlaying of the first phrase--



--places the weakest syllable "of" in the accented, climactic position in the phrase.

2) The repeated "a's" of the first and third petitions and the repeated "c's" of the second in Burgess' transcription introduce a reciting-note element which is foreign to this melody. Burgess' result is not here unmusical but has changed the style of the composition.

3) The rhythm of the last phrase--



grant us thy peace.

--is square--too symmetrical and sequential for this type of melody.

* * *

One of the Agnus Dei settings in the twelfth-century Beneventan manuscript Ben. VI. 34¹ bears some resemblance to this melody, but the points of difference are so great that it ought to be considered another melody rather than a variant of this one which we have been examining. Nevertheless the melodic treatment of the Italian Verse

1. PM, Vol. 15, f. 284 v. See Plate XII in Vol. III of this study.

text "Salus et vita, pax perpetua"¹ is of general interest, and a transcription is given at Table No. 47 in Volume III.

Table No. 48 reproduces Franz Tack's transcription of the Agnus Dei Trope or Verse "Indomitos arce" from the late St. Gall Codex 383 from the thirteenth or fourteenth century.² This Verse or Trope is sung with the Agnus Dei melody which we have discussed in this chapter. The music for "Agnus Dei, qui tollis" appears first in the manuscript; then the first Verse, fully noted; the incipit "Agnus Dei" (still to the same melody as at the beginning); the second Verse text and music, concluding with the refrain "miserere nobis" from our melody; the same incipit "Agnus Dei" again; and finally the third Verse, concluding with our refrain "dona nobis pacem." The melody for the Verse texts is an elaborate and melismatic variation on the outline of the Agnus melody.

The melody for the second petition of Agnus Dei in the version discussed in this chapter is not present at all. (As for many Agnus melodies, the variant music for the second petition was probably

1. AH, Vol. 47, No. 431. This Verse for Agnus Dei was used only in Italy, where it appears in many MSS of the eleventh and twelfth centuries, especially in Benevento.

2. Franz Tack, Gregorian Chant, Cologne: Arno Volk Verlag, 1960. A facsimile of MS is given at p. 38 and Tack's transcription at p. 83. AH, Vol. 47, gives the text at No. 400 and lists this MS as the only source.

adapted from a Trope text--though not from this one--when the Agnus Dei Tropes were generally dropped from use in the thirteenth century.) The same melodic incipit for "Agnus Dei" is repeated before the second and third Verses. At first glance one supposes the entire "Agnus Dei . . . nobis" text to have been sung, Italian style, before each of the Verses; but closer examination of the text and melody suggests that the French troping procedure for Agnus Dei may here have been used and the text and music sung through almost exactly as it appears on the page--except that "Agnus Dei . . . nobis" must surely have been sung through full (even though not noted in full) at the beginning, or at least through the words "peccata mundi."

Agnus Dei, qui tollis [peccata mundi?]

Indomitos arce, subjectis, Rex pie, parce.

Agnus Dei,

Audi clamantes, exaudi digna rogantes,

miserere nobis.

Agnus Dei,

Sintque tibi curae, qui flent sua crimina pure,

dona nobis pacem.

Interesting as this Trope is, the melodic version of the Agnus Dei melody itself found in St. Gall 383 presents only one more incomplete variant in "G" mode notation. I have not included it in the comparative tables for this chapter, since this form of the melody had no influence on English transcriptions and since it cannot be taken as an early or authoritative text.

* * *

Gloria No. 2. (Solemnis)

Bosse No. 56. According to Bosse's study of the Regensburg photostat archives, this melody appears in 49 French, 20 German, and 74 Italian sources from the tenth or eleventh centuries to the eighteenth--in addition to Dominican, Franciscan, Premonstratensian, and Cistercian texts. Bosse says that this melody appears with Tropes at Regensburg only in the French sources, chiefly with "Angelica iam Pater."

But in the Winchester Troper at Cambridge, Corpus Christi 473--which is not listed among Bosse's sources--this melody appears six times with as many different Tropes. In most of these Winchester Tropes except the first, "Quem vere pia laus," the actual melody and text of Gloria in Excelsis are cued only or abbreviated. Three of the troped settings in the Cambridge manuscript also appear in the "Ethelred" Winchester Troper at Oxford, Bodleian 775. One more to this melody appears in the latter source only--"Deus invisibilis Rex."

Gloria Tropes associated with this melodyAnalecta Hymnica
Volume 47

- "Quem vere pia laus" No. 185
 In WT^c (Cambridge, Corpus Christi 473)
 at ff. 63 r, v, and 64 r. The Gloria melody
 is notated almost in full. Organum at ff. 141 v,
 142 r. In WT^e (Oxford, Bodleian 775) at
 ff. 67 r, v, 68 r. Also in the 12th century
 St. Alban's MS British Museum Royal 2B
IV. C. Also in northern French MSS from
 the 11th and 12th centuries. Not listed
 by Bosse.
- "Prudentia prudentium" ---
 In WT^c, f. 64 r, v; organum at
 f. 142 r, v. In WT^e, f. 68 r, v.
- "Ut possimus consequi hoc Deus" ---
 In WT^c, f. 64 v, r.
- "Laudet in excelsis caelum terramque regentem" No. 170a
 In the 10th-century St. Martial Troper
Paris B. N. lat 1240 and other early French
 Tropers. In many Italian MSS of the 11th
 and 12th centuries. In WT^c, ff. 66 v, 67 r.
 AH gives two variants of this text, Nos. 170b
 and 170c, used in 11th century Italy and 10th-
 12th century France respectively. Not
 listed by Bosse.
- "Angelica iam Pater laude cum prole" ---
 In WT^c, f. 67 r, v. Frequent in Bosse's
 later French sources.
- "O gloria sanctorum lausque angelorum" No. 172
 In the early St. Martial Tropers, including
Paris B. N. lat 1240. In WT^c, ff. 67 v,
 68 r. Also in WT^e, ff. 71 v, 72 r, v. In
British Museum Royal 2 B. IV. In a few
 northern French and some Italian MSS of
 the 11th and 12th centuries. For St. John
 Baptist.

Gloria Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

- "Regnum tuum" pp. 282-83
Listed by Bosse as associated with this melody. This Trope usually occurs as the last part of "Laus tua Deus resonet," which in the Winchester Tropers is associated with the melody Bosse 39, not with this melody. The line "Regnum tuum . . ." was itself often troped with an inserted Prosula.
- "Laudibus eximiis" No. 199
11th and 12th century English and northern French sources.
- "Quem cuncta laudant" No. 175
Found in the early St. Martial Tropers, including Paris B. N. lat 1240 and 1084 of the tenth century, and more rarely in northern France until the 12th century. Textually related to the Trope listed below.
- "Nulla laude qui indiges (qui laude indiges)" No. 176
In a few northern French MSS of the 11th and 12th centuries. Textually related to the preceding Trope. For Trinity Sunday?
- "Quid tibi nunc" No. 191
In a few northern French and English MSS, 11th and 12th centuries.

Vatican edition: IV, GR pages 15*, 16*; Solesmes' date, 10th century.

ORD, No. IV, pages 50, 51

DKY, No. 2, pages 8, 9

This widespread melody owes much of its later fame to its exclusive use in the Papal court from the thirteenth century. Its intonation, "Gloria in excelsis Deo," was retained for the celebrant to sing before polyphonic settings which begin "Et in terra pax." Furthermore, this melody underlies Merbecke's sixteenth-century English Gloria in Excelsis, composed for The Book of Common Prayer Noted, as Perry Marshall has shown.¹

Of special interest to us is the appearance of this melody, without Trope, in the twelfth-century Beneventan manuscript Ben. VI. 34.² Here it appears in one of its original melodic forms retaining its tenor or reciting-note on "E" (instead of "F") derived from set-forms rooted in the ancient Anaphoral-chant framework.³ (This relationship appears at once when the melody is transposed up a fifth.) Grounds for believing the melodic readings of Ben. VI. 34 to be older than those of the Winchester Tropers--which as manuscripts are at least a hundred years older than Ben. VI. 34--are set forth in

1. Plainsong in English, pp. 70, 71, 174-79.

2. F. 282. Facsimile edition in PM, Vol. 15. reproduced in Vol. III of this study at Pl. XXVI.

3. See above, Chapters II, pp. 60-61; III, pp. 140-44, 147-50; IX, pp. 265-72; XIII, pp. 393-97, 424-29, 450-52.

Paléographie Musicale, Volume 14. In hundreds of cases Beneventan manuscripts have retained the old tenors on "E" or "b" in Modes III and IV, tenors which in northern Europe were raised to "F" or "c." In addition to the arguments set forth in Paléographie Musicale for the antiquity of the Beneventan readings there is another: the frequent use of organum in tenth and eleventh-century monastic and cathedral centers of northern Europe, while, so far as is known, organum in the Beneventan region was rare. Recurrence of "E" or "b" in the vox principalis of an original composition led to tritone complications with the added vox organalis which could be avoided by raising the pitch of the offending "E" or "b" a half-step. But at Benevent there were no organa, no offending harmonic tritones, and no wholesale melodic alterations.

The Beneventan melody is analyzed in Table No. 49 in Volume III. (The reader's acquaintance with this table is assumed in the discussions to follow in this Chapter.) Analysis of the melody discloses four set-forms:

- 1) A recitation on "E" (Columns B-1 and B-3), with ornamental podatus "D, F" for an important accented syllable (Column B-2), preceded in five verses by an optional intonation formula (Columns A-1, 2, 3), and concluded with an ending (Columns B-4, 5, 6, 7) in

which the accent falls on Columns 4 and 6. This psalm-tone-like pattern is abbreviated for three very short lines (Columns D-1, 2, 3).

2) A recitation on "G" (Column E-2), three times preceded by an optional intonation (Column E-1), and usually concluded with a long ending (Columns E-3, 4, 5, 6) in which the podatus "G, a" always takes an important accented syllable.

3) A neutral link-phrase (Columns C-1, 2, 3), accented / ˘ ˘ / ˘ , which may occur either as an intermediate conclusion or as a beginning of a phrase. This phrase is a melodic inversion and repetition of the intonation phrase in Columns A-1, 2, 3.

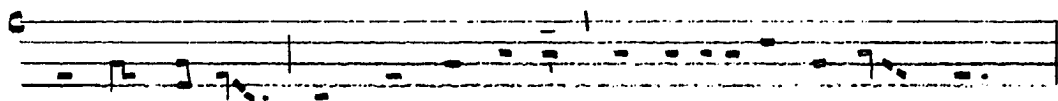
4) A concluding melisma (Columns G-1, 2) for the words "Pater," "Patris," and "Christe," preceded (except before "Patris") by the link phrase or melisma of Column F-1, 2. This link phrase once appears doubled without preceding the final melisma--at "glorificamus te."

Two free passages also occur (Column X), at "et in terra pax"¹ and at "Adoramus te". The "Amen" is free. Three variants of the normal formulas are found in the last sentence--"Tu solus

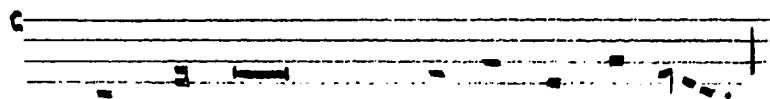
1. There are good grounds for regarding the phrase "Et in terra pax hominibus bonae voluntatis" as a Trope (though Scriptural) inserted in the text of Gloria in Excelsis especially for use in the Christmas season. In WT^C it is often omitted from the text.

altissimus, " "cum Sancto Spiritu, " and "in gloria Dei. " Except for these phrases the piece is built on four linked and varied set-forms. As such it was easily sung by clergy who were not skilled musicians-- the celebrant and his attending clerics.

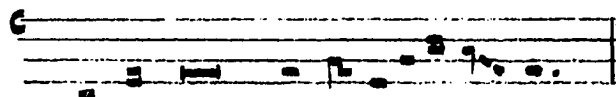
These set-forms are related to Anaphoral-chant. Here is a quotation from the end of Te Deum--



Ae-ter-na fac cum sanctis tu-is in gloria nu-me-ra ri.



Sal-vum fac populum tu-um, Do-mi-ne,



et be-nedic haereditati tu-ae.

Next we examine Comparative Table No. 50 in Volume III.

Line 1 shows the Beneventan version just discussed; Line 2, the version of the Winchester Troper, with my transcription above the original neumes;¹ Line 3, the version of the 1907 Dominican

1. Cambridge, Corpus Christi 473, ff. 63 r, v, 64 r. The transcription given of the Gloria melody omitting the Trope is fairly reliable. The point in doubt--whether "E" should be raised to "F"--is answered affirmatively by several details in this MS and also by WT^e, where the intonation is unequivocally notated.

Gradual;¹ Line 4, the version of the Sarum Gradual;² and Line 5, the Vatican version. Notes in the Vatican version (usually found in the Sarum and Dominican texts as well) which in northern Europe were raised a half-step from an original "E" or "b" are marked in the table with a small "x" placed above the staff. A later editor, probably twelfth or thirteenth-century, produced the version on which the Dominican, Sarum, and Vatican texts are based, largely by substituting different set-forms in certain phrases from those used in the Beneventan and Winchester versions. These phrases are marked above the staff of the Vatican version with parentheses enclosing a large "X."

Comparison of the Beneventan and Winchester texts discloses the earliest alterations. Winchester consistently raises "E," when accented or prominent, to "F" but otherwise usually employs the same set-forms as the Beneventan version. Which type of reading is to be preferred? Both Benevent and Winchester use the set-forms consistently and logically. A choice between them would at first appear difficult; but I hope to be able to justify a preference for the

1. Graduale . . . Sacri Ordinis Praedicatorum, Rome, 1907, pp. 117*-119*. Hereafter abbreviated "GP."

2. Gradual Sarisburiense, edited by W. H. Frere, Plainsong and Mediaeval Music Society, 1892-94, pp. 11*, 12*. Hereafter as previously abbreviated "GS."

Beneventan text. The second stage of alteration or re-composition is disclosed by comparing the Winchester version with the Dominican, Sarum, and Vatican texts. Between Winchester and the later mediaeval versions (the Vatican text), the choice is more clear-cut. The editor or editors responsible for the latter added welcome variety but misunderstood and distorted the set-forms of the melody. The ending ". . . Patris. Amen" in the Vatican edition is, for example, a serious aberration.

What should our attitude be towards the earliest obtainable form of a melody opposed to its later, more developed forms? Is the earliest form of a melody always the best? The contrasting views of Dom Mocquereau and Peter Wagner point up the question. In the field of melodic restoration Mocquereau and Solesmes were still animated by the search for a Golden Age of chant. (In the earliest stages of the nineteenth-century revival of plainsong there was hope of discovering a copy of the very Antiphoner of St. Gregory.) The need to correct and root out the serious deformation of chant committed by Tridentine editors and maintained by the nineteenth-century official Ratisbon editions drove Solesmes towards seeking apostolic authority in a Golden Age or--in the time of Dom Mocquereau--sub-apostolic authority in the "earliest obtainable manuscripts." The dictum, "the earliest form of a melody is the best," became Solesmes' motto and

led to several mistakes, of which the depreciation of Tropes, Sequences, and early polyphony and the lack of attention to development of the Ordinary chants are among the most important. This melodic motto of Solesmes was of course balanced by a thorough-going practical contemporaneity in performance style (the rhythmical theories and editions of Dom Mocquereau) which, though not definitely opposed to early mediaeval practice and in many respects reflecting it, yet represents a great refinement and systematic development of the rhythmical indications in the manuscripts. Peter Wagner on the other hand--nourished by the spirit of Hegel and the German historical school--regarded nearly all mediaeval developments as inevitable and mostly desirable. He repeatedly hails the suppression of chromatic inflections and ornamental neumes brought about by staff notation as necessary to the universality of chant and to the development of Western music. He welcomes the raising of the old tenors "E" and "b" to "F" and "c" for their added richness and variety. (But he stopped short of endorsing the Tridentine chant reform or the editions of Ratisbon, and he opposed organ accompaniment for chant and the rhythmical editions of Solesmes.)

My own mixed views are, first, that a "primitive" melody may be improved by historical development. Surely such is the case with the Office Psalm-tones. Their vague forms in the Commemoratio

Brevis are inferior to the concise, consistent Psalm-tone forms of the high Middle Ages or of the present Roman or Monastic Antiphonal.

On the other hand, at some early stage in its development a melody may achieve artistic completeness, and internal perfection. Additions or alterations made to fit that melody to later styles of performance conditions may pervert, overlay, or mar the original conception.

These succeeding historical styles once had their raison d'être, but a raison d'être which no longer exists for us in our performances of that earlier melody. Take the case of the tenors "E" and "b" in the "E" Mode, which were raised to "F" and "c" for harmonic reasons, not for those accentual or melodic reasons which usually cause a melody to rise above its tenor. This alteration of tenor in the "E" Mode for harmonic reasons is not paralleled in other Modes the tenors of which were originally not "E" or "b." Only in the "E" Mode were higher pitches, used normally for accentual or melodic reasons, confused with higher pitches used exceptionally for harmonic reasons alone. Melodic deformation in Modes III and IV results.

Wagner is right in holding that such deformation was necessary to the development of Western music. But today we value a plainchant tune for its melody and rhythm as it clothes and illumines a liturgical text rather than for its suitability as cantus firmus. The artistic

integrity of the unison melody in relation to the text is of far more moment to us than harmonic considerations involved in the growth of organum.

Furthermore, we need set-forms in music intended for congregational singing today. The integrity of a fixed-form and its consistent use in a melody means more to us than melodic range and variety.

Let us suppose that the Beneventan melodic version with tenors on "E" and "b" (where the northern European manuscripts have "F" and "c") represents only a local dialect. Let us suppose that the original melodic tradition is instead correctly preserved in the northern European manuscripts and that the Beneventan version represents an alteration made by lowering partial tenors on "F" and "c" so that a new uniform tenor on "E" and "b" can be sung. Let us suppose that the Beneventan melodic version represents a local dialect which evolved for the sake of uniformity and consistency in the application of set-forms and melodic inflections to accentuation of the text. Were that the case, the Beneventan "simplified" version would still be preferable for us today because it is more singable, liturgically practical, and artistically convincing.¹

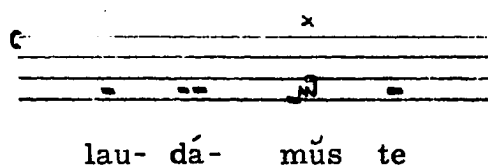
1. Probably this particular Beneventan version presents one local reading of an original arch-type. The phrase "Tu solus altissimus" in Ben. VI. 34 is badly set and reflects scribal error or bad text accentuation by the composer. The actual notes of the set-form in the B-Columns of Table No. 49 might be different--as are in WTC--though similarly applied to the text.

The Beneventan version of this melody provides the best basis for an English transcription intended for parish or monastic choirs and congregations. The Beneventan version reflects the usage of a time when the Ordinary was sung by the musically non-professional--the bishops, priests, and other clergy--for whom strict set-forms furnish a practical way to sing a long prose text.

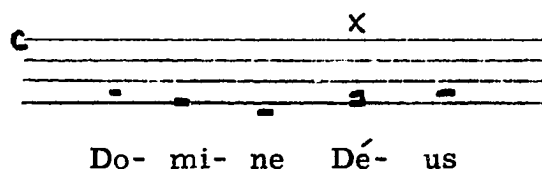
The Winchester Troper gives a consistent and logical "edition" of this melody with the raised "F" for the old tenor "E." The only difference in composition between the versions of Benevent and Winchester occurs at the phrase "cum Sancto Spiritu," where Winchester uses the final cadence melismas (Columns F and G of Table No. 49). The set-forms remain intact and consistent, though altered, in the Winchester version--but not in the readings of the Vatican, Dominican, and Sarum versions, however numerous the manuscripts upon which they are based. Several stages of alteration, deformation, and misapplication of the set-forms can be discerned in these three versions. (1) The alteration of "E" to "F" as in the Winchester version and the Winchester version of the phrase "cum Sancto Spiritu" are followed in the Vatican, Sarum, and Dominican texts. (2) Several phrases have been recomposed. Some of these phrases are based on the material of Column X in Table No. 49. They use a rising pes, quilisma, or scandicus, beginning on "a," for an accented syllable. These new

phrases amount to the introduction of a new set, and their effect is often good. Other newly-composed phrases are less successful.

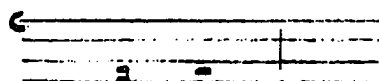
(3) The distinction between the unaccented quilisma group of Column D-3--



--and the accented podatus of Column C-2--



--is confused by reducing both to the same form, namely a podatus used for both accented and unaccented syllables. This levelled cadence--

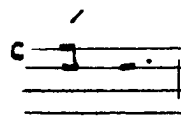
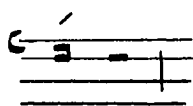


--now also serves as a substitute for the accented podatus "d, f" of Column B-6. And in the Sarum and Dominican versions (but not in the Vatican) it has ousted the single note "E" for the accented syllable in Column E-6 as well. (4) Several apparent scribal errors have been incorporated into the text. These will be discussed later. (5) The top note "b" of the new phrases based on Column X has been raised to "c," with or without the retention of the "b" as a passing note.

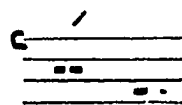
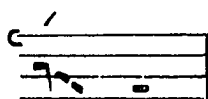
For these reasons the Dominican, Sarum, and Vatican texts do not serve as satisfactory bases for transcription. Their underlying set-forms have been so thoroughly obscured by successive layers of alteration that no singer or transcriber with only these texts before him could be expected to discern the set-forms. Neither have these changes succeeded in creating a real free-form, but only wilful variations and irregularities in the set-forms far removed from the inspiration found in the free-form Gloria IX of the Vatican edition (No. 15 of the Kyrial). No wonder the English transcriptions based on the Vatican or Sarum text stammer. No wonder Douglas made so many changes from the 1915 edition for the 1933 Kyrial, with so little improvement resulting.

The English transcription of The Ordinary appears as Line 6 of Table No. 50 in Volume III; Douglas' 1915 edition, as Line 7; Goldsmith's suggestions, as Line 8; and Douglas' thoroughly revised version for 1933, as Line 9. (Douglas' manuscripts for this melody have disappeared.) We shall discuss particular variants of all these versions phrase by phrase, in conjunction with the corresponding Latin texts.

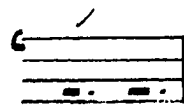
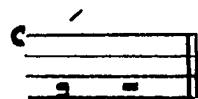
But first the consistent variants in The Ordinary are discussed once for all:



1) --is used instead of the Vatican-- . Goldsmith suggested this early reading from The Ordinary to Douglas, but Douglas ignored the suggestion. (See Column X.)



2) --is used instead of the Vatican-- . (See Columns G-1, 2 and E-4, 6.) This variant also appears inconsistently in the Sarum and Dominican versions.



3) --is used instead of the Vatican-- . (See Columns C-2, 3 and E-6.) This variant is used almost always in the Sarum and often in the Dominican texts.¹

All the English transcriptions in Table No. 50 are based on the northern European manuscripts with tenor raised to "F." Volumes 14 and 15 of Paléographie Musicale (and the Solesmes Antiphonale

1. This variant is discussed above.

Monasticum based on Beneventan readings) were not published until after the appearance of Douglas' Kyrial in 1933. The Winchester text, on the other hand, was certainly familiar to the editors of The Ordinary and at least known to Douglas, although it seems unlikely that he had a copy of it before him when making this transcription.

"GLORY BE TO GOD ON HIGH."

The phrase naturally fits the English text, omitting one note of the tenor. All versions agree.

"GOOD WILL TOWARDS MEN."

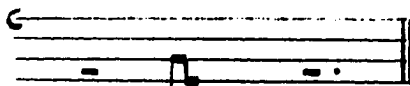
The Ordinary follows the Latin text underlay exactly and treats "towards" as two syllables--with poor results. The relatively weak syllable "to-wards" is placed on the accent podatus of the set-form. "Good," an accented syllable preceding another accent, needs more space than the single punctum set to it.

The torculus which Douglas assigns to the syllable "will" in his 1915 version is exceptional for this cadence. (Columns E-3, 4, 5, 6.) It does however occur in the Sarum and Dominican versions for the word "omnipotens," from which phrase Douglas must have borrowed it. For the 1933 version Douglas returned to the Vatican text, setting "towards" as one syllable . . . by far the best of the three solutions.

"WE PRAISE THEE. WE BLESS THEE."

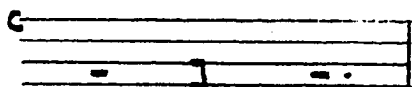
The Ordinary, using the idiom $\overset{/}{\text{J}} -$ typical of the cadence in this version, reads well. Douglas rejects both his 1915 treatment

of "We praise thee" and Goldsmith's suggested version from The Ordinary and composes instead the new figure--



We praise thee.

(Had he inverted the figure--

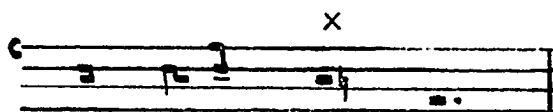


We praise thee.

--he would have returned to the Beneventan pattern found in Column B-6, 7.)

"WE WORSHIP THEE."

All versions basically agree. Nevertheless, the weak English final "wor-ship" as here set--

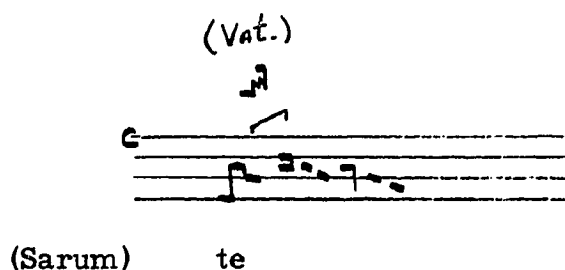


We wor- ship thee.

--sings awkwardly because the doubled "G" is really intended for a paroxytone cadence, even though (in the Latin text here) used irregularly for "Adoramus te." A softening of this cadence through the introduction of a clivis "G,G" for the syllable "-ship" (as in the Beneventan text here and also at the word "miserere") would have been preferable.

"WE GLORIFY THEE."

For the word "te" the Vatican version replaces the repeated climacus (found in both the Beneventan and Winchester versions) which was first used for "Glorifi-ca-mus" (Column F-1) with the final melisma (Column G-1), but adds a "G" before the final melisma as a link. The Sarum and Dominican versions expand this link, perhaps to match their common version of "Amen," by the addition of a low "D"--



The Ordinary exactly follows the Latin text underlay for the whole phrase "We glorify thee" but omits the low "D," using the Sarum and Dominican climacus "G, F, E" to end the melisma. In 1915 Douglas used this Sarum climacus at the end of his phrase but retained the extra low "D" of the Latin text, set to the syllable "Glorifica-mus te," for the English syllable "glo-ri-fy"--a note which The Ordinary omits. Douglas leaves out the first two notes of the Latin phrase and begins his phrase two notes later with the podatus "F, G" for the syllable "We," which in the Latin text is set to "Glori-fi-camus." His phrase is thus almost exactly that of "Cum Sancto Spiritu" in the Vatican version, except for the initial podatus beginning on "F." Douglas

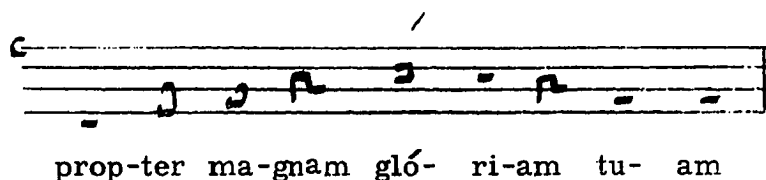
thus makes the climacus set to the accented syllable "glo-" correspond with the climacus set to the Latin accented syllable "glorificamus"-- a transcription which is right for the set-form melisma of Column F-1. But for a phrase to begin with upward motion from the note "F" is in this piece unprecedented and violates its remaining set-forms. (The note "F" at the beginning of a phrase, the northern European substitute for the tenor "E," always descends.) Goldsmith suggests The Ordinary version but adds to it the initial low "D" of the final melisma found in the Sarum and Dominican versions. Douglas accepts this expanded final melisma in its Sarum form for the 1933 Kyrial but keeps his irregular beginning of the phrase with the podatus "F, G."

"WE GIVE THANKS TO THEE FOR THY GREAT GLORY."

Winchester precedes the recitation (Column B-3) with the intonation (Column A-1, 2) set to the word "Gratias." The Sarum and Dominican versions are like Winchester's. The Vatican edition however decorates the tenor twice with the higher "F" and its following ornamental movement but omits the opening intonation figure.

Winchester maintains its usual conclusion formula, corresponding to Columns B-5, 6, 7, for the phrase "gloriam tuam." The Vatican, Sarum, and Dominican versions replace this conclusion formula with the cadence from the recitation on "G" (Columns E-3, 4, 5, 6). But the editor or scribe who made this substitution did so incorrectly.

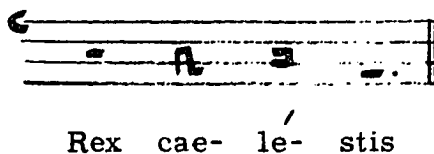
failing to realize that the podatus (Column E-4) of the cadence invariably takes the accent. The following version of this cadence would have been preferable--



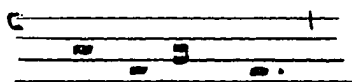
The coincidence of the accent with the podatus "G, a" at the high point of the phrase is the keystone of this cadence. To set the weak penult of "gloriam" to this podatus is wrong. All the English versions avoid this mistake at this point, since "for thý great glóry" is a possible accentuation of the phrase. Douglas' beginning, "We give thanks," follows the Sarum and Dominican versions which use the intonation formula of Column A. The Ordinary is closer to the Vatican reading. Douglas' phrase is preferable.

"HEAVENLY KING."

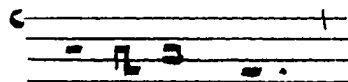
Benevent, Winchester, Sarum, and the Dominican Gradual all offer an abbreviated version of the cadence of Columns E-3, 4, 5, 6 for "Rex caelestis." The Vatican version however so ornaments the abbreviated version--



--as to obscure the essential note "G" for the last accented syllable of "caele-stis." The version of The Ordinary is possible; but Douglas' versions, which reproduce the notes of the Vatican ornamental version but with a different accentuation--



(1915) heavenly King,



(1933) heavenly King

--completely disguise the derivation of the cadence and its relation to the set-form. The following would have been better--



heav'n-ly King,

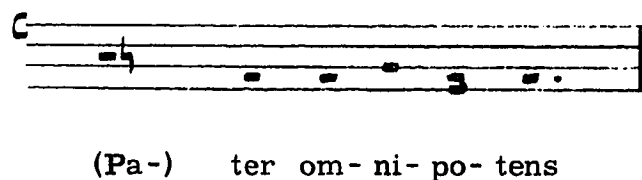
"GOD THE FATHER ALMIGHTY."

In the Beneventan version the intent is clear: the final melismas of Columns F-1, 2, and G-1, 2 are set to "Deus Pater" and the phrase is extended for "omnipotens" with the neutral phrase of Columns C-1, 2, 3. This procedure becomes just possible for the limited number of syllables by making the syllable "Pa-ter" on the note "E" do double duty as both the last note of the melisma cadence (Column G-2) and the first note of the neutral phrase (Column C-1). (The word "omnipotens" is sometimes accented "omnipó^tens" in Beneventan manuscripts and perhaps in Winchester, contrary to classical and correct

contemporary usage.) But in the Winchester version of the set-form, the first note of Column C-1 must be raised to "F," and so the note for the syllable "Pa-ter" (whether "G" or "E") can no longer double as the first note of the neutral phrase. Therefore the bottom note "C" of the Winchester form of the cadence must be omitted, and the shape of the phrase is marred. (Here the notation is ambiguous, and a reading very similar to that of the Vatican edition is also possible.) The Vatican solution to the problem is even less desirable. The final note "G" of the melisma, always doubled in the Winchester text, is dropped and given instead to the syllables "-ter om-." The properly weak clivis "F, E" is forced to take the modern accent--



For the modern accentuation the free version--



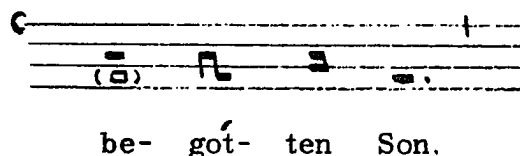
--seems preferable. The Sarum and Dominican versions add the unique torculus "G, a, G," already mentioned above, for "omnipotens"-- an echo of the immediately preceding group on the word "Pater" when sung, as noted in these versions, without the quilisma rhythm.

The Ordinary and Douglas' two versions all reproduce the abbreviated melisma of the Vatican text. Douglas' 1933 version is smoothest for the English text.

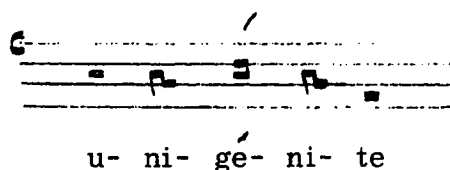
"O LORD, THE ONLY BEGOTTEN SON."

The Sarum and Dominican versions resemble Winchester's, which preserves "G" for the accented syllable "unigénite." The Vatican text instead reproduces the altered set used for "caelestis." Why? The form of the set is destroyed; but the phrase is no more expressive, apt for the word, or melodically interesting than the set-form, only different. Surely a scribe's slip of the pen has been copied, sung-- and transcribed.

All the English versions add an initial punctum on "E" for the syllable "O" before the first accent on "Lord." The Ordinary gives a shortened version of the Sarum text which fits the English word "be-gotten" and the set-form well, a version which Goldsmith unsuccessfully proposed. The two Douglas versions vary only in the position of the note for "be-gotten," an insignificant change. In both his versions Douglas uses the corrupt Vatican form but changes its accentuation--



--so that any relation to the original application of the set formula--



--(as in the Beneventan version) is completely dissolved. Douglas' melody here must be regarded as free composition rather than a transcription of the set-form. From Douglas' faithful and idiomatic rendering of the set-forms of Credo I, the "authentic melody,"¹ we know how much importance Douglas gave to the accurate transcription of set-forms and how sensitive his technique was to the task. Clearly Douglas was not aware of the set-forms underlying this melody. Neither should we be aware of them if it were not for the Beneventan text.

"LAMB OF GOD, SON OF THE FATHER."

The editor responsible for the text on which the Sarum and Vatican readings rest must have found the restricted pitch level resulting from the combination of the sets in Columns C and D--as in



1. See above, Chapter IV, pp. 189-209.

and begin a new division of text with an illuminated initial at "Qui tollis." This intended full cadence for "Filius Patris," which uses a melodic form related to the "Amen," reflects this mediaeval division of the text. (The Beneventan set-forms--as can be seen at a glance in Table No. 49--suggest divisions after "gloriam tuam," "Filius Patris," and after "Qui sedes . . . miserere nobis."--divisions somewhat closer to our conception.)

The Ordinary follows a reading identical with the Dominican version of "Filius Patris," which does not employ the elaborate paired phrase of the Vatican edition. For 1915 Douglas combined this phrase ending from The Ordinary for "the Father" with the Vatican reading (for "Filius") for his "Son of the." Without prompting from Goldsmith, Douglas decided to use The Ordinary version of the whole phrase for the 1933 Kyrial. The weakness of the intruded melody found in the Vatican text would have been revealed even more clearly by a literal English transcription (which would have been possible, as the syllable count and accentuation of the English and Latin texts are identical). The transcribers were right to have used the simpler mediaeval text on which the Dominican version is based.

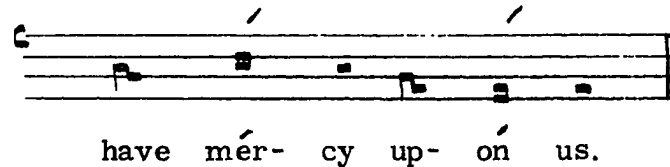
"(THOU) THAT TAKEST AWAY THE SINS OF THE WORLD,
HAVE MERCY UPON US."

The assimilation of the endings of Columns B-4, 5, 6 and Columns C-1, 2, 3 in the Vatican, Sarum, and Dominican versions

has already been discussed. The Sarum and Dominican versions, and The Ordinary too, also use  to replace  of Column E-6.

Hence we have the present Latin versions for "mundi" and "nobis."

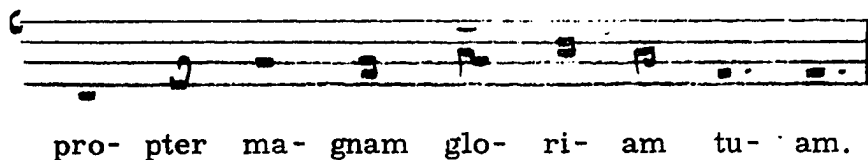
At "have mercy upon us," The Ordinary preserves this later, assimilated set-accent--



--but Douglas ignores it completely--



--for which mis-accentuation the Vatican text of course offers the authority of the phrase--



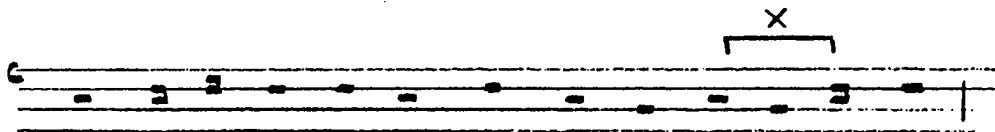
For "(Thou) that takest away," Douglas in 1933 adopted most of Goldsmith's suggestion, drawn from The Ordinary text.

"RECEIVE OUR PRAYER."

This phrase is unexceptionably and almost identically abbreviated in all the English versions.

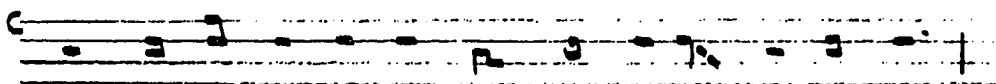
"THOU THAT SITTEST AT THE RIGHT HAND OF GOD THE FATHER, HAVE MERCY UPON US."

The Vatican, Sarum, and Dominican versions use the higher-pitched set-form drawn from Column X for "Qui sedes ad dexteram Patris" and consequently raise the first note of the following phrase, "mi-serere nobis," to "a" so as to join the phrase to the preceding "a" of "Patris" more smoothly. This extra note was not available for The Ordinary version of "have mercy upon us." This version extends the ornamental decoration of the "a" tenor by one more member, to provide for the longer English text--



Thou that sit-test at the right hand of God the Fa-ther,

In 1915 Douglas spun out the repeated "a's" of the tenor--

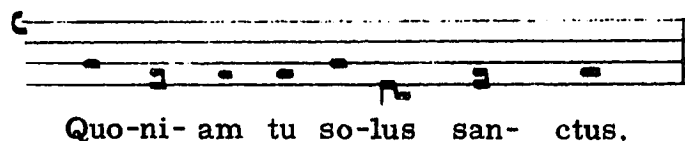


Thou that sit-test at the right hand of God the Fa-ther,

--monotonously; he fortunately adopted Goldsmith's suggestion of The Ordinary version for 1933, though retaining his own text for "have mercy upon us," which we have already discussed.

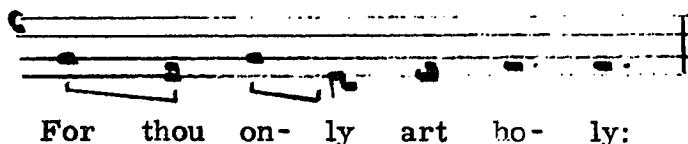
"FOR THOU ONLY ART HOLY."

The Beneventan and Winchester versions are both consistent in their treatment of the phrase "Quoniam tu solus sanctus." Why do not the Vatican, Sarum, and Dominican versions read--



--so as to agree with their other adaptations of this set? The mediaeval editor who produced this text did not understand the set-form.

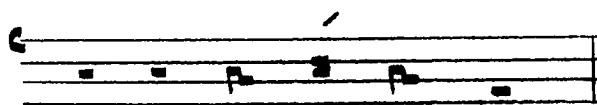
Douglas in 1915 corrected this error, although the beginning of his phrase, with a doubled falling minor third, sings awkwardly and accents "For" too much. Goldsmith suggested a slight elaboration of The Ordinary text--which follows the mistaken Latin reading--and Douglas accepted Goldsmith's proposal, though freely rewriting it yet again, still however leaving the doubled minor thirds--



"THOU ONLY ART THE LORD."

The mediaeval editor varied the monotonous pitch level of "Quoniam tu solus sanctus, Tu solus Dominus, Tu solus altissimus," as in the Beneventan and Winchester versions, by replacing the set of

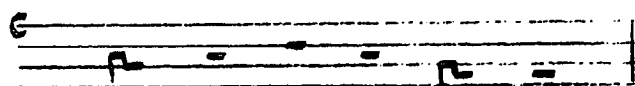
Column B, originally used for this phrase ("Tu solus Dominus") with the set from Column E. But instead of writing--



Tu so- lus Dó- mi- nus.

--the solution consistent with the set-form--he invented a new proparoxytone cadence with the last accent on the clivis "F, E," which clivis in the original set-form always takes a weak syllable. The mediaeval editor again shows his ignorance of the melody which he intended to improve.

Douglas' final version follows the Vatican text literally. The Ordinary however developed an altered form of the cadence which preserves the "G" for the accented syllables and creates a strong final--



Thou on- ly art the Lord.

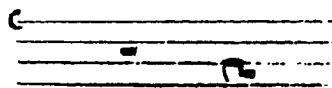
--which is in every way preferable for the English text.

"THOU ONLY, O CHRIST, WITH THE HOLY GHOST."

The Beneventan version of "Tu solus altissimus" (as already remarked) is poor and probably corrupt. The Vatican reading, like that of Winchester, is much better.

The Ordinary version breaks up the climacus of Column

F-1 --



with the

Douglas retains the climacus intact for the phrase "with the Holy Ghost," but differently in 1915 and 1933. For his 1933 phrase "Thou only, O Christ" he once more used the higher pitched set drawn from Column X, so as to achieve a better climax. This procedure of Douglas', so often effective and successful in his other Gloria transcriptions, is not really in order here: Douglas simply adds one more mistake to those of the twelfth or thirteenth-century editor on whose work the modern Latin versions rest. The two phrases--"with the Holy Ghost, Art most high"--which in Douglas' versions immediately follow this phrase--are already thick with melismas, based as they are on the Vatican text; and Douglas' addition of one more melismatic phrase renders the whole sequence of three phrases unbearably heavy for the rest of the melody. The Ordinary version is better.

"ART MOST HIGH."

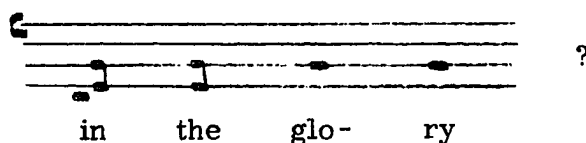
The Winchester version already duplicates the sets which had just been used for the preceding phrase "Jesu Christe" (Columns F and G) for the following phrase "Cum Sancto Spiritu." The effect is heavy;

and so is that of Douglas' phrase, "Art most high." The Beneventan version is better. The Ordinary breaks up the accumulation of melismas by again dissolving the climacus for the words "art most."

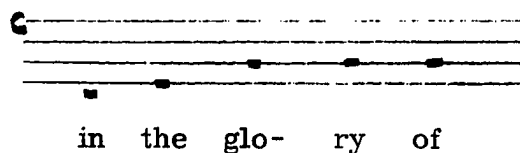
"IN THE GLORY OF GOD THE FATHER, AMEN."

The cadence of "Patris" ending on the note "D" (as it appears in the Vatican, Sarum, and Dominican versions) violates the set-form. Either scribal error has been perpetuated, or the mediaeval editor wished to integrate his "Amen" by preceding it with a "modal half-cadence" demanding conclusion. The melody for "Amen" in both Beneventan and Winchester versions was modest, whereas the new mediaeval "Amen" attempts to recapitulate the melody. As mentioned before it matches the added cadence figures at "Glorificamus te" and "Filius Patris."

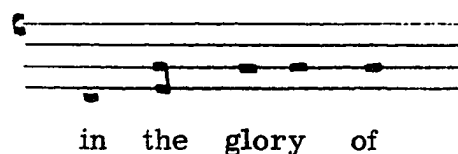
The English versions use the final "D" for the end of the phrase "in the glory of God the Father" and the elaborate "Amen" of the Vatican and Dominican texts. Why did Douglas double the intonation figure in his 1915 version--



Does this figure reflect the reading of Wagner's Kyrial? In 1933 Douglas used the syllabic version of The Ordinary instead of Goldsmith's suggestion--



Why should not the obvious transcription--



--have been used? The podatus of this intonation, from Column A-2, is indifferent to accent.

* * *

To sum up: The Vatican text, like that of the Dominican and Sarum Graduals, supplies a corrupt and unsatisfactory basis for transcription of this melody. A return either to the Winchester text (if the raised tenor with "F" is preferred) or to the classic Beneventan set-forms as basis is necessary for a satisfactory and musical transcription. Two transcriptions of mine, based on the Beneventan text--one for the traditional Anglican text and the other for the new Roman Catholic English text--will be found in Appendix II, Nos. 1 and 2, following Table No. 50. The reader can judge their success himself.

Neither the transcription in Douglas' Kyrial nor that in The Ordinary of the Mass can be deemed successful. Of the two, the version in The Ordinary is preferable. It follows one of the earliest readings of the mediaeval redaction of this melody and avoids some of the melismatic overloading which burdens the Vatican text and Douglas' transcription. The Ordinary version also preserves a more consistent treatment of the set-forms still remaining than does the version of the Kyrial. Douglas' bold rewriting of phrases, which serves many of his English transcriptions of true free-form melodies so well, here only contributes to the numerous faults of the Vatican text.

It is easy to be wise after the publication of Volume 15 of Paléographie Musicale; but how differently might this critique have been written without the help of an easily obtainable facsimile of Ben. VI. 34. Should we, any more than Douglas, have recognized the set-forms underlying this ancient and famous Gloria melody?

* * *

THE ORDINARY IN ENGLISH
ANGLICAN PLAINSONG KYRIALS
AND THEIR SOURCES

John Boe

Volume II

Northwestern University
Evanston, Illinois

Ph. D. Dissertation, 1969

CHAPTER XV

MISSA MARIALIS

No. 3

Missa Marialis and Missa de Angelis were among the earliest and most popular of Winfred Douglas' plainsong publications. Since being included as the "Fourth Communion Service" in The Hymnal 1940,¹ Missa Marialis has been far more frequently used than any other plainsong Communion Service in the Episcopal Church in the United States, and few are the parishes where it has not sometime been sung. In his preface to the first edition of 1911, Douglas wrote:

The various portions of the following Service have long been associated with the Feasts of the Blessed Virgin; and this adaptation was primarily made for the use of the Community of Saint Mary.

The Kyrie, which attains in both beauty of form and inspiration, the highest level of perfection reached in mediaeval melodic music, is a twelfth century development of a setting at least a hundred years older in its original form. The Sanctus is of the fourteenth century.

1. The Hymnal of the Protestant Episcopal Church in the United States of America, 1940, New York: Church Pension Fund, 1943. The "Fourth Communion Service" appears as Nos. 719, 721, 723, and 724, pp. 773-83. In The Hymnal 1940 the "authentic" Creed (Credo I of the Vatican edition) is included with Missa Marialis at No. 720 and the festal Tone for the Lord's Prayer as No. 722. In his published editions of Missa Marialis from 1915 until 1943 Douglas had instead included the de Angelis Creed (No. II in the 1933 Kyrial) which is discussed in the chapter following.

The Agnus Dei is a thirteenth century version of a much earlier melody. The Gloria in Excelsis is from a fifteenth century manuscript of the Sarum Gradual. The Roman Chant of the Sursum Corda and of the Pater Noster, included for the convenience of the choir, is very ancient. The Credo is not included, as its melody does not change with the other parts of the service. The all but universally used original melody is easily obtainable. Pending its issue in this series in a freshly studied version, copies may be had from the Sisters of S. Mary, Peekskill, N. Y.; or among the publications of the English Plainsong Society. The Credo of the Missa de Angelis may be sung if desired.

The adaptations are from the text of the Vatican Kyriale, subject to slight revision from manuscript sources.

This music should be sung lightly and evenly, and the natural accent and flow of the words carefully preserved. No accented syllable should be lengthened unless its accompanying note is a quarter-note. The quarter bar marks a very short pause for breath, which must not at all break the rhythm; the half bar and bar are proportionately longer pauses.

Kyrie should be sung antiphonally either from side to side, or letting men's voices take I, III, V, VII and IX while trebles and altos sing II, IV, VI, VIII, and that portion of IX which follows the star, and is always sung full. The Creed is sung full by Anglican custom; if it is taken antiphonally, the changes occur at the double bars. Sanctus may be sung full, or if desired, the first "Holy" may be precented. Benedictus should be sung by one or two cantors, the choir entering at "Hosanna." The words "O Lamb of God" should be precented, the choir entering at the star. Gloria in Excelsis is antiphonal and in order to help the singers, the signs * and † have been placed at the beginning of alternate verses. The part beginning "art most high" is to be sung full.

Visitation B. V. M., 1911.

C. W. D.¹

1. Charles Winfred Douglas, Missa Marialis. A Plain Chant Office for the Holy Eucharist, adapted to the American Liturgy and transcribed into modern notation. New York: J. Fischer & Bro., 1911.

Douglas' organ accompaniment for this 1911 edition was published by J. Fischer and Bro. in 1915, just at the time the H. W. Gray Company of New York was taking over the further publication of Douglas' plainsong work. The H. W. Gray Company immediately published both a plainsong notation edition of Missa Marialis with the de Angelis Creed (then meant for inclusion in the intended 1915 Kyrial) and a second modern notation edition with expression marks.¹ The very few changes in the melodic line--mostly editorial--made for this 1915 edition are discussed in this chapter below.

The text of the 1933 Kyrial formed the editorial basis for the modern notation voice-part edition of 1933. Both conformed to the changes in the order for the service of Holy Communion approved by General Convention between 1927 and 1929. However, no new organ accompaniment for Missa Marialis was published until that of The Hymnal 1940. Two Douglas manuscripts exist which prepared for The Hymnal 1940 edition. Both still contain the de Angelis Creed. The first is labelled "Missa Marialis (under revision)" and uses some parts of older editions pasted in, but with many revision of the accompaniments. Sanctus and Benedictus are written out with a signature of three sharps. The second manuscript is labelled "Missa

1. A copy of the 1911 edition in Douglas' files bears the inked comment. "Consider new edition with Creed and expression marks." The 1915 modern notation edition in the files is labelled. "Preserve this copy as standard basis for third edition."

Marialis. New Accompaniments, December, 1941. Completed December 28. Winfred Douglas. Further revision completed May 2, 1942. Feast of St. Athanasius." In this second revision the Lord's Prayer, Agnus Dei, and Gloria in Excelsis all appear in the exact form of The Hymnal 1940 edition. Benedictus Qui Venit is included. This entirely autograph second revision, sewn with black thread into a brown paper folder, was probably submitted to the Joint Commission for the Revision of the Hymnal; and the decisions to omit Benedictus Qui Venit (as was done in all four Communion Services published in The Hymnal 1940) and to substitute Credo I for the de Angelis Creed in The Hymnal 1940 must have been taken by the Commission.

Douglas died in 1944. In 1948 the H. W. Gray Company brought out a fourth modern notation edition and third edition of the organ accompaniment which conform to Douglas' text, keys, and editorial revisions in The Hymnal 1940.¹

In his many editions of Missa Marialis Douglas constantly revised his organ accompaniments but confined his changes in the melodic

1. But the organ accompaniment in the 1948 edition at the phrase "in the Name of the Lord, Hosanna in the highest" of Benedictus Qui Venit--which of course is not in The Hymnal 1940 text--does not conform to Douglas' last manuscript version in the brown paper folder mentioned above. The dominant seventh chord accompanying "the Lord" is not in Douglas' later style. The last manuscript version--reproduced at Plate XVI in Volume III--is preferable in every way to the 1948 printed version of the accompaniment to Benedictus Qui Venit.

line to editorial details--episemas, mora-dots, and expression marks. The basic melodic text of Douglas' transcription was established in his first edition of 1911 and has remained constant since.

Douglas' Missa Marialis used Kyrie, Sanctus, and Agnus Dei of Mass IX of the Vatican Kyriale but uses Gloria in Excelsis from Vatican Mass X. (Gloria IX of the Vatican edition appears in the Douglas Kyrial as Additional Setting No. 15.) The Agnus Dei of Missa Marialis was also used by Douglas as an alternative setting for the 1911 Missa de Angelis, but not in later editions of Missa de Angelis.

None of the settings in Missa Marialis except Douglas' Gloria are found in The Ordinary of the Mass. Burgess' English Gradual gives this Sanctus and Agnus Dei--for Burgess' Mass VII, "on Sundays"--but not this Kyrie or Gloria. (Kyrie "Alme Pater"--an early form of our Kyrie melody printed in Vatican Mass X--is used by Burgess for his Mass VI, "on feasts of the B. V. M. and at midnight on Christmas Eve.") Hughes transcribes Vatican Mass IX entire as his Mass I--"Cum júbilo--a Mass for festivals"--in The Choir Missal but offers no version of the Gloria in Excelsis chosen by Douglas for Missa Marialis. Ernest White and Edward Linzel jointly published complete English transcriptions of Vatican Masses IX and X,¹ which between them contain all the settings in Douglas' Missa Marialis.

1. Mass IX: Cum júbilo; and Mass X: Alme Pater, edited by Ernest White and Edward Linzel, New York: Saint Mary's Press, 1955.

The association of the melodies for Kyrie and Agnus Dei in Douglas' Missa Marialis with feasts and Saturday Masses of the Blessed Virgin is consistent from the thirteenth century on.¹ Both Kyrie and Agnus Dei appear in Le Livre Gros, the 1254 standard book for the Dominican Order and in their 1907 Gradual "in Sabbatis de Beata Virgine." The Sanctus melody--which according to Thannabaur is first found in thirteenth-century manuscripts, though only really popular in the fourteenth century--is somewhat less consistently associated with commemorations of the Virgin. Douglas' Gloria in Excelsis is found only in English manuscripts. In Lansdowne MS 462²--the reading of which is followed by the Vatican edition--this melody is assigned not to feasts of the Virgin but to Simple Feasts, Octaves, and Sundays; so the Marian association of this Gloria therefore dates only from 1905, when it was assigned to the second Mass "in festis B. Mariae Virginis" of the Vatican Kyriale--Mass X.

1. See Dominique Catta's article, "Aux origines du Kyriale." in RG, Vol. 34 (1955), pp. 175-82.

2. GS, pp. 10*, 11*.

Kyrie No. 3. (Marialis)

"Cum Jubilo"

Melnicki No. 171. Melnicki includes under this number both earlier forms of this melody which resemble Vatican Kyrie X, "Alme Pater," and also later forms like that of Vatican Kyrie IX, "Cum jubilo." Melnicki lists 243 sources from the twelfth to the seventeenth century in the Regensburg photostat archives where these melodies occur, of which 31 are French, 84 German, 37 East European, 50 Italian, 5 Dominican, 9 Franciscan, 9 Premonstratensian, 16 Cistercian, and 2 of unknown origin.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47

"Alme Pater Fili"

(p. 39)

The single source is Paris, Bib. Nat. lat. 778 (not so indicated by Melnicki, although she lists the Verse). Perhaps an introductory Trope.

"Summe Rex sempitern(a)e"

No. 28

Melnicki's only source is a 13th century Proser and Troper from Reims or Paris, now Assisi Bibl. Comm. 695. AH adds a 14th century Dublin MS, Cambridge Add. 710 B, and an early 16th century MS from Tours. Not a Marian text.

"Mariae laus et amor, Pater pie"

No. 151

Only source a 13th century Missal from London or Sarum, Paris Arsenal 135. Modelled on the preceding Verse. Marian.

Verses and Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Cum júbilo jubilemus"

No. 100

Earliest source given by Melnicki is a 13th century Cistercian Gradual from Kaisheim, Bavaria. The Verse appears in expanded form in one other 15th century German MS and in several 14th-16th century Bohemian sources, often with a debased form of the melody. Marian.

"Kyrie cum júbilo"

(No. 100)

Frequent in 15th and 16th century Bohemian sources. The Verse "Cum júbilo" (listed above), originally designed to fit a late form of this melody with the initial word "Kyrie" replaced by "Cum júbilo," has here been reinserted after the initial "Kyrie" and the melody expanded to accomodate it. Often found in the same sources with the Trope listed below. Marian.

"Kyrie angelorum domina"

No. 104

Common in 15th and 16th century Bohemian sources only, sometimes in cantus fractus notation. Often found in the same MSS with the Trope preceding. Marian.

"Kyrie qui creasti"

Listed by Melnicki in one early 16th century source only.

Vatican edition:

"Cum júbilo," IX, GR page 32*; Solesmes' date, 12th century.

("Alme Pater," X, GR pages 35*, 36*; Solesmes' date, 11th century.)

(EGR No. VI., pages 46, 47. "Alme Pater")

CHM No. I, Volume 1, page 1

DKY No. 3, pages 10, 100

Also in Ernest White and Edward Linzel, Mass IX: Cum júbilo; and Mass X: Alme Pater. New York: Saint Mary's Press. 1955.

This melody occurs in very many manuscripts from France, Germany, and Italy without any Verse or Trope. Only in Bohemia during the fourteenth and fifteenth centuries do Tropes for this melody achieve widespread popularity. (The word "Trope" for these late texts is used intentionally.) In all its numerous melodic variants the basic structure and distribution of the various phrases of this melody can always be identified. In this basic sense the melody of this Kyrie can rightly be called pre-existent to any Verse or Trope; moreover, the earliest form of the melody (Vatican Kyrie X) from Catalonian and southern French manuscripts there appears without Verses. But two particular forms of the melody at least have been edited to suit specific Verses--namely, the form associated with "Summe Rex sempitern(a)e" and the thirteenth-century Kaisheim melodic form associated with "Cum júbilo jubilemus." Dom Mocquereau's and Dom Beyssac's article, "Notes sur le Kyrie 'Alme Pater'"¹ and several photostats of manuscripts from the Regensburg collection² will help us trace the history of this melody and its Verses or Tropes.

1. Rassegna gregoriana, Vol. 6 (1907), cols. 289-304.

2. Dr. Bruno Stäblein, Director of the Regensburg Institut für Musikforschung, kindly provided these photostats and helpfully corrected a misprint in Melnicki's list of sources for this melody: "E 3" in her list should read "E 4."

Blume states that he has found no more than this single line of text in this manuscript and that it does not occur elsewhere. We may conclude that no more probably ever existed: for direct invocation of the Father, the Son, and the Spirit is not usually found thus concentrated into the very first line. It seems more likely that this verset, with its unusual twisting of the melodic phrase, is rather an introductory Trope, meant to prefix and summarize the intent of the entire following melismatic Kyrie, rather than the beginning of a true Kyrie Verse. Thus the association of the early form of this melody (as seen in Vatican Kyrie X) with the title "Alme Pater" rests upon the evidence of one single manuscript, very possibly the product of one single scribal imagination.

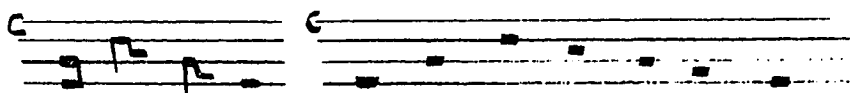
In a second article on Vatican Kyrie X which appeared three years later, Dom Mocquereau mentioned but did not further describe two other sources for the early form of the melody, from twelfth and thirteenth century manuscripts from northeastern Spain.¹

The early form of this melody therefore stems from the Provençal-speaking region of southern France and present Catalonia, originating in the eleventh century and spreading through this region in

1. "Noticine pratiche circa l'interpretazione del Kyrie 'Alme Pater'," in Rassegna gregoriana (1911), cols. 261-270. The MSS are Huesca 4, a 12th-century Troper, and Tortosa 135, a 13th-century Proser and Troper.

the twelfth century. By what route it passed to the north of France and into European popularity is uncertain; but such cultural transition was common enough in those times.

Early stages in the development of this melody are shown in Table No. 51 in Volume III. Line 1 of the table gives Mocquereau's text for Kyrie "Alme Pater," No. X in the Vatican edition. The northern French and English Verse "Summe Rex sempitern(a)e," in use during the thirteenth and fourteenth centuries, appears at Line 2 of Table No. 51. In this version the first seven notes of Vatican Kyrie X, "Alme Pater," remain intact--



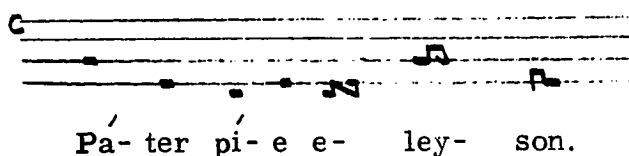
(Vatican) Ky- ri- e Sum-me Rex sem-pi-ter-n(a)e

An English Marian Verse, "Mariae laus et amor, Pater pie," (reproduced in Table No. 51 as Line 3) was modelled on "Summe Rex sempitern(e)" and sung to the same form of the melody.

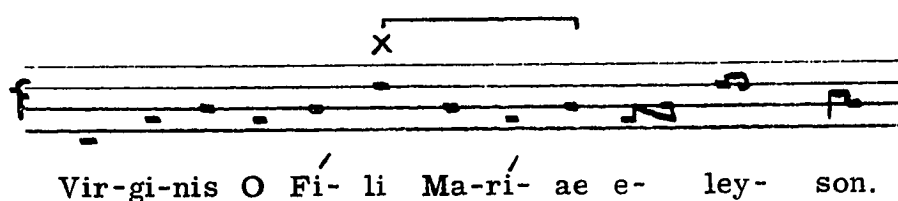
How can we be sure that "Mariae laus et amor" depends on "Summe Rex sempitern(e)," rather than "Summe Rex sempitern(e)" on the Marian Trope, the dates of their sources being roughly contemporary? These four points following assure us.

1) The words "Pater pie" appear in the first line of the Marian Verse and in the second line of "Summe Rex." In "Summe

Rex" these words are sung to the refrain phrase of the melody and are accented in relation to the melody consistently with all the other texts set to this refrain¹ --



But the second line of the Marian Verse reads--



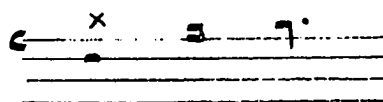
Here the accentuation is imperfect for the melodic line and inconsistent with other refrain texts. Now the phrase "Pater pie" --common to both texts and set to the same notes of the melodic refrain--proves dependence of one text on the other. In "Summe Rex" consistent accentuation of the refrain is found; in "Mariae laus et amor," an inconsistency of accentuation in a phrase which is textually weak and unimaginative-- "Virginis O Fili Mariae."

2) In most of the last set of Kyries of "Summe Rex" the words are very carefully contrived to preserve regularity of accent placement and final "-e" assonance in matching phrases --and even matching

1. The word "Paraclete" or "Paracletus" was usually accented "Paraclete" in the Middle Ages rather than "Paraclete" (after παρακλητος) as in today's Roman service books.

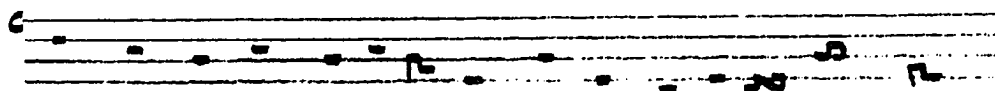
liquescence for the paired phrase endings "immens(a)e" and "carne."

The initial "a" of the high phrase as found in Vatican Kyrie IX--



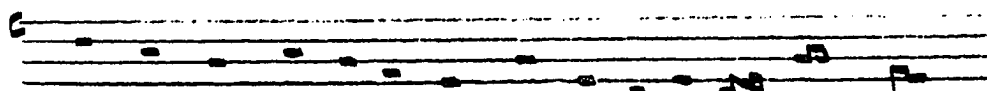
Ky- ri- e

--is omitted except at the repeated phrase member "In fine venture Judex in carne," thus using the earlier form of the melody except once, whereas the Marian text always uses it. In the eighth line of the Marian text--



Di-stri-bu-tor gra-ti-a-rum Pa-ra-cli-te e- ley- son. .

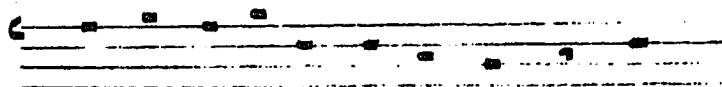
--the extra notes (marked with an "x") in the melody distort the phrase, which in "Summe Rex" reads--



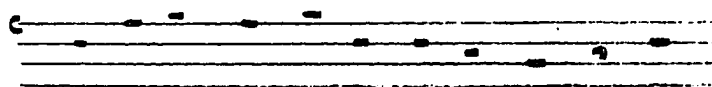
Pro-ce-dens ab u-tro-que Pa-ra-cli-te e- ley- son.

In this phrase the secondary and imitative character of "Mariae laus et amor, Pater pie" is clear.

3) The musical parallelism of the next-to-last two phrases in the Verse "Summe Rex"--

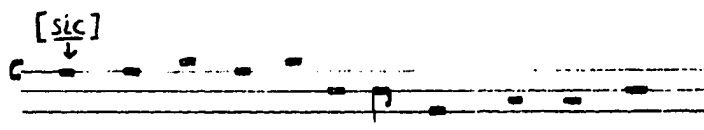


Tri-ne et u-ne De-us im-men-se,

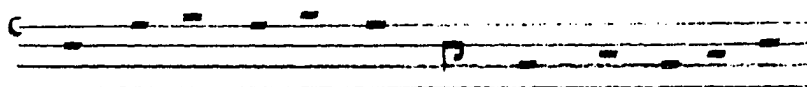


In fi-ne ven-tu-re Ju-dex in car-ne

--is quite spoiled in the Marian paraphrase--



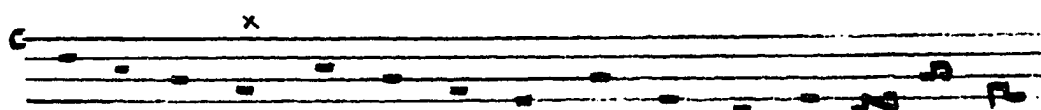
Ma-ri-ae in-ha-bi-ta-trix Tri-ni-tas,



Nos e-ius mi-ni-stros cle-mens in-ha-bi-ta

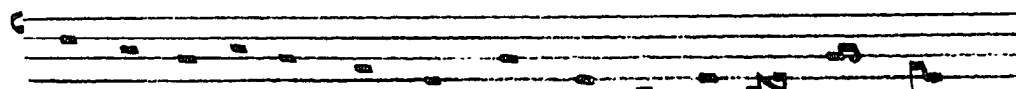
(Note the use of the plica--where no liquescence can be intended--to preserve the earlier melodic outline.)

4) The last melodic phrase of this Marian Verse is also marred by one syllable too many--



Ob a-mo-rem tan-tae ma-tris no-stri sem-per e-ley-son.

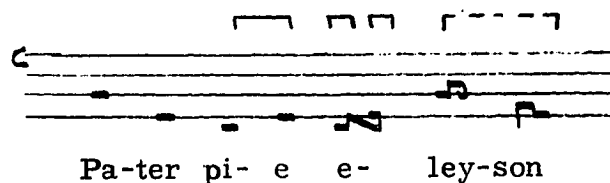
--where "Summe Rex" is perfectly regular--



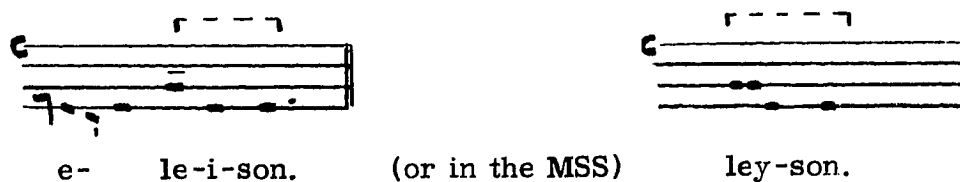
Pa-ter-na pi-e-ta-te nos tu-e-re e-ley-son.

The sum of the evidence above certainly suggests--"proves" is not too strong a word--that "Summe Rex sempiternae" is the original and "Mariae laus et amor, Pater pie" the copy.

The thrice repeated "C, D" pattern found at the end of the refrain phrase in two manuscripts¹--



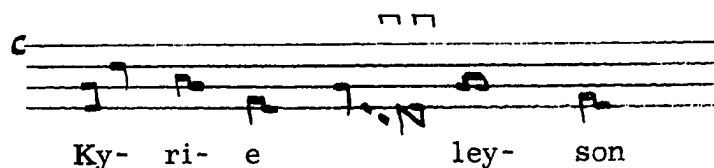
--represents the extreme melodic expansion of this phrase in France and England in connection with these Verses. Compare the baldness of the ending of the phrase in Vatican Kyrie X--



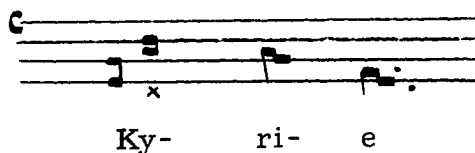
The middle stage of expansion is shown in a thirteenth-century Chichester manuscript²--

1. Cambridge Add. 710 B, from Dublin, 14th century; and Paris Arsenal lat. 135, from which "Mariae laus et amor" has been quoted above.

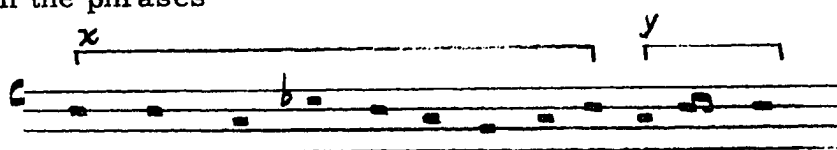
2. Oxford, Univ. Coll. 148, quoted by Goldsmith in his suggestions made to Douglas for the 1933 Kyrial. The example above is drawn from Goldsmith's quotation. He also quotes the Dublin MS mentioned earlier.



--in which one repetition only of the notes "C, D" appears. This Chichester manuscript already presents the form of the refrain ending used in the Vatican edition of Kyrie IX; whereas in the melodic forms associated with "Summe Rex sempiternae" (in the manuscripts we have examined) the Vatican form of Kyrie IX has been further decorated with the third repeated group "C, D." On the other hand, the first part of the opening phrase--in the "Summe Rex" version as well as the Chichester manuscript--has not yet incorporated the passing note "G" of Vatican Kyrie IX--



In the phrases--

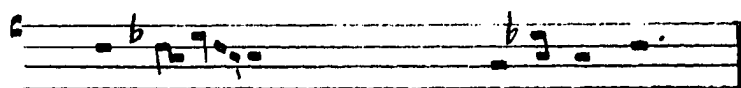


Sum-me su-pér-ni re-gis na-te e-léy-son.
Par Pa-tri pá-ri po-te-sta-te e-léy-son.

--the earliest version as seen in Vatican Kyrie X--



--has been altered by the addition of B-flat above the modal dominant "a" for important accented syllables of the phrase. This phrase as quoted above, from the Verse "Summe Rex," consists of two unequal and unbalanced segments, marked "x" and "y" in the example above. In this "Summe Rex" version of the phrase, the first "a" of the liquescent torculus on "-ley" sounds unconvincing after the half cadence to "a" just preceding it on the word "nate.". The corresponding phrase in Vatican Kyrie IX--

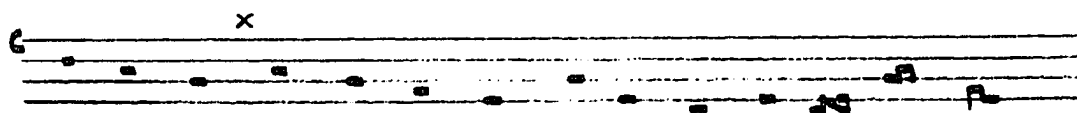


Christe

e-le-i-son.

--or the primitive text of Vatican Kyrie X just quoted seem either one to be preferable to the intermediate melodic stage for this phrase in the version of "Summe Rex sempiterna," the first of the three quoted above.

The second "Christe" melodic line in "Summe Rex" and its Marian derivative has already doubled the descending scale back to "G" as in Vatican Kyrie IX--



Sal-va- tor mor-tis no-strae tu-a mor-te e- ley-son.
 (Ma-tris pro-les Ma-ri-ae sa-lus ve- ra e- ley-son.)¹

1. Blume so corrected the text in AH. The MS has "Mater prolis Marie salus vera eleyson," which seems to invoke St. Anne.

Where then does the reading found in Vatican Kyrie IX come from? Vatican Kyrie IX very closely resembles the melismatic text found in the exemplar for the Dominican Order of 1254, Le Livre Gros, which text is in turn almost exactly reproduced in the 1907 Dominican Gradual.¹ Line 4 of Table No. 51 in Volume III reproduces the Dominican version; Line 5, the Vatican text of Kyrie IX. The slight differences between them are marked with a star. Did Dom Pothier follow the Dominican text of 1254 for his version, published in the Solesmes Graduals of 1882 and 1895 and then in the Vatican Kyriale of 1905, himself improving the rough places in the Dominican text? Whether the Vatican text derives exactly from mediaeval manuscripts--probably Franciscan--or stems in part from Pothier's hand, it is indeed an improvement in detail over the Dominican version. It flows more smoothly.

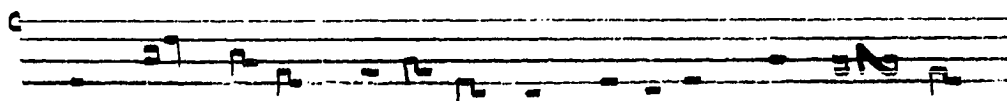
But the first "G," the third note of the melody in both Dominican and Vatican versions, still remains unexplained. We now turn to the earliest available version of this melody associated with the Verse "Cum júbilo jubilemus"--in a thirteenth-century Cistercian Gradual from Kaisheim in Bavaria.² Line 1 of Table No. 52 in Volume III gives

1. GP, p. 131*. Le livre gros or Correctorium of Fr. Humbert de Romanus is in the archives of the Dominicans at S. Sabina in Rome. This Kyrie appears at f. 361 v.

2. Munich Staatsb. Clm. 7919, ff. 139, 144 v.

the melismatic version found in this manuscript. Line 2--the version with Verse text. In the texted version of Line 2 the Verse is so distributed that only every other phrase bears text--phrases 1, 3, 5, 7, 9a, 9c--while phrases 2, 4, 6, 8, and 9b remain in melismatic form.

In this manuscript our melody has been developed. The third note "G" is now present in the first phrase, and the line and cadence has been expanded and decorated far beyond the Dominican or Vatican version. This expansion fits the new Verse text "Cum júbilo" very well. In fact, the melody seems to have been edited with these particular words in mind--



Cum ju- bi-lo ju-bi-le-mus fi-li-o Ma-ri- ae.
 Cum gau- di-o con-ci-na-mus can-ti-cum Ma-ri- ae.

Liquescents are carefully placed. Though florid, the melody is convincing, with or without Verse text.

A later version using this Germanic or Cistercian tradition appears in a German manuscript, now at Udine.¹ In this manuscript each of the lines of the Kyrie is underlaid with the complete Verse text as given in Analecta Hymnica, rather than just the selection of lines in the Kaisheim Gradual. The melismatic version is given

1. Udine, Bibl. Cap. s. n. (No folio numbers are given.)

complete just before the texted version. (In the Kaisheim Gradual there is also a complete melismatic version with other melismatic Kyries but it is several folios removed from the texted version.) The lines of Verse text now found in the Udine manuscript, not in the Kaisheim Gradual, do not seem to fit the music so well as those found in both manuscripts. Probably they were added to bring the Verse "Cum júbilo" into normal and complete form. Certainly the Kaisheim Verse text is satisfactory in itself.¹

Line 3 of Table No. 52 gives a fifteenth-century Bohemian reading of the melody set to the same Verse in which the Kaisheim tradition has been lost. Evidently a scribe equipped only with the Verse text alone without music and a melismatic notation for the tune has tried to combine them and produce a singing version by inserting the Verse text between "Kyrie" or "Christe" and "eleyson." His result was a true Trope--accurately entitled "Alius Trophus" in the manuscript--but bad music.

This manuscript uses this melody twice. It first appears attached to the popular Bohemian Trope "Kyrie angelorum domina,"

1. Blume does not list the Kaisheim Gradual in AH and so is of no help. A very few of his later Bohemian sources omit one or more of the lines of text not in the Kaisheim MS, which suggests that the shorter Kaisheim text is the original for this Verse.

in metrical cantus fractus style. This vulgar Marian jingle (Line 4 of Table No. 52) need not detain us.

The Kaisheim version (Line 1 of Table No. 52)--the first we have associated with "Cum júbilo"--may possibly account for "G" as the third note of the Dominican and later versions. In other respects the Dominican version follows the French and English form of the melody associated with "Summe Rex sempiternae." We know that when the Dominican Order stabilized its liturgy and compiled its chant books it relied heavily on Cistercian musical texts. Cîteaux advocated the newer Marian devotion; and perhaps the Verse "Cum júbilo" was composed by a Cistercian and was known in early thirteenth-century French as well as German Cistercian houses.¹

Our hypothesis then is as follows: that the primitive form of this melody (Vatican Kyrie X, "Agnus Dei"), which originated in eleventh-century Catalonia and southern France, had by the twelfth century been expanded almost to the form of the Dominican text of 1254 or the Vatican Kyrie IX, sometimes in association with the Verse "Summe Rex sempiternae" or its Marian substitute "Mariae laus et amor, Pater pie." During the twelfth century another Marian Verse,

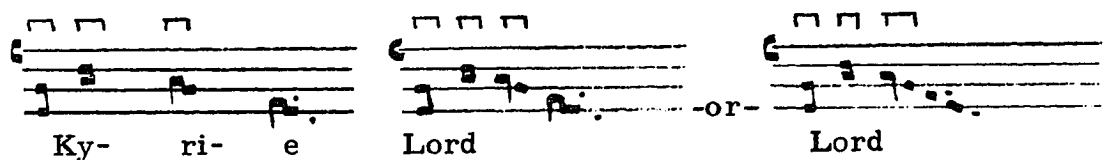
1. But there is an objection to this theory. The range of this melody exceeds ten notes; and the Cistercians--at least in their first reform of the melodies of the Proper--edited all melodies exceeding this range so as to conform.

"Cum júbilo jubilemus" was composed together with an expanded and decorated version of the melody--perhaps by Cistercians. This decorated form certainly became known in Germany and spread eastward. By the fifteenth century it had become greatly popular, though in debased form, in Bohemia; and Bohemians produced several other Marian Tropes for this same melody. The "Cistercian" version seems to have left only one mark on the Dominican version, however--namely the third note "G." But of course this note may have been introduced as a simple passing note in some of the melismatic forms of the melody, which predominate in the manuscripts. In its relatively simple melismatic Dominican form, or one resembling it closely, the melody passed into general use in France and Italy but not in England, where it seems to have dropped out of use after the fourteenth century. (It is not found in later Sarum manuscripts.) The more elaborate and decorated forms of the melody, associated with the Verse "Cum júbilo jubilemus" or other Marian Tropes, held the field in Bohemia and parts of Germany.

One question remains unanswered. Why is the Verse title "Cum júbilo" attached to the Vatican form of the melody found in Kyrie IX? To fit the words of "Cum júbilo"--meant for an expanded form of the melody is difficult. Either Pothier freely borrowed this title from related Germanic and Bohemian forms of the melody, or manuscripts exist which were known neither to Melnicki nor Clemens Blume.

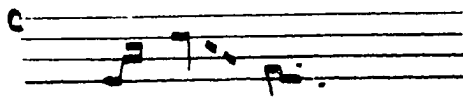
--Douglas added an extra note on "D" for "have" and split the group between the syllables for "mer-" and "-cy." The Vatican *podatus* and *punctum* for "le-i-" is returned by Douglas to the *torculus* used for the mediaeval diphthong "ley-" and is here set to the English syllable "-on," although without liquescence. Solesmes' *mora-dots* are retained at the end of "Lord."¹ Douglas' notation, using a three-note *climacus* followed by a *clivis*, without change of syllable, looks odd: Douglas was to alter his notation but not his result for the Kyrial. Douglas' phrase is a perfect transcription for the English text. The melodic caesura corresponds with the textual caesura--after "Lord." The English accented syllables "Lord," "mer-," and "-on" are all set to higher notes of the phrase. The longest *melisma* goes to the most important syllable, "Lord."

Erasures and corrections in the first group of the manuscript, over the word "Lord," reflect Douglas' hesitation over the rhythm of the first six notes. Should these notes be grouped two plus two plus two as in the Vatican Greek text?



1. The *morae* for the last two notes "E" and "D" of the descending five scale notes are right. Every one of the many Verse lines sung to this phrase either can be broken naturally or must be broken here. The note "E" in the "Summe Rex" type of Verse always takes the accent.

Douglas corrected and erased this first version to read--



Lord

---three plus three. Douglas copied this corrected version at the third "Lord have mercy upon us." All of Douglas' modern notation editions, from the first 1911 edition to that in The Hymnal 1940 read--



Lord

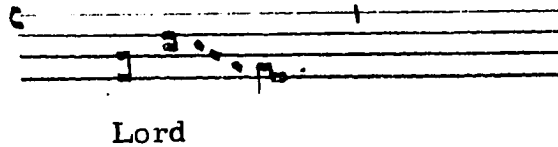
Douglas' placement of chords in his accompaniments, as in The Hymnal 1940--



--reflects this view of the rhythm in threes. But his Greek text in the 1933 Kyrial of course retained the Vatican grouping.¹ In the English

1. Douglas' Greek text at p. 100 of the Kyrial is identical with the Vatican text except that all vertical episemas of the Solesmes edition are omitted. (These are redundant, except for those in the last Kyrie which Douglas had included in his first MS.) Douglas added a horizontal episema to the penultimate note of the last climacus--where Solesmes unaccountably omits the mora which Douglas had nonetheless used in his first MS version.

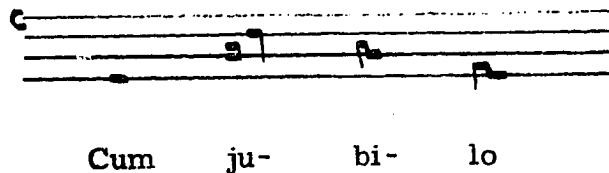
version of the 1933 Kyrial Douglas used an ambiguous neumatic group, without a vertical episema to decide the rhythm--



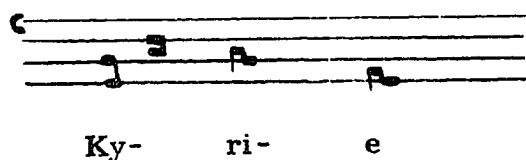
--a group which can be sung either with three groups of two notes each or with two groups of three notes each. But Douglas' settled preference for two groups of threes remained, as his accompaniment in The Hymnal 1940 proves.

For the Greek text, the rhythm must procede by twos; but for Douglas' English text, with the single syllable "Lord" set to the first eight notes, the rhythm may be organized either in twos or in threes. Was Douglas right to have altered the grouping of the notes by twos as in the Greek text?

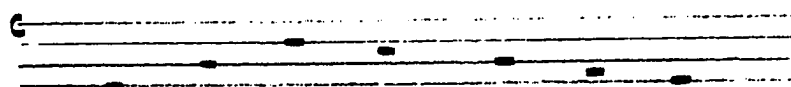
This phrase underwent many transformations as the melody evolved. The Kaisheim texted version--



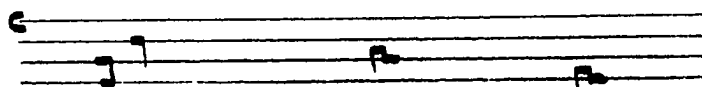
--presents a different rhythm than the melismatic version below--



--which immediately precedes it in the Udine manuscript. Earlier versions of the phrase are accented in a way which confirms Solesmes' and Douglas' morae on the last two notes but leaves us no wiser about the rhythm for the beginning of the phrase, especially since the "G" is not present--

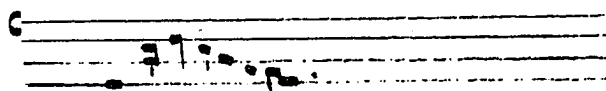


Sum- me REX sem- pi- ter- ne
 Cre- á- tor cre- a- tú- rae
 Ma- ri- ae laus et a- mor
 Ma- ri- ae fe- cun- dá- tor



Ky- ri- e

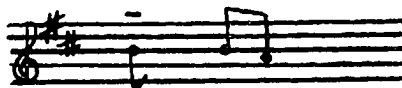
Both Douglas' rhythm by threes and the rhythm by twos as in the Vatican Greek text can be justified. Neither harms the melody; both have precedents in earlier treatment of the melody. (So does the rhythm--



Lord

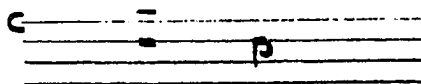
--derived from the "Cum júbilo" Verse in the Kaisheim manuscript.)

This note appeared as a quarter note in the 1911 modern notation edition; but in the 1915 modern notation edition it was altered to--



Christ have

--and it so appears in the 1933 Kyrial--

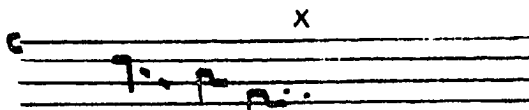


Christ have

This horizontal episema disappeared completely in The Hymnal 1940, although it was still present in Douglas' manuscripts made for the Hymnal edition.

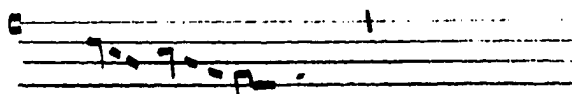
The distropha used for the syllable "-cy" in his manuscript version was wrong. Douglas corrected it in the Kyrial to punctum and oriscus.

Douglas' manuscript notation using two mora-dots at the end of the climacus--




Christ

--was corrected in the Kyrial to a notation employing a pressus and one mora-dot--



Christ

No further comments are necessary for Douglas' version of the last Kyries.

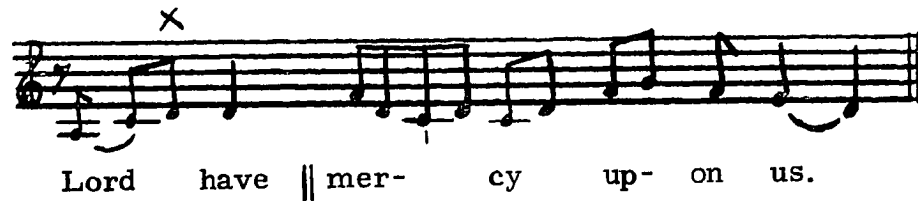
Douglas' transcription of Kyrie IX is excellent. Once acquainted with it, we imagine that this melody was intended for the English text. But we should remember that Douglas' version succeeds because Douglas inserted an epenthetic note for "have" in the first phrase, thus maintaining the correct caesura, split the torculus resupinus , and restored the torculus for the last syllable of "up-on." See what a transcription can do to mar this first phrase--



The caesura is wrongly placed: "Lord have // mercy upon us." The next to last word is accented "up-on" by the upward leap to the "F," a note which was intended for the accented syllable of "e-léy-son" in all the melodic transformations undergone by this melody. In this transcription every note of the Vatican text--along with every rhythmical indication of Solesmes made for the Greek text--is exactly preserved. In fact, this entire English version can be sung simultaneously with

the Greek text of the Vatican version as edited by Solesmes.¹ That possibility of simultaneous performance is, however, not necessarily a virtue.

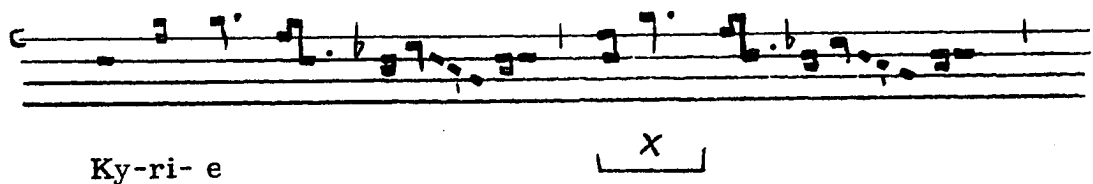
As regards the faulty caesura in the second phrase of the transcription just quoted²--



--which reproduces the letter or rather the notes of Greek Vatican text--



--the necessary critical word has been spoken by the Vatican Greek text itself in the last Kyrie--



1. Let this possibility be a caution to us when we speculate that a Kyrie Verse may have been sung simultaneously with its melismatic version, just because exactly the same notes are present in both.

2. Ernest White's and Edward Linzel's.

In this version the last Kyrie is transcribed--



Were the repeated "d's" essential to the phrase, they would have been preserved in its textless repetition. What an unmusical and fundamentalist approach to transcription this transcription discloses! Two more quotations from the White-Linzel transcription suffice:



Christ have mer- cy up- on us.

--with its falsely accented hiccup for "up-"; and--



Lord have mer- cy up- on us.

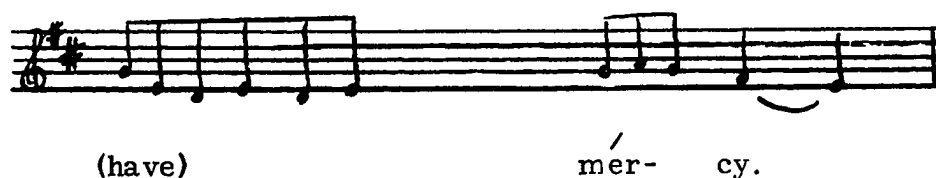
--in which the weak verb "have" receives the full climactic thrust of the phrase.

Line 1 of Table No. 53 in Volume III reproduces the text of Vatican Kyrie IX; Line 2, Douglas' version of the 1933 Kyrial (which differs from the earlier versions and the manuscript only as discussed above); Line 3, the White-Linzel version; and Line 4, Hughes' text in The Choir Missal.

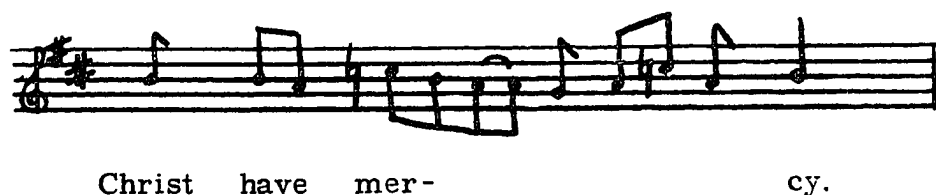
Hughes' text is underlaid both with the Greek text, for which it is primarily intended, and with the shortened English text "Lord (Christ) have mercy" later used in the 1928 Proposed English Prayer Book. Hughes omits all morae except those for the last or last two notes of an entire phrase. His result is breathless and rhythmically unbalanced. As we have seen, these Solesmes morae are well supported by the divisions and accentuation of the various Verse texts associated with the tune. Hughes' omission of the internal morae does however tend to remove the worst effects of his misplaced caesura-- "Lord have // mercy." But it is hard to see why Hughes should have written--



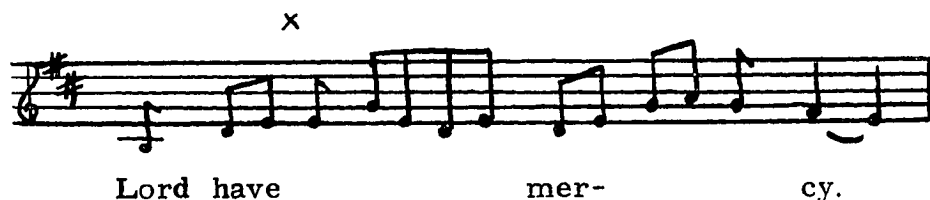
--instead of--



His fourth and sixth phrases are good--



But this English text is really too short for this melody. stretch it how the transcriber will. It is hard to believe that Hughes took his English underlay seriously or really meant the following phrase to be sung--

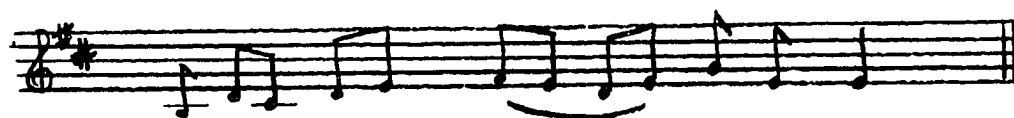


In any case, his English text is an unsatisfactory transcription, although preferable to the White-Linzel version; and his unbroken series of eighth-notes is an editorial mistake.

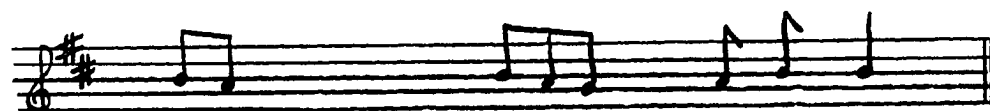
Burgess gives only Vatican Kyrie X, "Alme Pater," and no version of Vatican Kyrie IX. Kyrie X appears both with Greek text and with the English text "Lord (Christ) have mercy." The succinct phrases of Kyrie X lend themselves very well to the shortened English text--much better than most plainsong Kyrie melodies do. This version of Burgess' is successful in every way--although Kyrie IX is musically more interesting than Kyrie X. But if the shortened English text "Lord (Christ)have mercy" is wanted, then Burgess' version of "Alme Pater" is the version to use. It is not included in the comparative table of Volume III but follows on the next page.



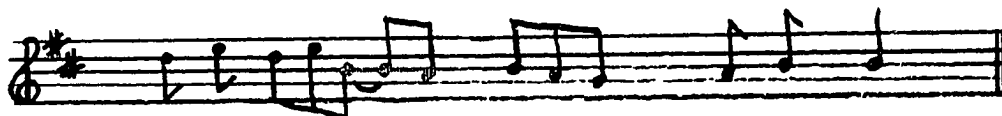
1, 3 Lord, * have mer- cy.



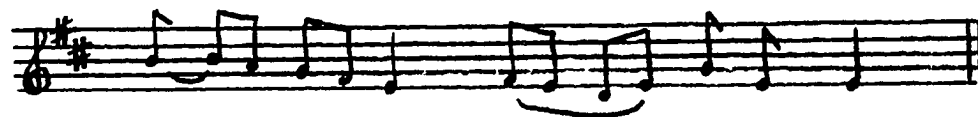
2 Lord, have mer- cy.



4, 6 Christ have mer- cy.



7 Lord have mer- cy.



8 Lord have mer- cy



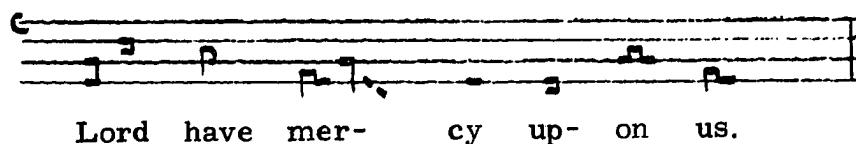
9 Lord * * *



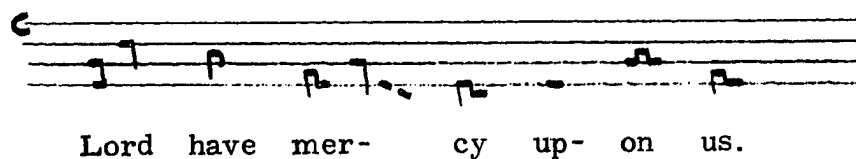
have mer- cy.

In his suggestions for Douglas' 1933 Kyrial, Goldsmith did not include direct comments on the 1915 Douglas text of the Marialis Kyrie but instead submitted a sheet which presented--

1) The first line of the Vatican Kyrie IX, with this transcription beneath--



2) The Chichester version discussed above, with the transcription--



3) The Dublin version of the Verse "Summe Rex sempiternae" already mentioned.

4) The first line of Vatican Kyrie X.

Both of Goldsmith's English phrases suffer from the faulty caesura placement previously pointed out in other transcribers' versions.

Needless to say, Douglas did not adopt them.

* * *

The conclusion of our discussion of English transcriptions of Kyrie IX--unlike the introductory material laying the ground for this

study--is brief: Douglas' version--a tour de force like the rest of his early transcription of Missa Marialis--is a superb transcription which thoroughly deserves its popularity. The two other comparable English versions of Vatican Kyrie IX are unsatisfactory and much inferior to Douglas'.

Sanctus No. 3. (Marialis)

Thannabaur No. 33. This melody appears in 40 different places in 38 manuscripts of the Regensburg Institute photostat archives, of which 2 are French, none Norman-Sicilian, 17 German, none East European, 17 Italian, none Friaulian, 1 Iberian, and--of manuscripts from the centralized monastic orders--only 1, from a Cistercian source. These manuscripts extend from the thirteenth and fourteenth centuries to the eighteenth.

No Sanctus Tropes or Hosanna Prosulae have been found by Thannabaur associated with this particular melody. However Thannabaur lists two related melodies, the initial phrases of which strongly resemble this melody--Th 29 and Th 30. Th 29 is prominent in fourteenth-century East European sources, first appearing in a late thirteenth-century German manuscript. Three Sanctus Tropes are associated with Th 29: "Flos candens oritur," AH No. 330 (primarily East European but also in German and Cistercian manuscripts); "Fons dulcoris, mel amoris," AH No. 323 (German); and "O Maria sponsa dia." AH No. 338 (East European). The first and third are Marian Tropes--and perhaps the second also.

Vatican edition: IX, GR page 34*; Solesmes' date, 14th century.

EGR, No. VII, page 54

CHM, Volume 1, No. I, page 5

DKY, No. 3, page 11

Also in Ernest White and Edward Linzel, Mass IX: Cum jubilo, New York: Saint Mary's Press, 1955.

Gastoué says that this melody is from the thirteenth century.¹

Thannabaur's earliest source is a thirteenth or fourteenth century supplement to a Gradual from Trier, the main text of which was written around 1200.² His next earliest manuscript is a fourteenth-century German Processional.³ Lacking photostats of these manuscripts,⁴ we are forced to rely entirely on Pothier's Vatican text-- which in any case served as the basis for all English transcriptions.

The range of this Mode V melody--"F" to "f" with constant B-flat--and its emphasis upon the final, fifth, and octave above the

1. Le Graduel et l'Antiphonaire romains. p. 276.

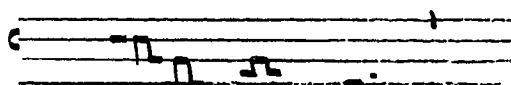
2. Berlin, Deutsche Staatsbib. lat. 4^o 664, f. 227 v.

3. Karlsruhe, Badische Landesbibl. Pm 29a, f. 37a.

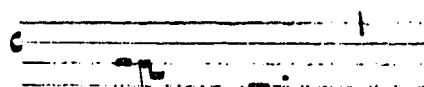
4. Photostats of these two MSS, though ordered, had not yet arrived when this chapter was written. Versions of the Sanctus melody found in these MSS are given together with the Vatican version in the Supplementary Table on pp. 198-99 of Vol. III.

final, 'establish a clear major tonality based upon the tonic triad. This melody belongs to a late mediaeval group of tunes for the Ordinary associated with commemorations of the Virgin and (somewhat later) of the Angels. Agnus Dei of Douglas' Missa Marialis (Vatican Agnus Dei IX), and the Kyrie, Gloria, Sanctus, and Agnus Dei dicta de Angelis (Vatican Mass VIII) all share pure major tonality, though some use a plagal range. Marialis Agnus Dei and de Angelis Sanctus have been traced to earlier Office melodies from which they were arranged. Such a source for this Sanctus melody has not been discovered.

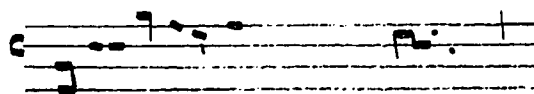
The third "Sanctus" inverts the triadic motive used for the first. Each of the longer textual segments which follow are set as one long phrase. Only a slight caesura marks the mid-point of these longer phrases. Here is the entire melody.



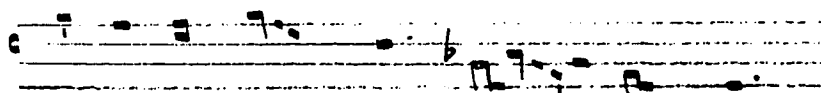
San- ctus, (1)



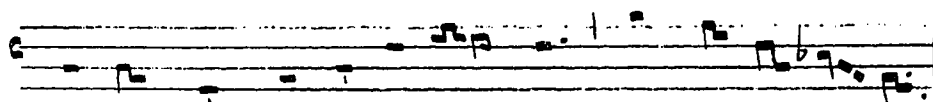
San- ctus, (2)



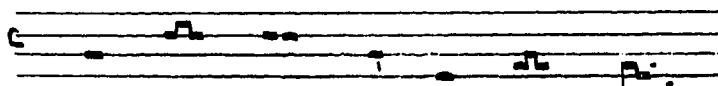
San- ctus,¹ (3)



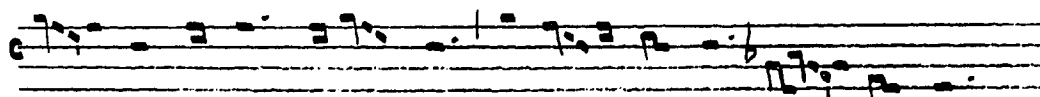
Domi-nus De- us Sa- ba- oth. (4)



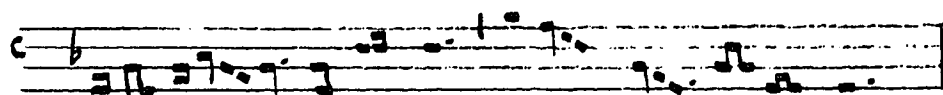
Ple-ni sunt cae-li et ter- ra glo- ri- a tu- a. (5)



Ho- san- na in ex- cel- sis. (6)



Be- ne-dictus qui ve- nit in no- mi-ne Do- mi- ni. (7)



Ho- sanna in ex- cel- sis. (8)

1. Indications for liquescence on the word "Sanctus" in the Vatican edition are inconsistent. For this melody none are indicated.

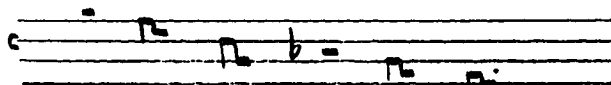
Lines 4, 5, 7, and 8 each employ the entire range of the melody, either sweeping from top to bottom (4, 7), or from bottom to top and back again (5, 8). In contrast, the phrases for each "Sanctus" (Lines 1, 2, 3) and the first "Hosanna in excelsis" (Line 6) move from the mid-point of the scale to the bottom (1, 3) or sweep the entire range and end at the mid-point (Line 3). The endings of the phrases in Lines 4 and 7 rhyme musically. So do the endings of Lines 1 and 6, Line 8 varying the form of this second rhyme slightly. Such musical rhyme at the ends of phrases is extremely common in all kinds of plainsong and in this melody creates an unusually strong sense of structural coherence.

"Gloria tua," (Line 5) abbreviates and varies the endings of Lines 4 and 7--"Sabaoth" and "Domini."

Douglas' first manuscript, from 1907, is reproduced in facsimile in Volume III as Plate XIV.¹ The early form of the Mocquereau vertical episema or ictus can be seen over the words "Lord," "God," "Lord," and "Blessed" (the last erased) and also over the third "Holy." These vertical episemas are omitted in Douglas' second manuscript--Plate XV--made in preparation for the 1915 plainsong notation edition of Missa Marialis.

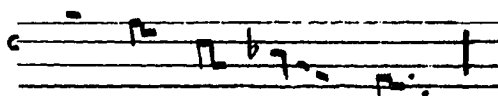
1. See above, pp. 582-583.

The final form of the melody in both these manuscripts reads exactly as in all Douglas' later versions, including that of The Hymnal 1940.¹ One phrase--"in the Name of the Lord"-- is corrected by erasure in the first manuscript so as to produce Douglas' final form of the phrase. If the notes beneath the erasures and corrections have been deciphered aright, Douglas' original version read--



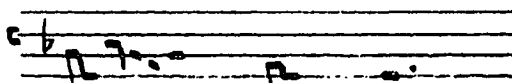
in the Name of the Lord.

--a literal transcription of--



glo-ri-a tu- a.

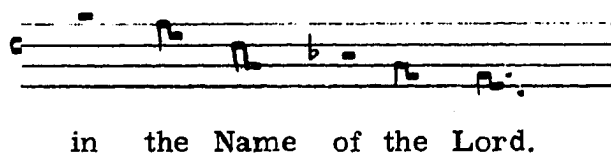
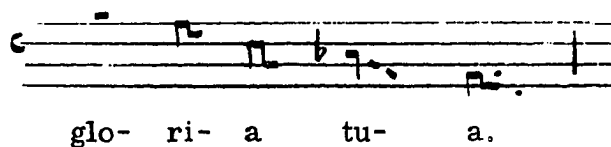
--a transcription which Douglas changed so that it would reproduce the ending of the phrase--



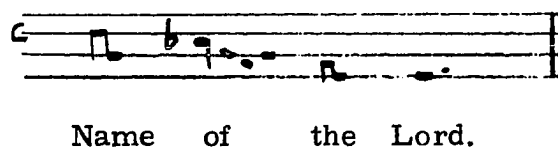
Do- mi- ni.

1. The Hymnal 1940 omits Benedictus Qui Venit. See above, p. 562, and the footnote on p. 562.

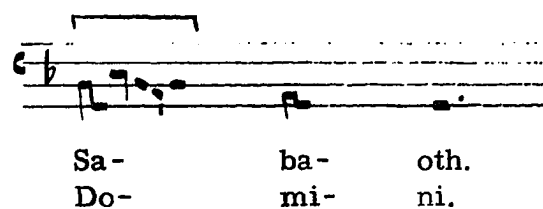
At the phrase "in the Name of the Lord," Douglas probably originally had used the abbreviated phrase of the Latin text "gloria tua"--



--as we have seen. The erasure and correction restored a half-rhyme with "Sabaoth"--




The neume for the syllable "Sa-," kept intact in the original Latin text rhyme scheme as follows--



--is now split up by Douglas between the syllables "Name" and "of," the first two notes being sung a third higher.

For the English text "Glory be to thee, O Lord Most High" Douglas does not employ the abbreviated and compressed melodic form

used for the Latin text "Gloria tua" but instead uses the entire original descending phrase of the Latin text "in nomine Domini"--



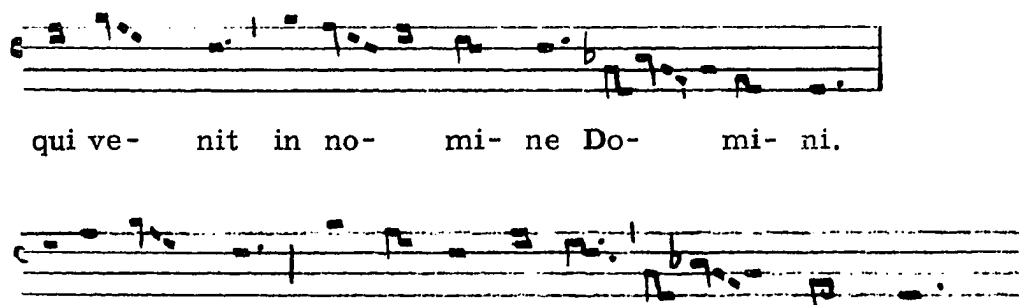
in no- mi- ne Do- mi- ni.

Glo-ry be to thee, O Lord Most High.

--Douglas again splits the rhyme group "Sa-baoth" between the two syllables "O" and "Lord."

The second musical rhyme (torculus and punctum pattern, as at the end of the first "Sanctus" and the first and second "excelsis") is maintained by Douglas for the corresponding end of the first "Holy," at the end of "Amen," and for "Highest." Douglas sets the melody of the first "Hosanna in excelsis," itself an ornamentation and syllabification of the descending triad outline of the first "Sanctus" phrase, to the "Amen" which in the Prayer Book follows "Glory be to thee, O Lord Most High." To omit this "Amen" from this transcription would remove the torculus-and-punctum rhyme from that position where it is most needed for variety--after two occurrences of the "Sabaoth" rhyme.

Douglas sets the phrase "of thy glory" (which immediately precedes "Glory be to thee, O Lord Most High") to the half-cadence ending on "c" of the Latin text "qui venit" (which immediately precedes "in nomine Domini")--rather than to the abbreviated "Sabaoth" type full cadence used for the Latin text "gloria tua." This abbreviated form of the "Sabaoth" cadence used for the Latin text "gloria tua" disappears from Douglas' transcription.



qui ve- nit in no- mi- ne Do- mi- ni.

of thy glo- ry: Glo-ry be to thee, O Lord Most High.

In Douglas' transcription, the phrase "of thy glory: Glory be to thee, O Lord Most High" corresponds to "qui venit in nomine Domini"--not to "gloria tua. Hosanna in excelsis." The beginning of the Latin phrase "gloria tua" (but the beginning only, once the correction in the first manuscript had been made) is used for the short English phrase "in the Name of the Lord." In transposition of phrases Douglas found the key to successful transcription of this Sanctus melody.

Douglas' willingness to transpose phrases or in fact to re-compose a piece is central to his technique. His brilliant application

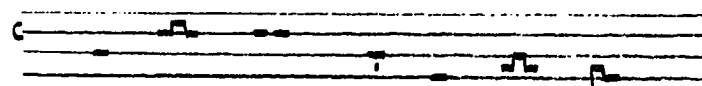
of this technique to the Sanctus of Missa Marialis accounts for the lasting success of his most widely sung Sanctus transcription and its marked superiority over other English versions of the melody which adhere phrase by phrase to the ipsissimae notae of the Latin text.

Douglas correctly foresaw that "Blessed is he that cometh . . . Hosanna in the Highest" would often be omitted in parish churches where this melody might be sung--as it was omitted from The Hymnal 1940. His transcription meets such conditions for performance. The total effect, even when Benedictus Qui Venit is omitted, is complete and satisfying. Still, one misses the soaring final "Hosanna." On the other hand, "Amen" cannot here be omitted--as it can in most of Douglas' transcriptions--without the loss of an essential phrase member.

Table No. 54 in Volume III presents the text of Vatican Sanctus IX as Line 1, Burgess' transcription in the English Gradual as Line 2, Hughes' Choir Missal version as Line 3, the White-Linzel transcription as Line 4, and Douglas' text from the 1933 Kyrial as Line 5.

Hughes and Burgess both preserve the shortened phrase set to the Latin text "gloria tua" for the English text "of thy glory." Both transcribers here assign the top "f," the only top "f" of the phrase, to the weak syllable "of." (In the Latin phrase "Benedictus qui venit

in nomine" the weak syllable "in" is also set to top "f"; but the tessitura lies high. The top "f" has already been touched twice by accented syllables which then descend in climacus patterns from the "f." But at "gloria tua" the isolated top "f" is the single keystone of the entire melodic arch.) Hughes and Burgess try to accommodate the music for the first "Hosanna in excelsis"--which Douglas reserved for "Amen"--to the English text "Glory be to thee, O Lord most high"--



Ho-sán- na in ex- cé- sis.



(Hughes) Gló-ry be to Thee, O Lord most high.

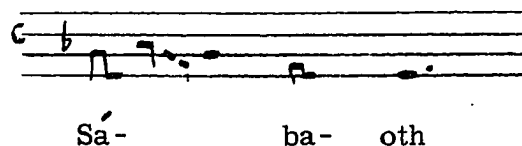


(Burgess) Glo-ry be to thee, O Lord most high.

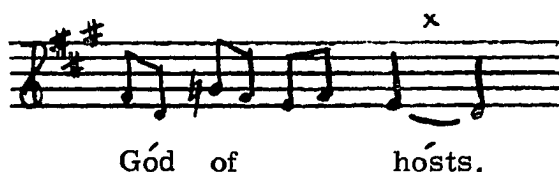
In both versions the torculus-punctum rhyme at the end of the phrase is destroyed. All the torculus neumes in this Sanctus are placed over accented syllables of the Latin text. The particularly strong accent created by the first torculus over "-san-" must be repressed in Burgess' phrase and restrained in Hughes'. In both versions there are too many English syllables for the music. Douglas'

solution is preferable; but his solution was not available to Hughes and Burgess, who always omit the "Amen" after "Glory be to thee, O Lord most high," on liturgical grounds. If "Amen" is omitted and the Prayer Book text "Glory be to thee, O Lord most high" is used, a really satisfactory transcription of this Sanctus melody is very difficult to achieve.

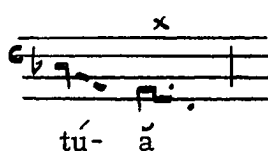
Burgess alters the cadence--



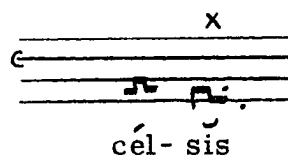
--to--



--presumably on the analogy of--

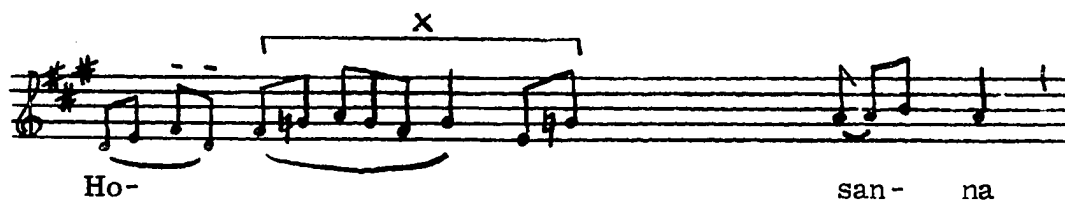


--or--

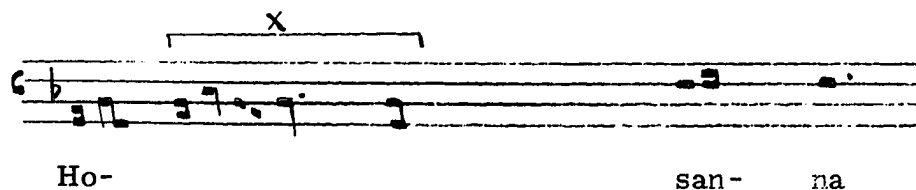


But in the Latin text both of these forms are used for paroxytone cadences. Burgess' alteration, made (one imagines) in order to put two notes rather than one on an accented final syllable, actually uses the form for a weak Latin final syllable for the strong English final.

Is there an explanation for Burgess' odd melodic line in the last Hosanna?



The Vatican text reads--



Repeated natural signs for the "G" seem to preclude a mere printer's error. Did Burgess arbitrarily decide to alter the notes? Or did he misread the text and copy his mistake? A rational explanation for this unmusical and untraditional reading is hard to find.

An instance of a note tripled by Burgess which should only have been doubled occurs at "full"¹--



are full

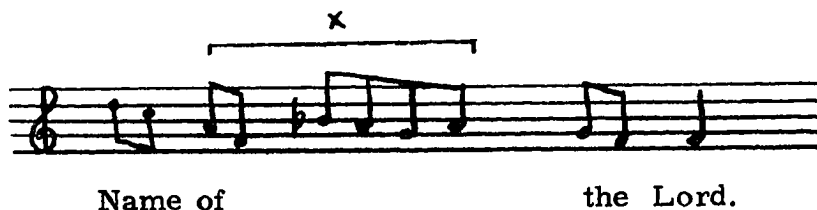
Hughes, on the contrary, abhors pauses except at the ends of long phrases--just as in his Kyrie "Cum júbilo." Once again Hughes' result is breathless and melodically insufficiently punctuated. Nevertheless Hughes' version is preferable to Burgess' erratic transcription.

1. See Chapter XIII above, pp. 407, 408.

Hughes twice sets the weak syllable "of" to an accumulation of neumes belonging to the accented syllable of the "Sabaoth" cadence--

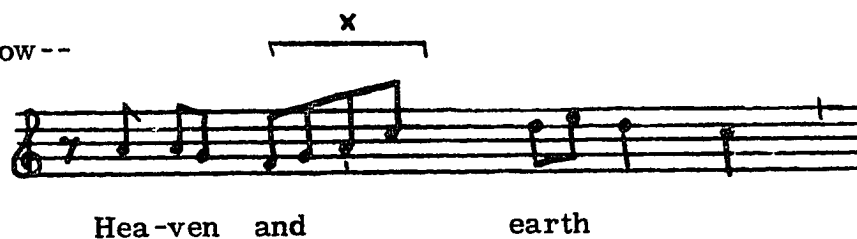


--and--

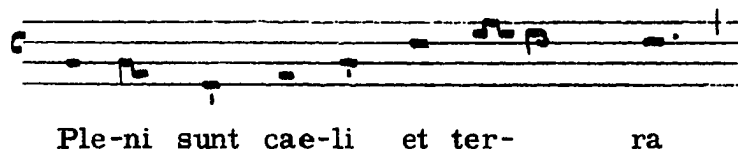


All the Sanctus transcriptions made by Ernest White and his fellow editors for the Church of Saint Mary the Virgin, New York, use a "Latin-Rite" English text which restores "Hosanna in the highest" in the place of "Glory be to thee, O Lord Most High" of the Prayer Book. The major problem in English transcription of this and every other plainsong Sanctus is solved at a stroke, since the syllable count and accentuation of "Hosanna in excelsis" and "Hosanna in the highest" are identical.

The White-Linzel "Lord God of hosts" is the same as Douglas' version. A four-note rising neume for the word "and" in the phrase below--



--evolved by uniting the notes set to "sunt caeli et" in the Latin phrase--



--into a single neume. This four-note rising neume is unique in this piece and too heavy for the word "and." But the motivic connection of this new neume with the phrase for the third "Holy" and the beginning of the last "Hosanna" is good, and the neume is needed to push more of the text towards the end of the phrase, so that the word "full" can be set to the top "f" of the following phrase--



This phrase, followed as in the Latin text by the short "Hosanna in the highest," is excellent. "Blessed is he . . . Name of the Lord" is another fine phrase with well-placed caesuras--the equal of Douglas' version for these words, which solves the problems another way.

Of these transcriptions Douglas' version--if "Amen" is sung--is the best, and a very good "best" it is. But if "Amen" is omitted and the Latin Rite text with a repeated "Hosanna in the highest" can be used, then the White-Linzel version is better. Hughes' transcription is inferior to both. Burgess' wrong notes in his final "Hosanna" and his

chattery mis-accentuation of the phrase "Glory be to thee. O Lord most high" render his transcription in the English Gradual unusable.

Agnus Dei No. 3. (Marialis)

Vatican edition: IX, GR 34*, 35*; Solesmes' date, (10th) 13th century,

EGR, No. VII, page 55

CHM, Volume 1, No. I, page 6

DKY, No. 3, page 11

Also in Ernest White and Edward Linzel, Mass IX: Cum jubilo, New York: Saint Mary's Press, 1955.

Gastoué tells us that this Agnus Dei melody was

partly adapted from and partly borrowed from the Verse Eruclavit of the Respond Regnum Mundi, and completed¹ by the second Agnus, which varies in the different sources.

Peter Wagner says the same and quotes the beginning of the Respond.²

In the preface to the 1911 edition of Missa Marialis, Douglas writes that "the Agnus Dei is a thirteenth century version of a much earlier melody."

The Respond "Regnum mundi"--which as part of the Night Office has not been published in the Vatican edition--appears in Dom Pothier's Variae Preces,³ but from what source his editing derives is

1. Le Graduel et l'Antiphonaire romains, p. 276.

2. EGM III, p. 450.

3. Variae Preces, ex Liturgia Tum Hodierna Tum Antiqua Collectae aut Usu Receptae, 5th edition, Solesmes. 1901, pp. 260-61.

impossible to tell. Pothier gives no more information in his article, "Répons 'Regnum Mundi'."¹ In this article he reprints his text of Variae Preces (save for some omitted bar lines) again without identifying its source. He describes the Respond as being the eighth in Matins of the Common of Holy Women and also as having found a place in the service for the Consecration of Virgins, when nuns take their final vows.

Pothier writes:

It is known that for the Consecration of Virgins, as for other similar ceremonies, Holy Church borrows the Antiphons and Responds, which are there ordered to be sung, from various sources. In this instance the Office of St. Agnes has especially contributed. The text of the Respond Regnum Mundi indeed resembles the style, order of ideas, and sentiments of these touching melodies [of the Office of St. Agnes]. Nevertheless it does not seem that their origin is the same.

Pothier does not tell us the origin of the text or the melody, or even when it first appeared in the Office. He quotes a fifteenth century Milanese version of the melody which he thinks is borrowed from the Roman rite.

He indicates that the Agnus Dei which we are discussing is related to this Respond and quotes the Agnus Dei from his Solesmes Liber Gradualis. He then points out the inconsistencies in the

1. Revue du chant grégorien, No. 12 (1900), pp. 185-89.

Ratisbon version of this Agnus Dei melody, serenely continuing--

A perfect unity [of chant editions] would be one which again would link up times and places and would include quod semper et quod ubique, a unity both historical and geographical. Rare it is these days to find editors of chant who are in accord--let us not dare to say in accord simultaneously with their forebears and their contemporaries, that would be too much to expect--but in accord each one with himself.

He mentions various other Ordinary chants based on Antiphons from the Office, including the de Angelis Sanctus, concluding--

Whatever the value of the end result, these pastiche compositions cannot have the merits of such original and candidly attractive pieces as those with which Tutilo especially and his brethren of St. Gall enriched the Ordinary of the Mass in the tenth and eleventh centuries.

That is all. In four pages we have learned hardly anything which Gastoué had not told us in his single sentence.

The earliest apparent source for the Respond "Regnum Mundi" is the Hungarian Codex Albensis, an Office Antiphoner from the first half of the twelfth century from the monastery of Stuhl-Weissenburg.¹ The manuscript is notated in staffless neumes of the St. Gall type. The Respond is also found in a section added in the thirteenth century to Hartker's Antiphoner;² in the thirteenth-century Worcester Gradual

1. Z. Falvey, L. Mezey, Codex Albensis. Monumenta Hungariae Musica I. Akadémiai Kiadó, Budapest. Akademische Druck und Verlagsanstalt, Graz, 1963. The MS is reproduced in color. The Respond "Regnum Mundi" occurs at f. 147, not at f. 142 as erroneously indicated in the index.

2. PM, Ser. 2, Vol. 1, p. 209.

and Antiphoner;¹ and in the Antiphonale Sarisburiense.² Douglas transcribed the melody of the Respond only (omitting the Verse "Eructavit"), converting Respond to use as an Antiphon to be sung during the service for the Profession of a Sister in The Ceremonial Noted³--and also used it as an Antiphon to Benedictus in his manuscript and planographed reproduction of the Office for the Mother Foundress of the Community of Saint Mary.

Table No. 55 in Volume III presents these versions of the Respond "Regnum mundi," with its Verse "Eructavit" and "Gloria Patri," when present. The text of Codex Albensis (Line 1) and the Hartker Antiphoner (Line 2) are very close and give the early shape of the melody as well as rhythmical indications. With the help of the thirteenth-century Worcester manuscript (Line 3)--which presents the

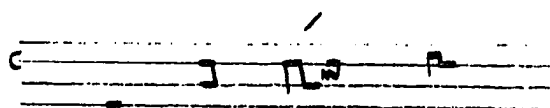
1. PM, Vol. 12, pp. 432-33.

2. W. H. Frere, Antiphonale Sarisburiense, London: Plainsong and Mediaeval Music Society, 1901, Vol. 4. p. 666. In his introduction (p. 40) Frere writes of the Responds in Mode V: "The responds of a later date [than the earliest in Mode V] travel far away from this tradition: only a few that are independent of it seem to have much claim to antiquity: e. g. the ferial R Paratum cor (p. 117) and the R of a Virgin, Regnum mundi (p. 666)."

3. The Ceremonial Noted: Occasional Offices of the Community of St. Mary, with the Plainsong, Peekskill, N. Y.: St. Mary's Convent, 1923, pp. 10, 11.

next stage of melodic alteration--the unheightened neumes of the first two versions can usually be read. The few ambiguous passages are queried in the transcriptions given in Lines 1 and 2 by question marks. The original staffless neumes are copied just above the text. In these first versions the family connection of this melody with older Mode V melodies of the "Gregorian" corpus--especially Mode V Responds and Graduals--is clearer than in later versions.

Here is the early intonation formula--

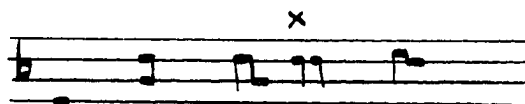


Ré-	gnum	mun-	di
E-	ru-	cta-	vit
Dí-	co	e-	go

The text "Gloria Patri"--sung, like the Verse "Eructavit," by a soloist--was, unlike the Verse, often left to the soloist to be fitted to the music of the Verse. Codex Albensis does not give Gloria Patri at all. The other three manuscripts have each a different solution for adjusting "Glória Patri" to a musical formula intended for the accentuation / u / u and not having epenthetic notes built in to its structure.

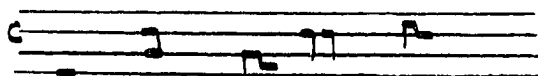
B-natural is assumed in the two early manuscripts for the quilisma of this stock Mode V figure. The Worcester version, which

flattens all "b's" by signature, eliminates both the quilisma and the B-natural by raising "b" to "c," producing a doubled note--



Re- gnum mun- di
E- ru- cta- vit
Di- co e- go

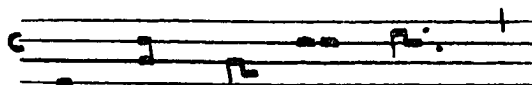
The Worcester version in turn evolved into the more stable later mediaeval version of the Sarum Antiphoner (Line 4 of Table No. 55)--



Re- gnum mun- di
E- ru- cta- vit
Di- co e- go

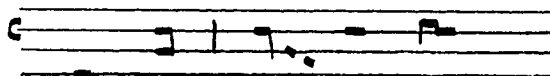
This Sarum version is certainly more satisfactory than the intermediate Worcester version. It avoids the B-natural while suggesting even more strongly a tonal reinforcement of the fifth of the scale.

The mediaeval transcriber simply set his new text from the Mass Ordinary underneath the intonation phrase of the Respond. Accordingly we find the intonation of Agnus Dei IX in the Vatican text--



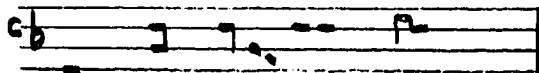
A- gnus De- i

But the variant reading of the Dominican Gradual of 1907, identical with the text of this melody in Le Livre Gros of 1254,¹ need not surprise us--



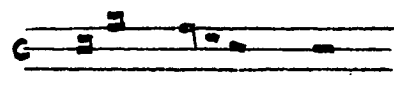
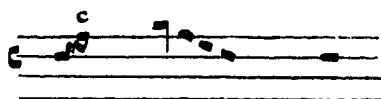
A- gnus De- i,

--when we see the form for the intonation of the Respond in Pothier's Variae Preces (Line 5 of Table No. 55)--



Re- gnum mun- di
E- ru- cta- vit
Di- co e- go

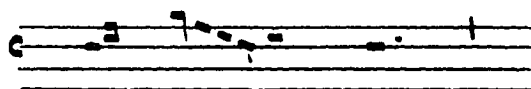
The intonation figure of the Respond is followed (except in the Verse at its second appearance with the text "dico ego") by a scale which rises to top "f" and then descends by step to the dominant "c"--



(Hartker) cor me- um (Sarum) cor me- um

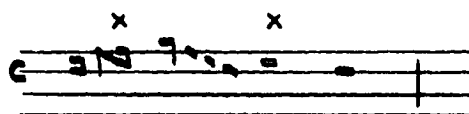
The adjustment of this phrase to the words varies with the different texts and between manuscripts. The Vatican and Dominican texts of Agnus Dei agree for the corresponding phrase--

1. GP, p. 134*; f. 362 of Le Livre Gros. See p. 577 above.



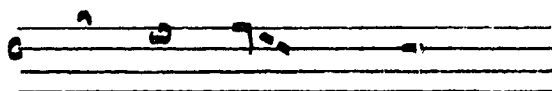
qui tol lis

The addition of the decorative upper neighboring note before the last syllable can be seen in the Variae Preces version of the Respond, along with still another decoration--



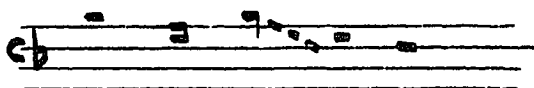
cor me- um

The Respond itself continues with a freely composed melody for the words "omnem ornatum saeculi," concluding at "contempsi" with the standard cadence set-form shortly to be discussed. In the Verse the melody for "verbum bonum" proceeds to a half cadence on "c" after which the intonation formula is repeated for "dico ego." It is the Verse melody here which is transcribed for the Agnus Dei text "peccata mundi." All our four manuscripts read--



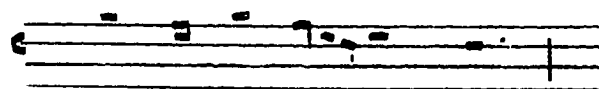
ver-bum bo- num

--but Variae Preces has



ver-bum bo- num

--note for note as in the Vatican text of Agnus Dei--



pec-ca- ta mun- di

The Dominican text of Agnus Dei omits the second note of the pes for "pecca-ta."

The Respond itself has a middle phrase member with its own medial cadence on "a": "propter amorem Domini mei Jesu Christi." The last phrases of the Respond are freely composed on the preceding motives but conclude with the final cadence--



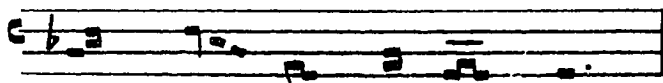
(-)
con- tem- psi
di- le- xi
me- a re- gi
Spiritu- i Sañ- cto

The first note of the podatus and the middle note of the torculus (marked with episemas in the example above) in this cadence should be lengthened. The evidence for the long middle note of the torculus is especially impressive: Worcester's unequivocal doubled note agrees with the so-called "long torculus"¹ or other indications

1. The term is Mocquereau's, and he advises lengthening all three notes of the "long" torculus as marked by the horizontal episema in the Solesmes editions. But the MSS are quite clear that it is the second, top note of the torculus which is to be lengthened. (How much is another matter!)

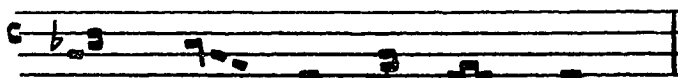
of St. Gall. To spell out the evidence for this conclusion here would detain us unreasonably, and the reader is referred to Table No. 55 and the various studies on neumatic notation.

The Vatican text of Agnus Dei has--



mi- se- re- re no- bis.
do- na no- bis pa- cem.

--while the Dominican Gradual reads

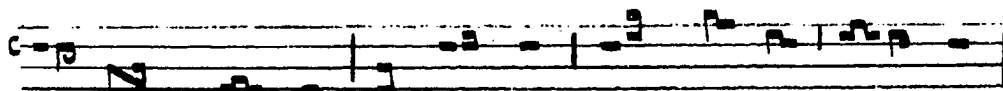


mi- se- re- re no- bis.
do- na no- bis pa- cem.

The derivation of the first notes of "miserere nobis" is open to question and the variance between Vatican and Dominican texts not surprising.

Further discussion of the melody of the Respond and its Verse would not contribute to our understanding of the transcriptions, Latin and English, of Agnus Dei. Douglas' English transcription of the Respond as it appears in The Ceremonial Noted is given as Line 6 of Table No. 55. Clearly Douglas had before him the versions of Worcester, Sarum, and Variae Preces, and his transcription owes something to each of the three. No evidences of the version in Hartker's Antiphoner appear. Of course Codex Albensis was not accessible to

--and the second petition in the Dominican version--

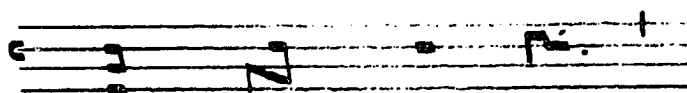


A- gnus De- i, qui tol-lis pec- ca- ta mun- di,

"Miserere nobis" of the second petition is identical with the phrase used in the first petition in both versions. There is no direct connection with the Respond here (except for the Vatican intonation, the same in all three phrases).

Douglas' three manuscripts and his printed editions are almost identical except for editorial detail, and no corrections involving the substance of the melody are evident. The earliest manuscript, in the first text of Missa Marialis described earlier,¹ is reproduced in facsimile at Plate XVII; the second, from a 1907 manuscript of Missa de Angelis across the title page of which Douglas has written "Imperfect," appears at Plate XVIII; and the third, with typed-in text prepared for the 1915 plainsong notation edition, is given at Plate XIX. These three manuscripts illustrate the changes in Douglas' plainsong penmanship in the years between 1906 and 1915.

Douglas' first manuscript has--



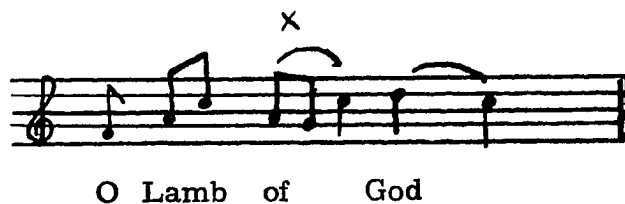
O Lamb of God

1. See above, pp. 582-583.

The second manuscript and all following Douglas editions add the horizontal episema to the first note--



This intonation of Douglas' is drastically altered from the Latin intonation as it is found in *Agnus Dei* or in any of the versions of the *Respond*; but the result suits the English and sings well. It is preferable to the version of Hughes and Burgess--

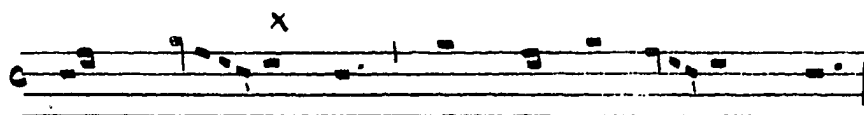


--with "of" in the stressed position of the intonation. The White-Linzel version uses Douglas' very first underlay without episema--



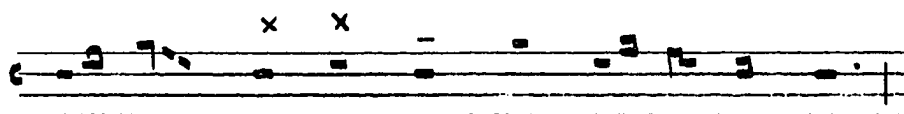
Table No. 56 in Volume III sets out the Dominican version of *Agnus Dei*, "in Sabbatis de beata Virgine," as Line 1, the Vatican *Agnus Dei IX* as Line 2, Burgess' English transcript as Line 3, Hughes' as Line 4, Douglas' 1933 *Kyrial* text as Line 5, and the White-Linzel version as Line 6.

The added upper auxiliary which appears in the Vatican text--



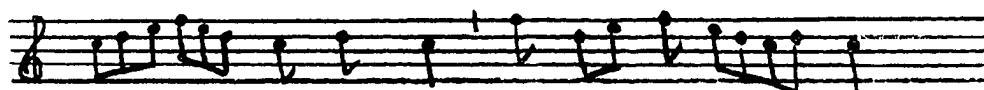
qui tol- lis pec- ca- ta mun- di

--is essentially incorporated into the various English versions, as in the Douglas Kyrial--



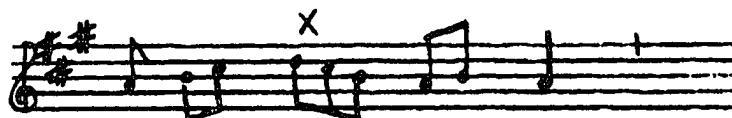
that ta- kest a- way the sins of the world.

For this phrase White-Linzel follows Douglas; Hughes' version is very similar and also good--

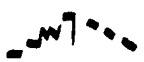


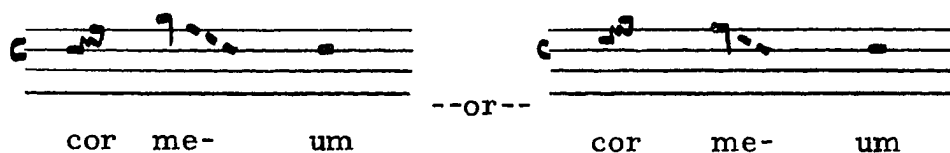
that ta- kest a- way the sins of the world.

But Burgess contrives so to distribute the English syllables in this phrase that the weakest syllable of them all, "tak-est," appears at the top note of the phrase when first reached, set to a three-note group, the longest in this phrase of Burgess--

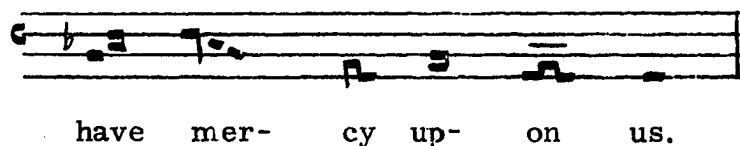


that ta- kest a- way

It is true that in the Respond the entire group which ascends and descends  is set to the first syllable after the intonation formula; but when the group is broken up in the Verse "Eructavit," it is set--

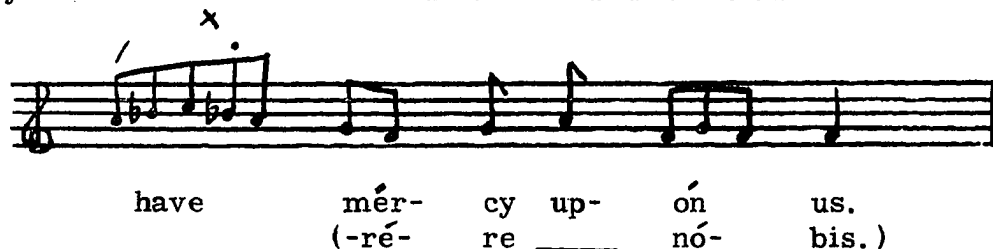


Transcription of "miserere" seems obvious. The White-Linzel and Burgess versions are like the Douglas Kyrial--



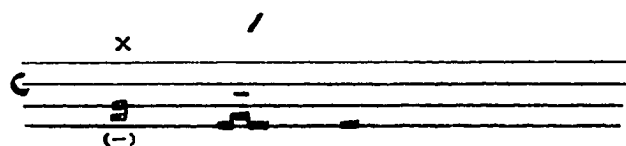
(Burgess introduces one of his rare liquescents for "have mercy.")

Hughes however has removed the doubled note at the top of the phrase and by a dot has indicated an ictus on the "b-flat" below--



--presumably to maintain the place of the accent of the words "mércy" and "miserére." But consistency of accentuation at this spot did not exist in the cadence formula for the Respond and Verse: what did

exist--namely, the invariable podatus immediately preceding the broadened torculus set to the next to last syllable--

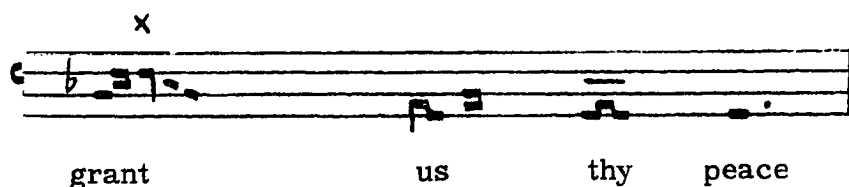


--has been broken up between two syllables by Hughes alone of all the transcribers. Hughes' treatment of the last phrase of the last petition--



grant us thy peace.

--is inconsistent. Whether the second of two contiguous climactic virgas should be merged with the first into a pressus (as Solesmes wishes), or kept separate and "re-sung" with a repercussion of the voice, is a moot point. Probably the fusion--as seen in Douglas' version in which he follows Solesmes' procedure in similar passages--



grant us thy peace

--is not so correct historically as Hughes' indicated repercussion on the second virga. But why then did not Hughes treat "have mercy" either in exactly the same way as he treated "grant us thy peace"--

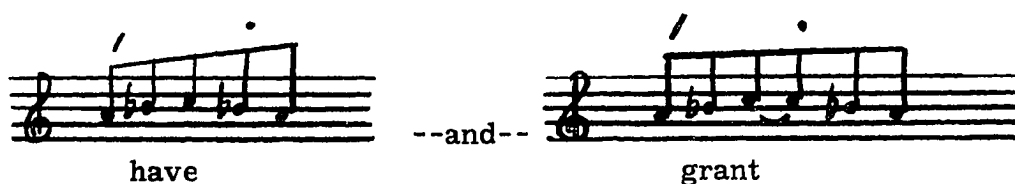


have mer-

--or as treated by other transcribers--



Either way would have matched his interpretation of the same neume at "grant us thy peace." But Hughes' two interpretations jostle each other--



--and are incompatible within the same transcription.

The White-Linzel version preserves the syllable split between the two top "c's" in the last petition--

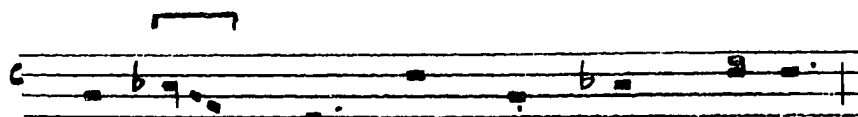


--using a long melisma for the word "us," Burgess chops off the first three notes of the refrain phrase--



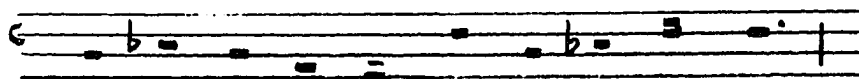
His amputation spoils the melodic symmetry of the three refrains.

The free phrase of the Vatican text of the second petition--



qui tol- lis pec- ca- ta mundi:

--is broken up into syllabic writing by all transcribers as in the Douglas Kyrial--



that ta- kest a- way the sins of the world,

--in almost the same way except by White and Linzel. The White-Linzel version--



that ta- kest a- way the sins of the world,

--preserves the three-note climacus of "tol-lis." The upper auxiliary note added for "a-way" is parallel to and justified by the same upper auxiliary (added to the Respond text very late, as we have seen) in the first petition--



that tak- est a- way

The Douglas version and the White-Linzel transcription of this Agnus Dei are both excellent. The intonation figure in White-Linzel has either been borrowed from Douglas or arrived at by the same processes--either way to the credit of both texts. Burgess' and Hughes' versions are unsatisfactory. Burgess accents his words badly, and Hughes' refrain phrase is inconsistently treated.

* * *

Gloria No. 3. (Marialis)

Bosse No. 9. This melody does not appear in any of the continental sources examined by Bosse in the Regensburg photostat archives but only in English sources. Gastoué and Solesmes list the earliest manuscript known to them as fifteenth-century, but Bosse finds it in a fourteenth-century Sarum Gradual now at Parma--one of the two English sources examined by him.¹ In the Vatican edition this melody very closely follows the text published in the Gradual Sarisburiense facsimile of the fifteenth-century manuscript Lansdowne 462--so closely that this text must have provided the basis for Vatican Gloria X.² No Tropes appear.

1. Parma, Bibl. Palatina 98, f. 178 v. When using Bosse's lists one must remember that a melody may occur in a supplement of a later date than the MS which contains it.

All the summaries found in Part IV of the present study for the distribution of melodies in the MSS collected at Regensburg omit Melnicki's, Bosse's, and Thannabaur's distorted conclusions for England, based only on two or three English MSS now in continental libraries and Frere's GS. Some German music historians seem intent on extending the picture of das Land ohne Musik back into mediaeval times. See Chapter VIII above, pp. 257-59.

2. GS, pp. 10*, 11*. Gastoué says (Le Graduel et l'Antiphonaire romains, p. 276) that this melody was first published in a modern edition in the Vatican Kyriale of 1905--which is true enough for the melody with Latin text, but it appeared with English text in early editions of The Ordinary of the Mass, first printed in 1896.

Vatican edition: X, GR pages 36*, 37*; Solesmes' date, 15th century.

ORD, No. III, pages 49, 50

DKY, No. 3, pages 12, 13

Also in Ernest White and Edward Linzel, Mass X: Alme Pater, New York: Saint Mary's Press, 1955.

The straightforward texts of this melody are presented in Table No. 57 of Volume III. Line 1 gives the reading of Lansdowne 462; Line 2, the Vatican text; Line 3, the English transcription in The Ordinary of the Mass; Line 4, Douglas' version as printed in the 1933 Kyrial; and Line 5, the White-Linzel transcription. The Vatican alterations of the Sarum text amount only to the following: (1) a probable scribal error--"D" for "C"--has been corrected at "Domine Deus"; (2) for consistency's sake the single note "a" has been substituted for the clivis "a, G" at "Filius Patris"; and (3) there is a different reading for "Amen."

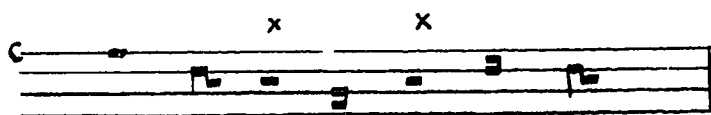
Douglas states in the preface to his 1911 modern notation edition of Missa Marialis--

The Gloria in Excelsis is from a fifteenth century manuscript of the Sarum Gradual.

The adaptations are from the text of the Vatican Kyriale, subject to slight revision from manuscript sources.

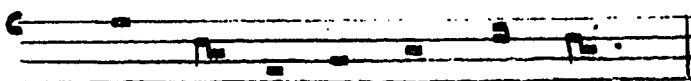
This 1911 modern notation edition is the earliest existing Douglas text of the Marialis Gloria. (Douglas used the de Angelis

The Ordinary transcription reads--



Glo- ry be to God on high,

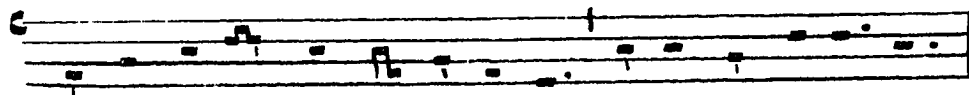
--while Douglas has--



Glo- ry be to God on high,

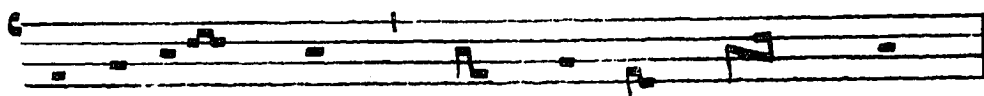
Both are good. The Ordinary preserves after "be" the faint caesura felt in the Latin after "Gloria." A slight sense of melodic tautology hovers over the two accented puncta (marked x) both on the note "G." Douglas' more integral version avoids one of them and the tautology.

The second phrase in the Latin texts reads--



Et in terra pax ho-mi-ni-bus bonae vo-lunta-tis.

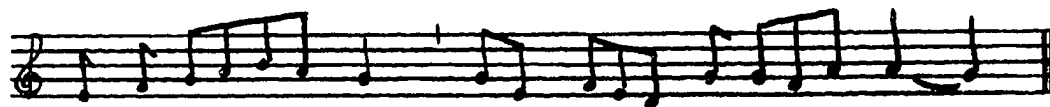
--though of course in Sarum without Mocquereau's dubious melodic punctuation.¹ The Ordinary transcribes literally, producing more emphasis for the word "towards" than it deserves--



and in earth peace, good will to-wards men.

1. "Et in terra--pax--hominibus bonae voluntatis," with a mora for the word "pax," would be preferable for this melody.

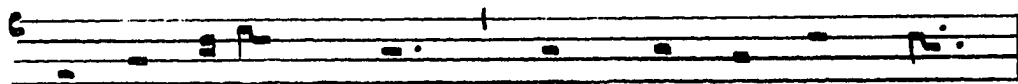
Douglas' 1911 version of this second phrase reproduces the Latin melodic outline even more closely than The Ordinary--



And on earth peace, good will towards men.

This phrase is excessively melismatic for the rest of the melody and even more cumbersome to sing than The Ordinary version of the phrase.

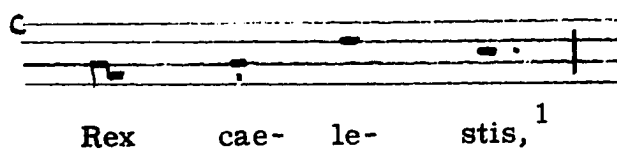
For the 1915 editions Douglas cured its faults by major surgery: he removed the notes set in Latin to "hominibus" altogether and underlaid the Latin syllabic phrase for "bonae voluntatis" with the text "good will towards men"--



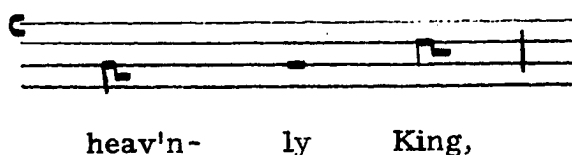
And on earth peace, good will towards men.

The surgery was successful and the cure complete--providing one is willing to sing "towards" with two syllables, as Douglas always was in 1915. (He began to change his mind in 1933, as we shall later see, but not enough to alter the established text of Missa Marialis.)

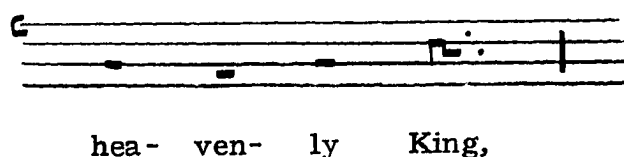
From the Latin phrase--



--The Ordinary transcribes--

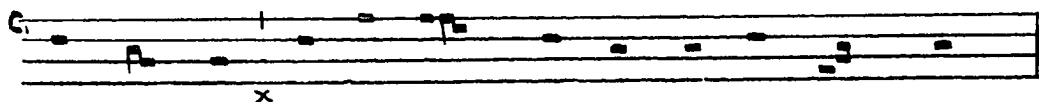


--a version which Douglas broke up into a syllabic version--



Douglas almost always treated "heavenly" in three syllables rather than in two, not always to the advantage of the plainsong phrase or English diction, as in this case where The Ordinary is certainly better. But the liquescent clivis "a, G" introduced by The Ordinary in the phrase "the only-begottenu Son" and dropped by Douglas is not missed. Douglas omits the quarter-bar--implying a mora for the preceding note set to "high"-- in the last phrase of The Ordinary text--

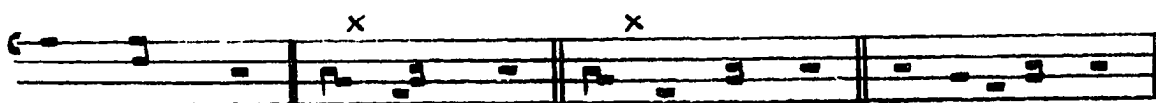
1. We should expect a mora-dot for the next-to-last syllable, "cae-le-stis." But a particularly rigid aspect of Mocquereau's rhythmical system has stayed the editorial dot--as we shall see later.



art most high in the glo- ry of God the Fa- ther.

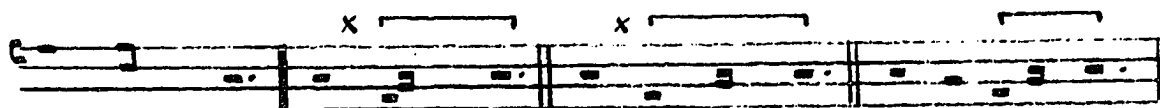
Here the mora vocis seems a matter of taste--the phrase can be sung happily with or without it.

Only the first page survives of Goldsmith's suggestions made for the 1933 Kyrial. Douglas understandably ignored them all, since they once again propose The Ordinary texts for the phrases "Glory be to God on high," "And on earth peace" (alteration of neume form only), "good will towards men," and the liquescent in "only-begotten Son" which Douglas had been at pains to alter or improve. Goldsmith also proposes to discard Douglas' most significant improvement and return to the (to him more familiar) Ordinary version--



(We praise thee,) we bless thee, we wor-ship thee, (we glorify thee,)

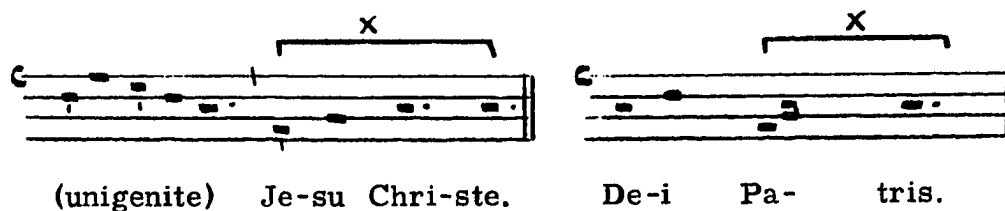
Now Douglas' text here--



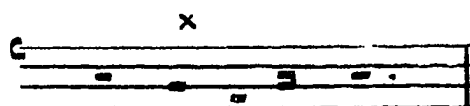
(We praise thee,) We bless thee, We wor-ship thee, (We glorify thee,)

--is preferable, first because Douglas has identified the essential and invariable cadential germ of three rising notes "E, F, G" which

functions as a closing motive in many phrases of this Gloria--



--and correctly regards the "F" of the descending preparation as epenthetic, inserted to accommodate the extra syllables and yet allow each of the three phrases "Benedicimus te," "Adoramus te," and "Glorificamus te" to begin on "G." Douglas so employs the epenthetic "F" in his English phrase--



--but omits it when not needed so as to set the three-note rising cadential germ in relief. Second, when The Ordinary version is sung through, from "We praise thee" to "we glorify thee," we notice an annoying insistence on the word "we," created by two clives set to this pronoun, which distracts from the more important verbs which follow. Furthermore (from the standpoint of congregational singing) the pattern established by the repetition ("we bless thee," "we worship thee") of a clivis followed by the accented syllable of a verb is disrupted by the syllabic phrase for "we glorify thee" in which no clivis is used for the word "we." Douglas' corrected version sings much

more easily and naturally than The Ordinary text with which he commenced his transcription; and we can imagine Douglas' disappointment on seeing the old familiar Ordinary phrases proposed again to him as improvements by his guest and invited collaborator Edmund Goldsmith.

This Gloria melody lends itself naturally to an excellent English transcription. Such phrases as the intonation, "Thou that sittest at the right hand of God the Father," and "Art most high in the glory of God the Father"--in The Ordinary and Douglas versions--seem to have been composed for the English text. Conciseness of writing, largely syllabic or slightly neumatic style, and English historical origins have all contributed to the great popularity of this Gloria in Anglican use in the United States. Douglas was more than justified in using this melody for Missa Marialis rather than Vatican Gloria IX--fine a setting as it is.

We now turn to the White-Linzel transcription of Vatican Gloria X. The reader will recall that we found the White-Linzel versions of Vatican Sanctus IX and Agnus Dei IX (both neumatic and partly melismatic chants) very good indeed. These editors' reliance on Solesmes' rhythmical markings yielded good results in this style. But Gloria X is largely syllabic; and awed reverence for theories of Mocquereau's--highly questionable when applied to syllabic chant--has misled them into a disastrous English transcription, into violence to

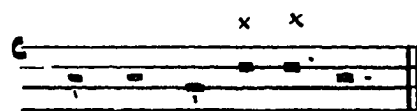
the melody in the name of faithfulness to the rhythm--Solesmes' rhythm.

In melismatic chant the Solesmes markings often reflect rhythmical indications in the manuscripts. The results of their transference to an English text, as already remarked, may be excellent. But in syllabic chant Mocquereau's logic and love of systematized order overcame his common sense. No manuscript evidence whatever supports his placement of the ictus and his suppression of certain mora-dots in syllabic chants, but solely the logic of his own theory. The harshness of his judgment needs tempering. In themselves Mocquereau's vertical episemas or ictus marks for syllabic chant do no harm in unaccompanied performance, when they are interpreted as Dom Mocquereau meant them to be, in the context of his theory. They are purely imaginary and inaudible--devoid of accent, strength, or length--though not necessarily less real to the mind of the singer for that. (But they become audible when they determine possible chord placement in chant accompaniment.)

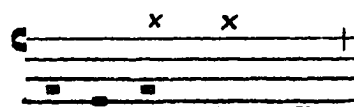
Not so the mora-dot and the horizontal episema--both of which are audible, usually based on clearly discernible manuscript evidence or deducible practice, and greatly helpful in performance. But Mocquereau's rhythmical theories for the distribution of ictus led to peculiarities in his employment of the mora-dot and horizontal episema

and to his suppression of them at certain cadences. These theories have influenced his editing of this Gloria melody.

Mocquereau held that in syllabic passages an accented penult at the same pitch or lower than the preceding syllable should be doubled (as well as the last syllable). Hence he edits these phrases from our Gloria in Excelsis as follows--

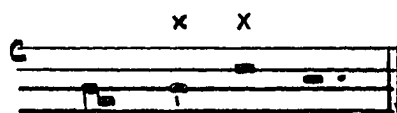


bonae vo-luntá-tis.

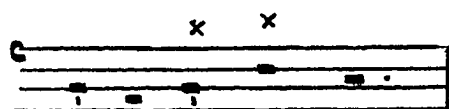


a-gimus tí-bi

This editing is surely correct. But Mocquereau also held that if the note preceding an accented penult was lower than the note set to that accented penultimate syllable, that penult should not be lengthened but only the last syllable. Hence he edits these phrases in the dubious manner below--



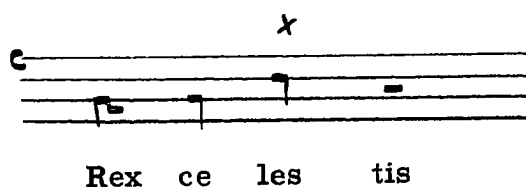
Rex cae-lé-stis,



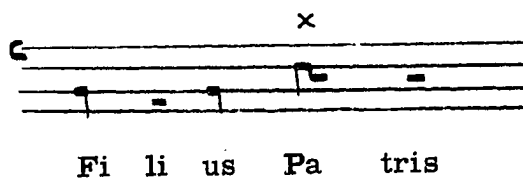
Fi-li-us Pa-tris.

--since he felt that the rise in pitch gave the penultimate accent its due without further lengthening. It is to the rigorous and unyielding application of this artificial distinction to all syllabic Roman chant by Dom Mocquereau (and especially to the endings of the Office Psalm Tones) that objection must be made.

The original text of the Sarum Gradual yields an interesting commentary on the rhythm of the phrases "Rex caelestis" and "Filius Patris" just quoted above with Mocquereau's editing. Clearly both these phrases use the same cadential motive (as does "bonae voluntatis" also--still another criticism of the inconsistent musical results of consistent application of Mocquereau's theory). The Sarum text reads--

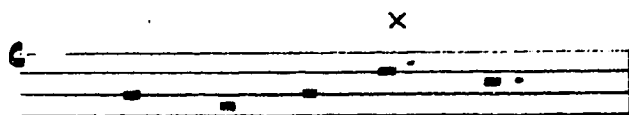


--but--



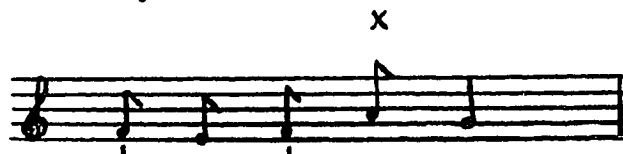
The Vatican edition has substituted a punctum for the clivis over "Patris"--a perfectly justifiable editorial procedure for consistency in an edition intended for practical use. The point to be made here is rather this: the variant substitution of a clivis for a lengthened single accented note in a context like this being natural and common, a single punctum "a" used for the penultimate accented syllable in either phrase would have been doubled.

Douglas observed this doubling in his phrase--



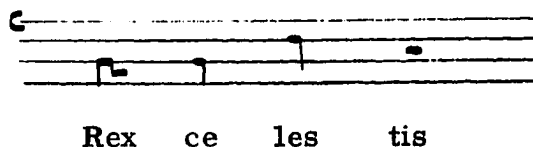
Son of the Fa- ther

--and elsewhere in parallel passages--whether from musical common sense or study of the Sarum manuscript. The White-Linzel version imitates the Solesmes rhythm--

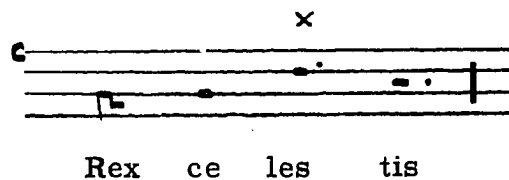


Son of the Fa- ther

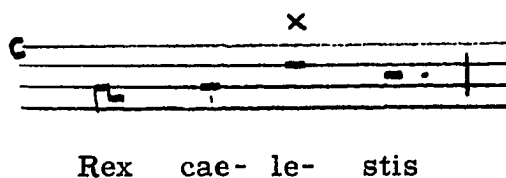
True enough that the Sarum clavis for "Pa-tris" simply gives evidence of fourteenth or fifteenth century performance practice, and one need not prefer that to Mocquereau's. True too that these versions of the English text "Son of the Father" differ from each other in the way they are edited for performance and not really in their melodic substance. True that the White-Linzel version, if carefully sung with a marked diminuendo on the word "Father" and a gentle ritenuto can be made to sound acceptable, even charming. Grant that; but look at the White-Linzel transcription of "Rex caelestis" set to the same musical phrase in the Sarum Gradual--



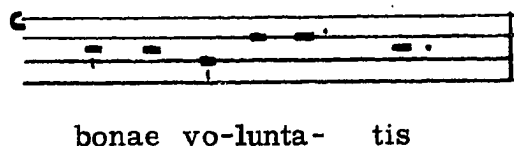
--certainly performed--



--but edited by Mocquereau--



--while the corresponding phrase--



--received broader treatment, as we have seen. In all cases where this cadence is used, the Latin text has an accent on "a" for the next to last syllable falling to "G" for the following weak ultimate. Here is the White-Linzel transcription of "Rex caelestis"--



The Mocquereau rhythm has been taken as the primary element to be preserved and the connection of the penultimate "a" of this cadence with an accented syllable lost. Mocquereau's dictum that his ictus and the melodic accent are independent of each other--a very proper dictum necessary to preserve the imaginary and ideal character of the ictus in syllabic chant--has been transferred by White and Linzel from the realm of performance practice to the realm of plainsong composition. Solesmes edited melodies composed without reference to Dom Mocquereau's ictus but with much reference to setting certain accents to certain higher notes of a phrase. Solesmes has not tampered with the melodic substance nor with the melodic relation of pitch to accent. Indeed, Mocquereau had the good sense to render his logical but rigid syllabic ictus placement largely inaudible by the above-mentioned dictum of the independence of ictus and accent. But White and Linzel have applied this dictum to plainsong composition--which is what transcription really is--where it is completely out of place. They have set the weak syllable "-ly" to the high "a" of the phrase on the basis of the dictum of independence of ictus and accent. The whole nature of the cadence has been altered, and real violence has been done to the melody in a misconceived attempt to enshrine Dom Mocquereau's editorial procedure as an essential element of the chant.

The phrase "heavenly King" is not the only instance of melodic distortion committed in the name of faithfulness to Solesmes rhythm by the White-Linzel version.

1) The most important melodic motive of this free-form (some set-form elements remain in it like the cadences mentioned above) is a pattern of three notes rising stepwise, either "G, a, b" at the beginning of a phrase--

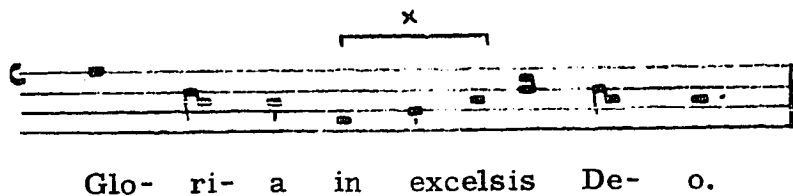
propter magnam . . .
Deus Pater . . .
Domine Fili . . .
Tu solus Altissimus . . .

--or "E, F, G," usually in the middle of a phrase as a "cadential germ"--

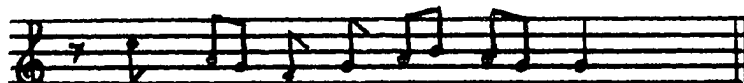
in excelsis
Et in terra
Benedicimus te
Adoramus te
Glorificamus te
Jesu Christe
(Qui sedes . .) miserere nobis
Jesu Christe
Dei Patris

Perhaps these two forms ought to be called two separate motives. If so their melodic similarity lends unity to the composition.

The first appearance of the "E, F, G" form, in the intonation--

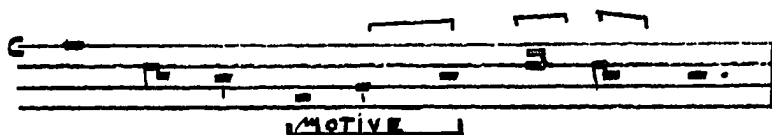


--is transcribed by White and Linzel--



Glo- ry be to God on high.

--omitting the first note of the motive. Why? Presumably the "E" is omitted because the "F" bears Mocquereau's ictus and because the transcribers felt that the ictus on this note and the succeeding "duple rhythm" of the Latin text should be preserved--



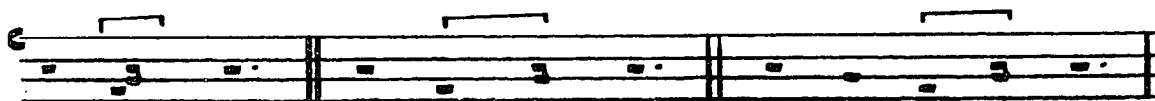
Glo- ri- a in ex- cel- sis De- o.



Glo- ry X be to God on high.

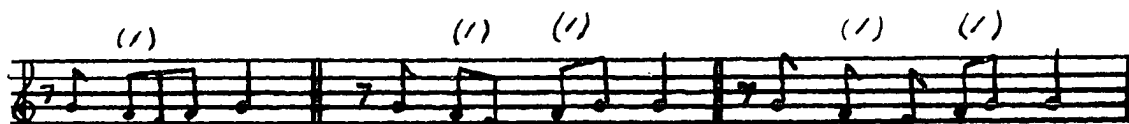
As a result the melodic germ "E, F, G" is never heard at all in the intonation, and a quite different tonal cast for the melody is suggested by the amputated phrase, rather more like that of Gloria VI.

Douglas maintained the "E, F, G" motive in his phrases, transcribing--



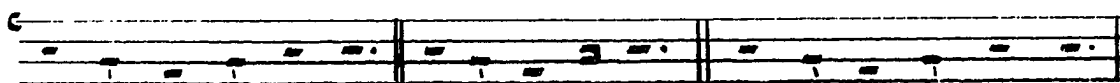
We bless thee, We wor- ship thee, We glo- ri- fy thee,

The White-Linzel version gives us--



We bless thee. We wor- ship thee. We glo- ri- fy thee.

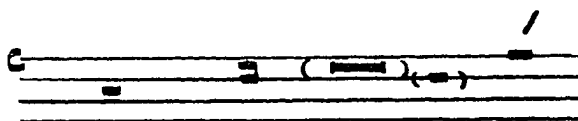
--a transcription in which the "E, F, G" motive is almost completely disguised by a consistent but mistaken emphasis upon "F" derived again from Mocquereau's ictus--



Be- ne- di- cimus te. Ado- ramus te. Glo- ri- fi- ca- mus te.

The preponderant Latin accent on the bottom "E" of the first two phrases allows the motive to be felt, but the White-Linzel transcription does not.

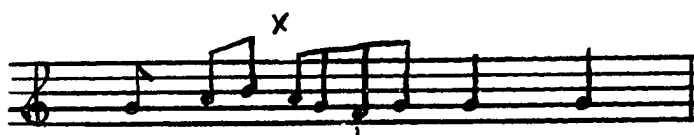
2) The three-note rising motive "G, a, b" when it occurs at the beginning of a phrase--



pro-	pter
De-	us
Do-	mi-ne
Tu	so-lus

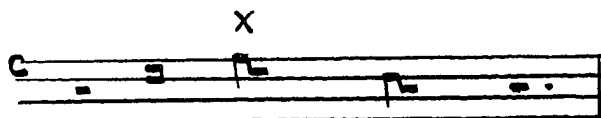
--demands that an accented syllable be set later in the phrase to the note "c." Of course this motive or phrase pattern, the beginning of

which is regular enough to be called a set-form, uses material ultimately derived from Anaphoral-chant mediated through several forms of mediaeval Office Psalm-Tones. The phrase pattern consists of a fixed intonation, a tenor lifted for one note to "c" on an important accent approached through a preparatory note "a," and a variable ending which returns to "G." But White and Linzel give us--



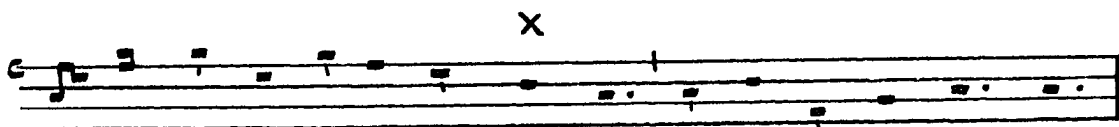
for thy great glo- ry

--omitting the top "c." Douglas properly has--



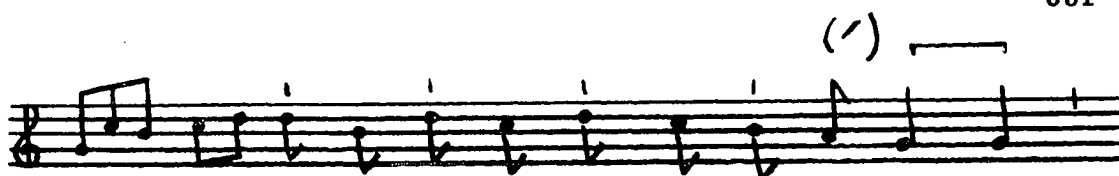
for thy great glo- ry

3) In the Latin text--

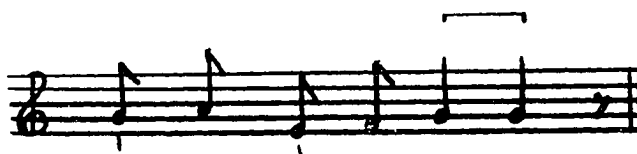


Qui se-des ad dexte-ram Pa- tris, mi-se-re-re- no- bis.

--the "a" above "Patris" is certainly meant for an accented syllable, here as elsewhere. The White-Linzel version (using a literal translation of the Latin text instead of the Prayer Book phrase "of God the Father")--



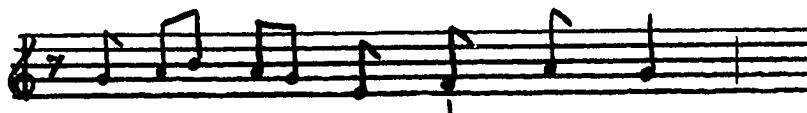
Thou that sit-test at the right hand of the Fa-ther,



have mer-cy up-on us.

--anticipates the repeated note "G" cadence at "mercy up-on us" (the conclusion of the "E, F, G" cadential motive) at the text "right hand of the Father." The phrase sings awkwardly because of the misplaced accent.

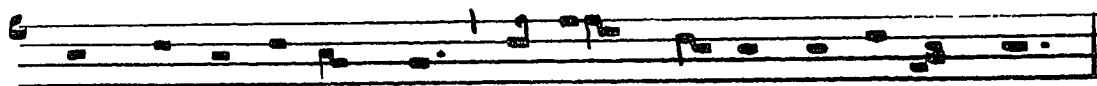
4) The White-Linzel phrase (in which the missing "Jesu" of the Latin text is restored)--



Thou on-ly, O Je-su Christ

--begins with motive "G, a, B" but fails to ascend to top "c." "Jesu Christ" imitates the mistaken accentuation of "heavenly King" discussed above.

5) In the Latin text following--



Cum Sancto Spiri-tu, in glo-ri-a De-i Pa-tris.

--the semi-cadence on "F"--the first and only time such a cadence is used in this piece, demands the immediate answering and balancing "F"-centered phrase "in gloria." White and Linzel insert the "G, a, b" phrase for "art most high" between the semi-cadence on "F" and its fulfillment at "the glory"--



with the Ho- ly Ghost, art most high in the glo- ry of . . .

The tritone relationship thus set up between "F" and "b" seems too strong for music of this late date. Melodically the interjected phrase spoils the approach to the climax--the pressus of "glory."

The White-Linzel version is very much inferior to the transcription in The Ordinary or to Douglas' revision of it, because White and Linzel misused Mocquereau's editorial rhythms imposed on the Latin text.

Douglas was wise in using the Solesmes ictus or vertical episema in melismatic passages but never in syllabic passages. Except in his very first transcriptions Douglas introduced the Solesmes editorial tools (mora-dot, episemas, and ictus) only for his final version--as an editorial fixative of performance practice--rather than as a crutch or essential element of the transcription process. The

misleading results obtained by relying on the Solesmes rhythmical signs for purposes other than those for which they were designed is painfully evident in the White-Linzel transcription of this Gloria in Excelsis.

Douglas' relatively few alterations in the text of The Ordinary of the Mass are almost all clear improvements. Most of Douglas' text relies on previous work of the editor of The Ordinary transcription. It is all to Douglas' credit that he knew a good version when he saw it, preferring it to something original but inferior; yet it would have been more to his credit had he acknowledged the unusual dependence of Marialis Gloria on the transcription in The Ordinary of the Mass by a prefatory comment or footnote. But to whomever the honor belongs, the fruits of the hard work of transcribing this melody belong to those who sing Douglas' Missa Marialis.

CHAPTER XVI

MISSA DE ANGELIS

No. 4

Missa de Angelis--the first of Douglas' plainsong transcriptions to appear in print--was published by J. Fischer and Bros. in modern notation voice-part editions in 1909, 1910, and 1911 and with organ accompaniment in 1911. These early editions contain the Kyrie (Vatican edition VIII), Creed (Vatican III), and Gloria in Excelsis (Vatican VIII) of Douglas' present Missa de Angelis; the present Sanctus (Vatican VIII) and Agnus Dei (Vatican VIII) as the second of two alternative settings; and the Sanctus now found in Missa Penitentialis (Vatican XVII) and the Agnus Dei of Missa Marialis (Vatican IX) as the first of the two alternative settings. A very early manuscript of Douglas', entitled "Missa de Angelis: A Plain chant Service in the Fifth Mode, adapted to the American Liturgy chiefly from the text of the Vatican Kyriale, by Charles Winfred Douglas, Mus. B., Precentor of Fond du Lac," contains the customary Kyrie, Creed, and Gloria, but only the Penitentialis Sanctus and the Marialis Agnus Dei. Douglas has written "Imperfect" in a large hand over the title page of the manuscript. In the 1915 plainsong notation edition published by H. W. Gray

these first alternatives disappear, Douglas' choice of pieces thenceforth agreeing with those of **Mass VIII** in the Vatican Kyriale. The H. W. Gray Company published a modern notation voice-part edition in 1920 and a "fourth edition, revised" of both modern notation voice-part and organ accompaniment in 1929. In 1955 the H. W. Gray Company added supplementary responses at **Mass** and brought the Lord's Prayer into editorial conformity with the melodic text of The Hymnal 1940.

In his preface to the 1911 organ accompaniment Douglas writes--

The **Missa de Angelis** is a collection of melodies dating from the 10th to the 17th centuries. The Kyrie (whose first melody is older)¹ and the Gloria are of the 16th century, the Credo of the 17th. The other parts of the service have been variable, hence the present alternative settings, of which the second in each case is that of the **Graduale Romanum**. **Sanctus II** dates from the 11th century and **Agnus II** from the 15th. **Sanctus I** [now in Missa Penitentialis] is of the 10th century and **Agnus I** [of Missa Marialis] is a 13th century version of a 10th century melody. The Roman Chant of **Sursum Corda** and of **Pater Noster**, included for the convenience of the choir, is very ancient.

All the adaptations are made from the text of the Vatican **Kyriale**, except those of the **Sanctus** and of the second **Agnus Dei**. The **Sanctus** settings are revisions of the **Plain-Song Society's** text; **Agnus II** is adapted from its only known manuscript source, in the **Bibliothèque Nationale** in **Paris**.

Douglas revised some of these attributions in the preface to his 1929 organ edition, as follows--

The Missa de Angelis is a group of melodies for the Holy Eucharist, of a somewhat more popular character than

1. But only one version of the Kyrie appears in this edition.

those of classic plainsong. The Kyrie, formerly assigned to the sixteenth century, has recently been found complete in a manuscript at least two hundred years older. This early version, harmonized in three parts, clearly reveals the folk-song origin of the tune.¹ The Gloria in Excelsis and the Credo, both based upon portions of this melody, have not been traced earlier than the sixteenth and seventeenth centuries respectively. The other portions of the service have been somewhat variable; and in an earlier edition, alternative settings of the Sanctus and Agnus Dei were included. These will now be found respectively in the Missa Penitentialis and the Missa Marialis; while only the settings of the Graduale Romanum will be found here. The Sanctus is of the eleventh century, the Agnus Dei of the fifteenth.

The Kyrie, Credo, and Gloria in Excelsis are adapted from the text of the Vatican Kyriale; the Agnus Dei from its only known manuscript source, in the Bibliotheque Nationale in Paris; while the Sanctus is a revision of the version published by the Plainsong and Mediaeval Music Society. In this fourth edition the revisions of the Order of Holy Communion in the Prayer Book of 1929 are duly incorporated. The organ accompaniments have also been revised.

As with Missa Marialis, Douglas' melodic text for most of the de Angelis Mass remained stable from his first edition on, although Agnus Dei underwent melodic revision in 1915.

The Creed of Missa de Angelis was included in the Supplement to the Hymnal 1940, prepared by the Joint Commission on Church Music in 1960, at No. 759, pages 851 to 855. Only the melodic line is Douglas'. The accompaniment given in the Supplement is not by Douglas but was written by Leo Sowerby at the request of Ray F. Brown.

1. I have not been able to trace Douglas' reference.

The Ordinary of the Mass contains the de Angelis Sanctus only. Burgess' English Gradual gives the entire Mass, Kyrie and Gloria at No. IV, Sanctus and Agnus Dei at No. V, and Creed at Credo No. III. Hughes gives these same selections as his Mass No. II in Volume 1 of The Choir Missal, entitled Missa de Angelis. Ernest White and Edward Linzel offer an edition of the de Angelis Creed (their "Credo III") which mostly follows Douglas' transcription.

In late mediaeval and post-Tridentine Latin sources the Kyrie, Gloria, and Credo of Vatican Mass VIII are frequently grouped together, but this Sanctus (older than the rest of the service) and the rare Agnus Dei are found with them much less frequently. The title de Angelis is said to derive from the seventeenth-century Franciscan practice of singing most of these melodies at votive Masses of the Angels.¹ We know the origin of the Sanctus melody, and we have one late mediaeval manuscript source for this Agnus Dei. But definite origins for Kyrie, Gloria, and Credo have never been established. All the melodies are strongly major in tonality, and their late date has led most commentators to ignore them. They were however popular in the early days of the late nineteenth-century plainsong revival, and it was natural that Douglas should have chosen to publish them as his first English transcription.

1. But the Kyrie already bears the title de Angelis in a 15th century MS from Rcuen.

Their once great popularity has now waned; but Gloria and Credo in particular are fine congregational settings for these English texts whether or not their melodies can properly be considered as "plain-song."

* * *

Kyrie No. 4. (De Angelis)

Melnicki No. 95. This melody appears in only 27 sources in the Regensburg photostat archives, which Melnicki describes as extending from the late twelfth or early thirteenth centuries to the seventeenth. (But it must be borne in mind that Melnicki gives the date for the main body of a manuscript only and fails to note whether a melody appears in a latter supplement added to that manuscript.)¹ Of these sources, 9 are French, 1 German, 4 East European, 9 Italian, and 4 Cistercian. Melnicki has found no Verses associated with this melody; but Dom Pothier gives the text of a late French Trope, "Rex aeterno, Posse superno, Cuncticreator," which is inserted between melismatic phrases of the melody.² Pothier and

1. Melnicki lists only two sources earlier than the 14th century for this melody. In her earliest source, a Missal from Monte Cassino, Monte Cassino, Stiftsbibl. 546, dated by her as late 12th or early 13th century, this Kyrie appears at folio 3. One wonders whether this folio may form part of a prefatory supplement later than the rest of the MS. Her second source, Paris. Bib. Nat. lat 830--a Parisian Missal assigned by her to the late 13th century--is also mentioned by Gastoué (in the article "Le texte rouennais du Kyrie des Anges" discussed in the pages following) in a context which implies that it is not the earliest known text.

2. The Trope is found in Pothier's article "Kyrie des Anges avec tropes," in Revue du chant grégorien (1905), pp. 81-88. Among Pothier's discursions is this excellent general description of mediaeval Kyrie Verses: "Troped Kyries were sung sometimes with their inserted words, sometimes without--but conserving as a vocalise the melody composed first to accompany the words. Sometimes also one choir sang the words, and another choir answered with the vocalise."

Grospellier also describe several Alleluia Verses used at Lyon from the sixteenth to the eighteenth century and based on the melody of the de Angelis Kyrie.¹

Vatican edition: VIII, GR pages 28*, 29*; Solesmes' date, 15th-16th centuries.

EGR, No. IV, page 35

CHM, Volume 1, No. II, pages 10, 11

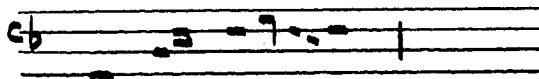
DKY, No. 4, pages 14, 101

The Creed only appears separately as Credo III, edited by Ernest White and Edward Linzel, New York: Saint Mary's Press, 1954.

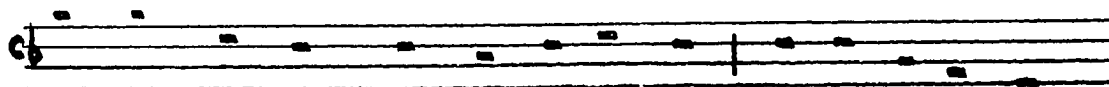
Gastoué thinks that this Kyrie melody comes from thirteenth-century Rouen.² He refers to three articles in Revue du chant grégorien. The first, Pothier's article "Kyrie des Anges avec tropes" (described in the footnote on the page preceding), quotes the following Trope, copied in 1622 from a Toul Gradual:

1. A. Grospellier, "L'Alleluia 'Ante Thronum' et le Kyrie des Anges," Revue du chant grégorien (1905), pp. 88-90.

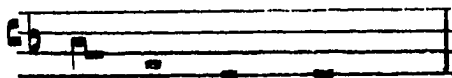
2. Amadée Gastoué, Le Graduel et l'Antiphonaire romains, Lyon, 1913, p. 276.



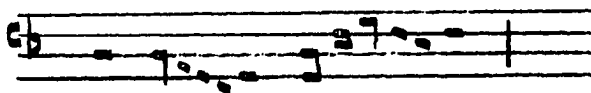
Ky- ri- e



Rex ae- ter- no Pos- se su- per- no, Cun cti- cre- a- tor
Lau- dat di- gnum Tur- ba be- ni- gnum To- ta po- lo- rum,
Nunc prae- sen- tes Re- spi- ce gen- tes Do- na pe- ten- tes,



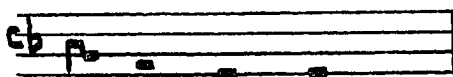
e- le- i- son.



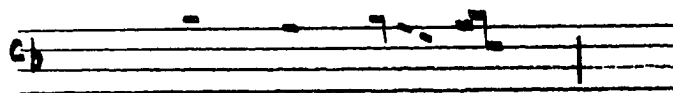
Chri- ste,



Prae- ve- ni- as mor- bis no- stris nunc Con- di- tor or- bis,
Pe- ste tri- um- pha- ta su- mens haec No- stra pre- ca- ta,
San- gui- ne qui di- gno prae- ser- vas Ho- ste ma- li- gno,



e- le- i- son.



(a, b, c) Ky- ri- e

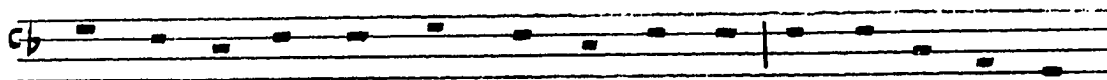


(a)Fac ti- bi cle- rum Psal- le- re ve- rum Pe- cto- ris hym- num,
 (b)Nunc po- pu- lo- rum Rex mi- se- ro- rum Cer- ne pre- ca- tus,
 (c)Su- scipe rur- sum Di- ri- ge cur- sum Cor- de ro- ga- mus,



(c) e-

(a, b) e-

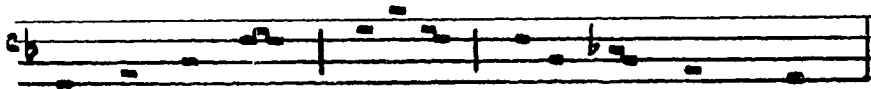


(a)Fla- mi- ne ful- tus Lu- mi- ne vul- tus Vi- vat in ae- vum,
 (b)Flos pi- e flo- rum, Fons- que bo- no- rum Ter- ge re- a- tus,
 (c)Scan- de- re sur- sum Vi- ve- re cur- sum Quo va- le- a- mus,



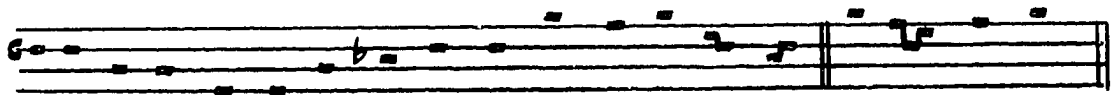
e- le- i- son

The second article mentioned by Gastoué is a brief description by Gropellier of a Franciscan manuscript, dated 1402, which contains a two-part setting of a Kyrie beginning--



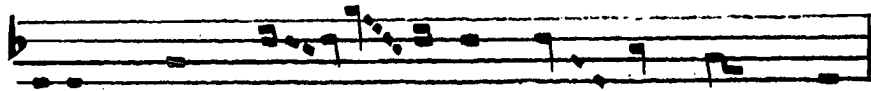
Ky- ri- e e- le- i- son.

--and a Gloria which begins--

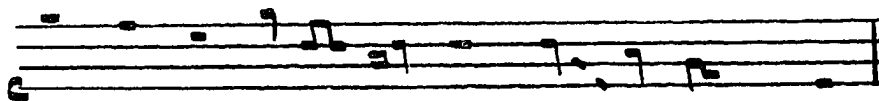


Et in terra pax ho-mi-ni-bus bo-ne vo-lunta- tis. Lauda- mus te.¹

Gropellier also quotes two Benedicamus Domino from pages 18* and 19* of Lansdowne 462:²



Bene- di- ca- mus do- mi- no.

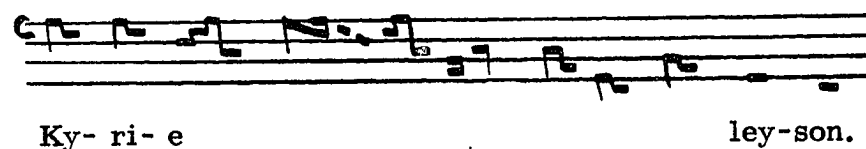
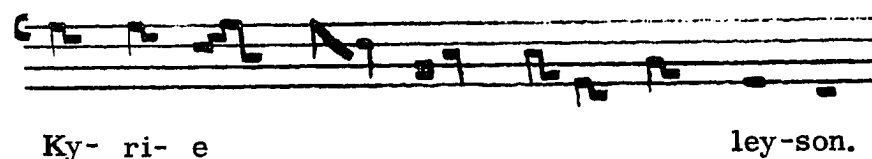
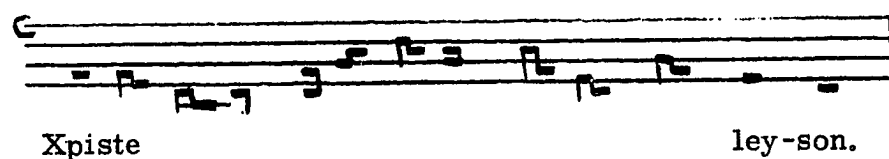
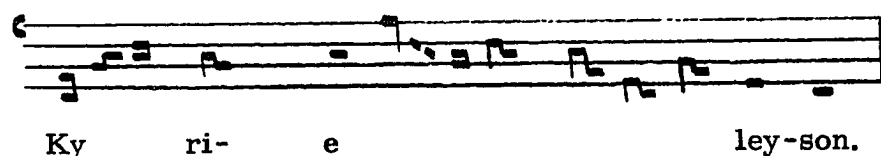


Be- ne- di- ca- mus do- mi- no.

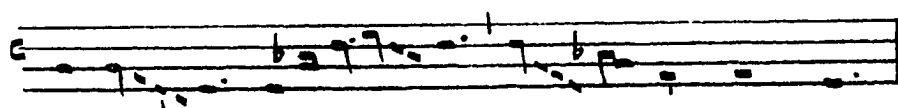
1. A. Gropellier, "Encore la Messe des Anges et le 'Tota pulcra es'," Revue du chant grégorien (1905), pp. 136-37.

2. GS. Burgess also quotes these two Benedicamus in his preface to EGR--but as from the Sarum Antiphoner.

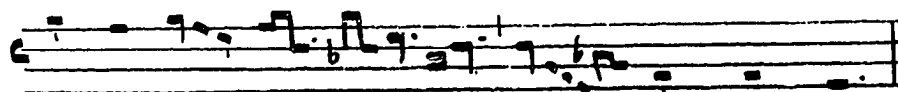
The third article, "Le texte rouennais du Kyrie des Anges (xive siècle)," by Gastoué himself,¹ describes two sources for this melody from Rouen in Normandy. The earlier manuscript, Paris, Bib. Nat. 904 (not listed by Melnicki as a source for this melody), the body of which dates from the second half of the thirteenth century, gives our melody in a supplement from the late fourteenth century containing the Ordinary chants used at Rouen. The second of these chants in the supplement is the following:



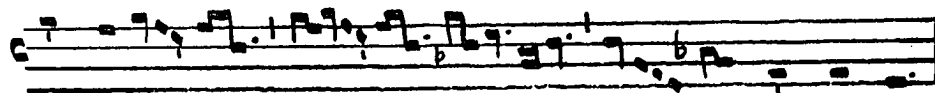
1. Revue du chant grégorien (1905), pp. 181-83.



Chri-ste e- le- i- son.



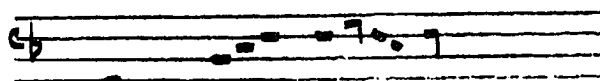
Ky- ri- e e- le- i- son.



Ky- ri- e * ** e- le- i- son.

Gastoué comments about the difference in word underlay in the initial phrase:

It can be seen that this text [Paris, Bib. Nat. lat 904], the oldest known of the de Angelis Kyrie, begins almost like the melody commonly sung in our time. [Gastoué here is referring not to the Vatican edition but to nineteenth-century editions then current.] It was only during the course of the sixteenth century--or perhaps towards its end--that the following variant of the beginning--



Ky- ri- e

--was introduced, which is that of Paris, Bib. Nat. lat. 930, folio 290 verso, and of the manuscript of Saint-Dié; but this is not the oldest according to the order of the documents, and it is at least odd that the melody which is probably the original should conform to the received text. [Again Gastoué is not referring to the Vatican edition.]

•

Paris Bib. Nat. lat. 830 is listed by Melnicki as her earliest French source--"a Parisian Missal from the second half of the thirteenth century." She gives the folio as "296 verso."

Without the help of the manuscripts themselves (or the source of Douglas' reference to a three-part version) we must leave these partly contradictory statements as they stand and content ourselves with the knowledge that this melody was sung in fourteenth-century Rouen very much as it is sung today from the Vatican edition.¹ As Gastoué suggests, its origin probably lies in the preceding century.

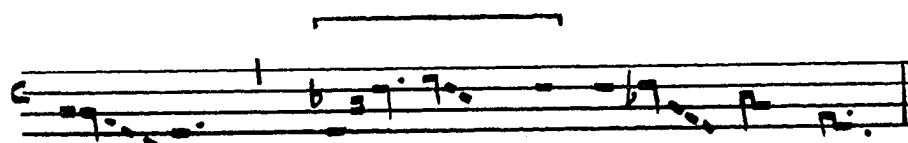
* * *

Douglas' Greek version in the 1933 Kyrial follows the Vatican text, omitting redundant Solesmes vertical episemas but retaining those which define the rhythm of the melismas in the last Kyries. The Vatican text is given as Line 1 of Table No. 58 in Volume III. Douglas' very early manuscript of the de Angelis Kyrie (the title page of which is labelled "imperfect") is reproduced as Plate XX in Volume III. This manuscript still uses the early Mocquereau form of the ictus or vertical episema, attached to the left of the note it affects. These vertical

1. It was Gastoué (so his article informs us), himself a member of the Commission, who pointed out to the Vatican Commission then preparing the Kyriale that this melody occurs in Paris Bib. Nat. lat. 905.

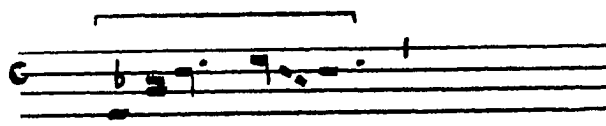
Nevertheless the extra note inserted by Douglas for the syllable "have" distorts the phrase balance, and the torculus for the weak syllable "-cy" gives that syllable in this position more stress than it ought to get. This phrase in Douglas' transcription is acceptable, but inferior to its original.

Douglas' second phrase--



Christ, have mer- cy up-on us.

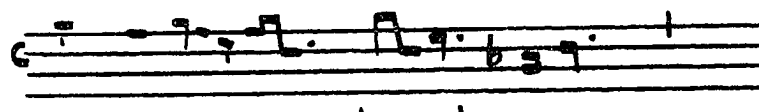
--contains two more serious faults: the implied caesura between "have" and "mercy" and inconsistent word underlay for the bracketed group of notes above. In the first Kyries--



Lord,

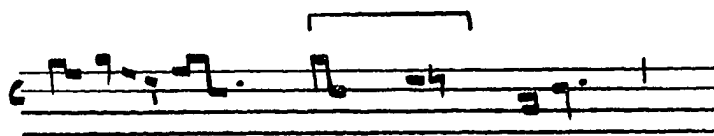
the same group is set to one syllable.

In the last Kyries, Douglas' division of the following three-note group with last note lengthened--



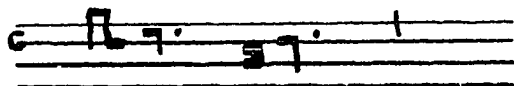
Ky- ri- e

--into clivis and doubled note for the single syllable "mer"--



Lord, have mer- cy

--is unsatisfactory. The parallelism of the last two groups of three notes each--



--is broken by Douglas' syllabic underlay of the first group.

In short, Douglas' English transcription of the de Angelis Kyrie is not nearly so good as his contemporary transcription of Kyrie "Cum júbilo" and far less satisfactory than the Vatican Greek text.

Burgess' underlay of the shorter English text "Lord (Christ) have mercy," printed below the Greek words of his version in The English Gradual (Line 3 of Table No. 58)--his Greek text follows the Vatican reading exactly--cannot be taken seriously as it stands: what is to be done with the repeated note?



Lord,

Are the two repeated "a's" to be fused into a single note of triple value, or is the quarter-note "a" to be sung with a repercussion of

the voice? If however these notes are reduced to a single quarter-note--



--and if the two initial eight-notes of the second phrase are fused into a pressus--



--Burgess' version with shortened English text is superior to Douglas'.

Hughes' version in The Choir Missal with Greek and shorter English text (Line 4 of Table No. 58) does not follow the Vatican edition. Whatever its source, his version with either text is cumbersome and heavy--musically inferior to the Vatican version and to other English transcriptions.

Burgess' English text (if his repeated notes are fused as suggested) is best. Douglas' transcription is singable but inferior to his best work. Hughes' variant is least to be recommended.

* * *

The image shows two staves of musical notation in G-clef. The first staff contains the lyrics "e- le- i- son. Ky- ri- e". The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. There is a fermata over the first two notes. The second measure begins with a dynamic marking of *f* (forte) and a half note G4. The melody continues with quarter notes A4, Bb4, and C5, with a fermata over the last two notes. The final note is a half note G4 with a dynamic marking of *p* (piano). The second staff contains the lyrics "e- le- i- son." and continues the melody from the first staff with quarter notes G4, A4, Bb4, and C5, with a fermata over the last two notes.

The instruction, "Women 1st," is in Douglas' hand.

* * *

Sanctus No. 4. (de Angelis)

Thannabaur No. 116. This melody appears in 103 different places in 100 manuscripts of the Regensburg photostat archives of which 13 are French, 1 Norman-Sicilian, 19 German, 3 East European, 31 Italian, 1 Friaulian, 7 Iberian, 8 Franciscan, 6 Premonstratensian, 6 Cistercian, and 1 other of monastic origin. These manuscripts reach from the twelfth to the eighteenth centuries.

Thannabaur's earliest source is French--a twelfth-century Tonary and Proser from the region of Mans, now Madrid, Bib. Nac. Mss 288, folio 156. The earliest German source at Regensburg is from the second half of the thirteenth century, Kassel, Landesbibl. 4^o 5, unfoliated. Tortosa, Bibl. del Cabildo de la Santa Iglesia Catedral 92, folio 65--a Catalonian Processional from the thirteenth or fourteenth centuries--is the earliest Iberian manuscript known to Thannabaur to contain this melody. It appears in a thirteenth-century Sarum Missal, now Bologna, Bib. Univ. 2565, page 619. The earliest Italian sources are from the fourteenth century.

Hosanna Prosulae associated with
this melody:

(not in Analecta Hymnica)

"Ave verum corpus natum"

This famous and beautiful Prosula (perhaps originally intended for use at Corpus Christi) now detached from "Hosanna in excelsis" survives today as a "Prose" for optional use at Devotions or Benediction of the Blessed Sacrament and for use in Passiontide. Motet settings of the text by Byrd and Mozart are well known. According to Thannabaur it first occurs in a fifteenth-century Spanish Troper and Proser, Barcelona, Bib. Central de la Diputación Provincial M 911, Q, page 15, in connection with this Sanctus melody. (But a somewhat earlier origin seems likely.) The plainsong melody for this Prosula, freely based on the melodic structure of its surrounding Sanctus and Benedictus but emphasizing the "sub-dominant" note "B-flat" as the original Sanctus melody does not, is of equal beauty with the words. Pothier published it in Variae Preces as "Prosa antiqua, usu recepta,"¹ and again in the Roman Antiphoner of the Vatican edition.² The text of the Prosula as it appears in the Roman Antiphoner is given at the end of this chapter. Douglas published an English translation and transcription in 1910.³

"Voce vita sit unita"

This Prosula is also associated with another Sanctus melody, Th 32. The words appear in Wolfenbüttel 677 (W₁) at folio 238 in a two-part setting and also for one voice at folio 213.

1. [J. Pothier], Variae Preces, 5th ed., Solesmes, 1901, p. 7.

2. AR, p. 100*.

3. Cantica Eucharistica: Choral Devotions to the Blessed Sacrament, adapted and edited by Charles Winfred Douglas, Mus. Bac., Canon of Fond du Lac, New York: J. Fischer & Bro., 1910, p. 10. A fourth edition, without date, is published by the Sisters of Saint Mary at Kenosha, Wisconsin, and a fifth edition as well (1968) with a reference index to the hymn accompaniments in the St. Dunstan Hymnal.

Vatican edition: VIII, GR pages 30*, 31*;
Solesmes' date, (11th) 12th century.

ORD, No. II, pages 34, 35

EGR, No. V, page 41

CHM, Volume 1, No. II, page 15

DKY, No. 4, page 15

Wagner and other writers have pointed out that this Sanctus is a contrafactum: it borrows the melody first used for the Antiphon on Magnificat for Second Vespers of St. Nicolas' Day, "O Christi pietas."¹ (Apel strangely takes no note of Wagner's discussion and describes this Sanctus melody as "through-composed.")² The St. Nicolas Antiphon has passed out of use--understandably enough, in view of its legendary and superstitious text;³ but the melody was

1. EGM III, p. 457. Wagner prints a Kyrie and Agnus Dei based on this melody as part of Mass III in his Kyrial (Graz, 1904) from German sources.

2. GC, p. 417.

3. "O Christi pietas, omni persequenda [Wagner has 'prosequenda'] laude, qui sui famuli Nicholai merita longe lateque declarat: nam ex tumba eius oleum manat cunctosque languidos sanat."

Was this Antiphon written by someone whose mother-tongue was English? "Longe lateque" looks like a rendering into Latin of "far and wide." St. Nicolas was especially popular in England, as the number of parish churches dedicated to him attest.

In the top margin of the page of the Sarum Antiphoner with this and other chants for St. Nicolas (pp. 361, 362) a late Renaissance hand has inscribed the quotation and comment, "O tempora, O mores. O homo infelix . . ." (the conclusion of which I cannot make out) followed by the signature "C. Rex." Could the gloss have been written by Charles I? Without an opinion from someone familiar with the Caroline royal hand, we cannot be sure; but Charles I may have browsed in Sarum liturgical books which Archbishop Laud was consulting, and the comment would be characteristic of him--though here directed towards the human frailty of mediaeval superstitious piety.

borrowed for another text in addition to our Sanctus--for the Magnificat Antiphon for First Vespers of Corpus Christi, "O quam suavis est."¹ (Doubtless it was the Corpus Christi Hosanna Prosula "Ave verum corpus" which prompted the second borrowing.) Wagner also thinks the Sanctus adaptation earlier than that of the Antiphon "O quam suavis" and calls the Sanctus adaptation "twelfth-century at the latest." He justifiably criticizes the Corpus Christi Magnificat Antiphon as it stands in Antiphonale Romanum as a crude piece of work. The adaptation for "O quam suavis" in Antiphonale Monasticum, probably done anew in the twentieth century by Solesmes, is excellent.

Table No. 59 in Volume III gives versions of the Antiphon "O Christi pietas"--Line 1 the version of the thirteenth-century monastic Worcester Antiphoner,² and Line 2 the somewhat later version of the Sarum Antiphoner.³ Lines 3 and 4 of the same table give the versions of the Corpus Christi Magnificat Antiphon "O quam suavis" as they appear in Antiphonale Romanum and Antiphonale Monasticum respectively.

1. AR p. 529; AM p. 548. The texts for the Office and Mass of Corpus Christi, made official for the Roman Church by Pope Urban IV in 1264, were compiled by Thomas Aquinas.

2. PM, Vol. 12, p. 242--Worcester Cod. F. 160.

3. AS, pp. 361-362.

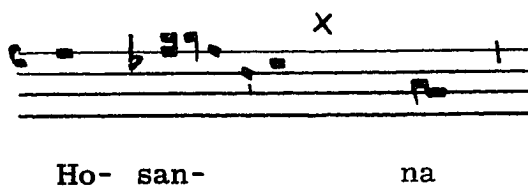
Table No. 60 analyzes the phrase structure of the Sarum Antiphon "O Christi pietas" and our Sanctus melody in its Sarum form.¹ It will be seen at once that the melody uses a very few motives so strictly and in such regular relation to the accentuation of the text that it may be considered a set-form. Columns 1, 2, and 3 present an intonation, a decorated tenor, and a semi-cadence, all related to the fifth Psalm-Tone, using the dominant "c" of the authentic "F" mode; while Columns 4, 5, and 6 use plagal range and the plagal dominant "a" of the "F" mode. Column 6 expands and varies the material of Column 4, while Columns 1, 2, and 3 are related to Column 6. Thus a strong and immediately appealing sense of melodic unity is established-- which however grows tiresome with much singing. To bring in needed variety the composer of the Antiphon constantly changed the ornamentation forms of the recitation flex and cadence in Columns 1-3 to contrast them against the invariable final cadence patterns of Columns 4-6, whereas the Sanctus adaptation (which very carefully respects the set-form) applies just one type of ornamentation from Columns 1-3 for three repetitions of the pattern. In spite of the monotony resulting, the Sanctus adaptation is well done. A glance back at the version of "O quam suavis" in the Roman Antiphoner in Table No. 59 will show

1. GS, p. 15*.

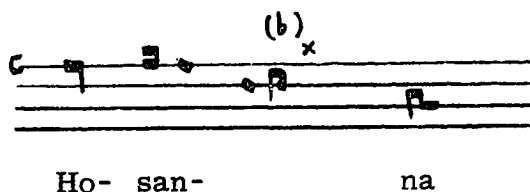
how grossly the caesuras and melodic shape of this melody have been distorted to suit the later Corpus Christi text. Compared with this clumsy transcription, received into the Vatican edition, the very worst English transcriptions we have examined look rather skillful.

Solesmes' corrections for Antiphonale Monasticum show how the transcription of this music for the Corpus Christi text should have been carried out.

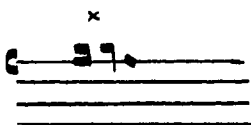
Line 1 of Table No. 61 in Volume III gives the Vatican version and Line 2 the Sarum version of the Latin Sanctus melody. Most apparent differences between the two versions are only different ways of writing neumes for the same melody. As to the few real variants: Vatican is right for "qui vénit" and Sarum is wrong, as comparison with "et térra" shows. See Column 3 of Table No. 60. But the second Vatican "Hosanna"--



--incorrectly omits the last liquescent element of what ought to be a second torculus. Sarum is right here--



--although the broadened second note (the top "d") of the first Vatican "torculus"--



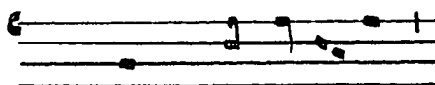
san-

--can be justified both by general performance practice and manuscript evidence, at "cunctosque languidos" in the St. Nicolas Antiphon.

Lines 3, 4, 5, and 6 of the same Table No. 61 give the English Sanctus transcriptions of The Ordinary, Douglas' 1933 Kyrial, Burgess' English Gradual, and Hughes' Choir Missal respectively.

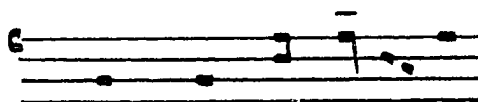
The excellent versions of The Ordinary and the Kyrial hardly need comment. The reader can compare their faithfulness to the set-form in Table No. 60. In the preface to the 1929 organ edition of Missa de Angelis, Douglas says that his Sanctus "is a revision of the version published by the Plainsong and Mediaeval Music Society." We have one Douglas manuscript, with typed-in words, for this Sanctus-- not so early as the manuscript described earlier for the de Angelis Kyrie. Mora-dots are indicated only occasionally and vertical episemas are entirely absent. An erasure and correction shows that this manuscript was used both for the early J. Fischer and Bros. editions and also for the 1915 H. W. Gray plainsong notation edition.

Douglas' original manuscript followed The Ordinary reading except in two places. At "heaven and earth" Douglas, always unwilling until his later years to accept the traditional pronunciation of "heav'n" in one syllable, revised the simple version of The Ordinary--



heav'n and earth

--to read--



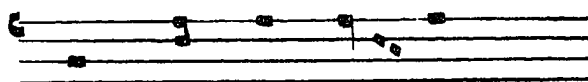
Hea- ven and earth

--a change, though not for the better, which nevertheless was printed in the early editions of 1909 to 1911. In a copy of the 1911 organ edition, in which Douglas wrote in specific service-playing instructions and cues, this phrase has been altered in ink to read--



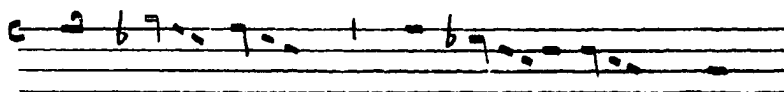
Heaven and earth

But the manuscript with which we are now concerned was itself later corrected to read--



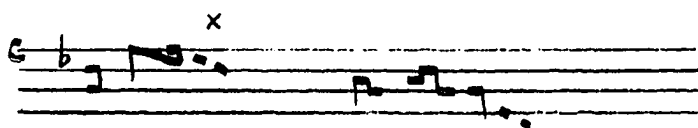
Hea- ven and earth

or elided. His manuscript shows that he first rewrote The Ordinary passage as follows--



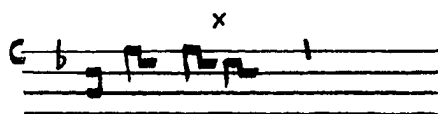
are full of thy glo- ry:

Eventual mora-dots for the last two notes of "full" were probably intended. But instead Douglas immediately revised his notation for this phrase and the similar phrase "Lord God"--which also read originally--

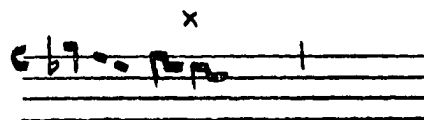


Lord God

--in a corrected version appended to the bottom of his manuscript, reading--



Lord



full

This correction, which avoids the use of more than one mora-dot, appears in the earliest printed editions. So we know that this manuscript was written with its first corrections before 1909 and was then revised again after 1911 but before 1915.

We conclude that Douglas' correction of The Ordinary text at "full of thy glory" and "Lord God" is an improvement but not his

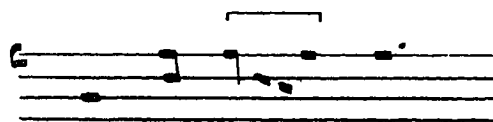
alteration of "heav'n and earth." The rest of Douglas' version follows The Ordinary. Both use the Sarum reading of the second "Hosanna in excelsis." Both these English transcriptions are excellent and as successful as the Latin Sanctus, itself as much a transcription as these.

Burgess mostly follows The Ordinary transcript. But he restores every detail which varies from it in the Vatican text, including the inferior reading for the second "Hosanna in excelsis." Burgess gives the same solution as Douglas for "heaven and earth" but retains the coalesced Ordinary phrase for "full of thy glory"--the worst of both transcriptions. Burgess' one independent version--



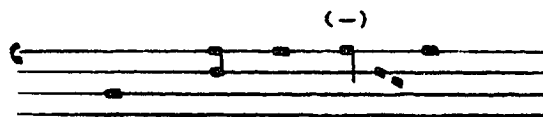
Bless-ed is he that com-eth

--reverts to literalism in transcription. The Latin accent of "Benedíctus" in the phrase--



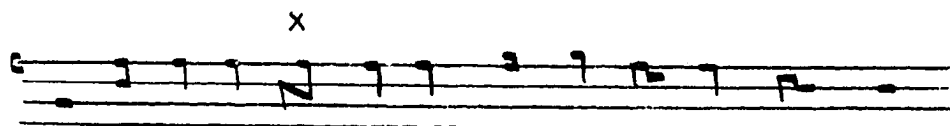
Be-ne-di-ctus

--should have been rendered (as in The Ordinary and the Kyrial)--



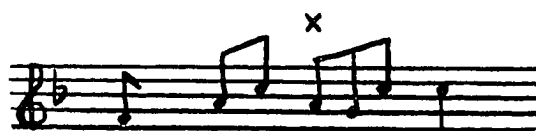
Bless-ed is hé

In the Antiphon "O Christi pietas," the figure which is now found on the accented syllable of "Benedictus" was in the Antiphon a decoration or flex of the tenor beginning on "a" below the reciting note which was set to a weak syllable--



qui su- i fá- mu- li Ni- cho- la- i me- ri- ta

The Latin Sanctus adaptation has altered this figure to accommodate an accented syllable by adding to it the preceding "c" of the tenor. (See Column 2 of Table No. 60.) The Sarum Sanctus carries this alteration out consistently, but the Vatican version inconsistently retains the old form for a weak syllable at "cae-li." Burgess reproduces this inconsistency at "heaven and earth." Had Burgess not wished to follow the excellent Ordinary transcription, he might have written--



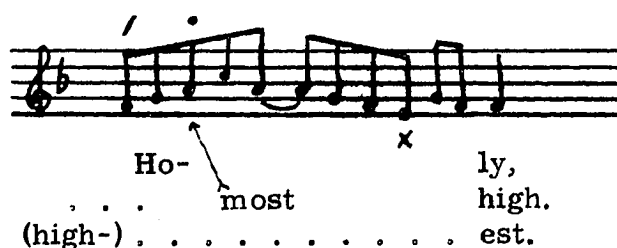
Bless- ed is he

--using the weak form of the flex for "is," and might have kept the accented form with the added initial "c" for--

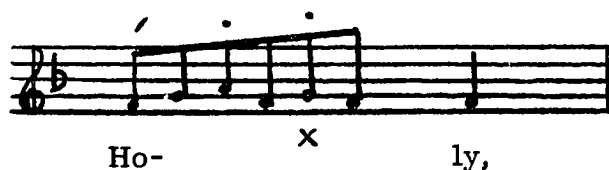


Hea- ven and earth

Hughes' is the black sheep among the English transcriptions of this Sanctus. Based neither on the Vatican nor Sarum texts, his version reproduces a late and corrupt form of the melody, which may also be seen in the Corpus Christi Antiphon "O quam suavis" in Antiphonale Romanum--a form which regularly introduces the leading note "E" in the final cadence, Column 6 of Table No. 60.



Hughes also omits the doubled "G" at the end of the first "Holy"--



--a lengthening unanimously witnessed to by doubled notes in all the manuscripts and texts using this tune. Hughes' English underlay of his variant phrase--

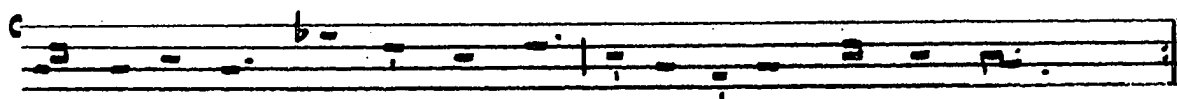


--gives too much stress to "of." Otherwise his transcription resembles The Ordinary.

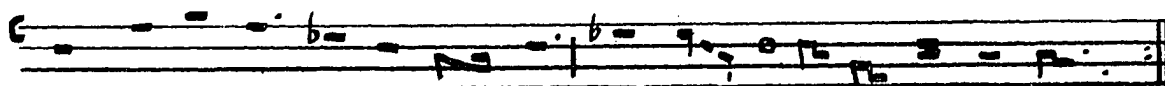
For Sanctus de Angelis, then, Douglas' few alterations for the most part improve the fine text found in The Ordinary of the Mass. Burgess' version is a weaker transcription. Hughes bases his transcription--the least satisfactory of the four--on a musically inferior form of the melody.

* * *

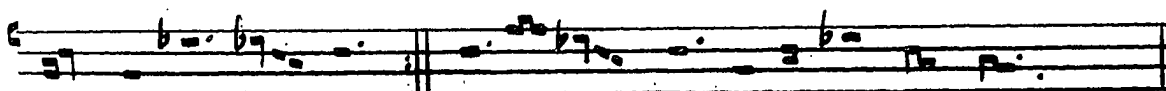
Here is the Prosula "Ave verum Corpus" originally associated with this melody, as it appears in Antiphonale Romanum:



A- ve ve-rum Cor-pus na- tum de Ma-ri-a Vir- gi- ne:
Ve-re passum, im- mo- la- tum in cru-ce pro ho- mi- ne.



Cu- jus la- tus per-fo- ra- tum flu- xit a-qua et san-gui- ne:
E- sto no- bis praegu- sta- tum mor- tis in e- xa- mi- ne.



O Je-su dul- cis!
O Je-su pi- el O Je- su fi- li Ma- ri- ae.

* * *

Agnus Dei No. 4. (de Angelis)

Vatican edition: VIII, GR page 31*; Solesmes date, 15th century.

EGR, No. V, page 42

CHM, Volume 1, No. II, page 16

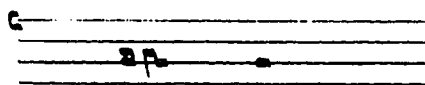
DKY, No. 4, page 15

Gastoué says that this melody is from fifteenth-century Rouen and that its first modern edition was published by Solesmes.¹ Douglas in his preface to the 1911 organ accompaniment for Missa de Angelis dates the melody as fifteenth-century, and in the preface to the 1929 accompaniment he adds, "The Agnus Dei [is adapted] from its only manuscript source, in the Bibliothèque Nationale in Paris."² Douglas specifically states that Kyrie, Credo, and Gloria of the de Angelis Mass are adapted from the text of the Vatican Kyriale and that Sanctus is a revision of the Plainsong and Mediaeval Music Society text; so the inference is clear that Douglas made his Agnus Dei adaptation from the one original manuscript or from a copy of it. Douglas may have visited

1. Le Graduel et l'Antiphonaire romains, p. 276.

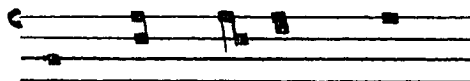
2. Neither Douglas nor the other commentators identifies the MS more closely. Until we have Bruno Ståblein's promised monograph on mediaeval Agnus Dei melodies, we can only speculate that the source of this Agnus Dei is Paris, Bib. Nat. lat. 905.

the Bibliothèque Nationale in Paris in July, 1904; or he may have seen a Solesmes photostat either that year at Appuldurcombe House or more likely at Quarr Abbey in the summer of 1908. From Douglas' version one is led to suspect that the manuscript at Paris reads--



mun- di
pa- cem

--and that the second Agnus Dei there begins--

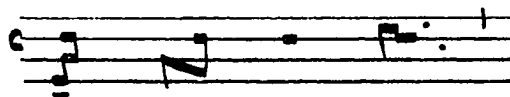


A- gnus De- i

--and that both were altered by Dom Pothier for his Liber Gradualis and the Vatican edition. We observed the same process at work in an earlier age for the intonation of the Respond "Regnum mundi" and the intonation of Vatican Agnus Dei IX;¹ and Pothier would have felt the alteration justified if it brought an edition into consistency with itself. His change brings the relation of this petition to the de Angelis Sanctus into sharper focus;² but the form we guess to be original to the Paris manuscript is more clearly related to Mode V and the fifth Psalm-Tone than Pothier's supposed emendation.

1. See above, Chapter XV, pp. 616-620.

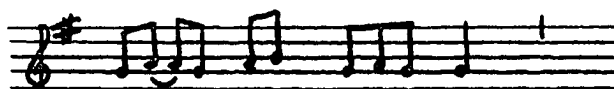
2. See this chapter above, pp. 684-685.



O Lamb of God.

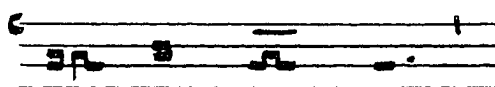
Burgess' version of this Agnus Dei distorts good English declamation in every phrase: one wonders if it was not transcriptions like this which made Archbishop William Temple hate plainsong. It will be worth our trouble to find out why Burgess' version fails.

Burgess' intonation--



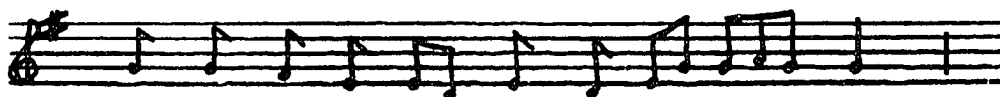
Ō Lám̄b ōf God,

--is tolerable, thanks to the rising *podatus* at the highest pitch of the accented syllable "Lamb"; but the combination of longer groupings on both weak syllables "O" and "of" than the group for "Lamb" produces an accentual inversion of the original--



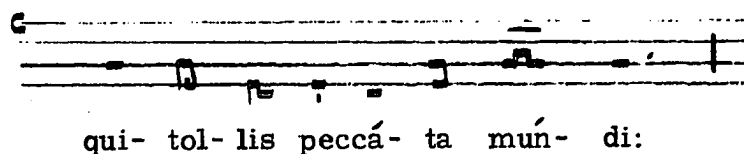
Á- gnus Dé- i,

Burgess' second phrase--

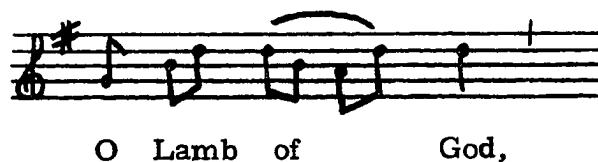


that ta-kest a-way the sins of the world:

--is acceptable until "sins of the world." "Sins" is given a single note, the lowest of the phrase. An accent by isolation would certainly be in order here. But Burgess' "sins" is followed by rising, longer, and higher groups for the two weak syllables "of the," whereas the Latin text places the torculus which Burgess gives to the syllable "the" to the accent of "múndi"--



Burgess makes "of" and "the" seem the most important words of the phrase. His intonation for the second petition--



--commits the same faults we have noticed in his transcription of the de Angelis Sanctus.¹ In the phrase following, every accent except one falls on the lowest note--



1. See above, pp. 684-685.

Burgess' text here should be compared with the Latin original (in which only one of the accents is set to this lowest note) or with Douglas' or Hughes' successful versions, which achieve musical results in very different ways.

Burgess' last phrase--

have mer-cy up- on us

--manages to place the whole weight of the phrase on the two weakest syllables, "-cy" and "up-". Comparison with Hughes' very similar phrase is enlightening--

Have mér-cy up- on us.

Hughes' uses an accent by isolation, as does the Latin text. It is Burgess' porrectus on the syllable "up-" which is at fault. Hughes' phrase succeeds (as does Douglas', but differently) where Burgess' completely fails.

Hughes' version, though based on the same Latin text, is very different from Douglas' but just as successful. Hughes so arranges word underlay that the last final accented monosyllable of

a phrase ("God, " "world") is set to a torculus, and the final punctum for the last weak Latin syllable is dropped. His result is good, although not quite so smooth and interesting as Douglas'. Both transcriptions are far superior to Burgess' literal melody with its mistreatment of the English words.

* * *

Gloria No. 4. (de Angelis)

Bosse No. 38. In the Regensburg photostat archives this melody appears in seven Italian sources from the fifteenth to the eighteenth centuries-- of which the earliest is a fifteenth-century Gradual from Aosta, Aosta, Coll. di San Orso s. n. It appears in only one French source at Regensburg, a 1532 Gradual from Nevers, Bib. Nat. lat. 908.

Vatican edition: VIII, GR pages 29*, 30*
Solesmes' date, 15th-16th century.

EGR, No. IV, pages 37-39

CHM, Volume 1, No. II, pages 17, 18

DKY, No. 4, pages 16, 17

Regrettably copies of the Aosta and Nevers manuscripts were not available for this study. We are therefore forced to rely on the comments of Gastoué, Wagner, and Pothier. Gastoué and Wagner in turn relied entirely on one article by Pothier, an essay unusually vague even by Pothier's vague standards. The number of sources which Bosse has turned up in the Regensburg photostat collection containing this Gloria de Angelis is surprisingly small. It is agreed that many Glorias either entitled de Angelis or attached to the de Angelis Kyrie

exist in sources from the sixteenth century on; but most of them are free compositions not clearly related to our melody. The really widespread popularity of this de Angelis Gloria seems to date only from the latter part of the nineteenth century. There is a mystery here and it involves Dom Pothier--he has not told us all he knew. One wonders whether the form of the de Angelis Gloria as it appeared in his earlier publications and the Vatican edition is not either a free arrangement by him based on the 1532 Nevers Gradual--which he must surely have known but which he never refers to in his article--or conceivably a drastic simplification by him of the Spanish de Angelis Gloria text for the restored Mozarabic rite at Toledo which he publishes in his article.

Wagner suspects the latter possibility and comments in his most acid and least helpful style:

Until now no earlier source than one from the sixteenth century has been known for this Gloria. This Gloria derives from the present-day Mozarabic liturgy of Toledo, to which it belongs however only as a very late constituent. Compare Dom Pothier in Revue du chant grégorien, Grenoble, xiii, p. 113. Should one wish to assume an English or Scottish origin for the melody from the invariable avoidance in the Vatican reading of the fourth degree of the scale--old songs like this which avoid the fourth degree of the scale have not quite died out in Wales and Scotland--one should try to grasp the bare facts that the Vatican reading simply represents a simplification of the Mozarabic reading, in which the note "B-flat" is very frequent. The designation "de Angelis" for the Gloria and the whole of Mass VIII (according to Gastoué) can be traced to the fact that both were assigned to the votive Mass of the Angels in Franciscan books of the seventeenth century.¹

1. EGM III (1921), footnote on p. 454.

Gastoué's comment, already quoted in part at the head of this chapter, is more succinct but perhaps no more accurate:

The Mass commonly called "of the Angels" was used by the Franciscans in the seventeenth century for the Ordinary in the votive Mass of the Angels. Also called "Spanish" from the origin of the Gloria . . . [The Gloria] of which we have no evidence earlier than the beginning of the sixteenth century [is] from the Mozarabic liturgy.¹

Dom Pothier published his article "Gloria in excelsis et Sanctus des Anges" in the issue of Revue du chant grégorien for March and April, 1905 (pages 113 to 119), just before the Vatican Kyriale was published in August, 1905. He printed the Toledo version "d'après l'usage de la chapelle mozarabe de Tolède" (reproduced in our Volume III as Plate No. XXI) but of his manuscript source informs us only that

. . . it is from a personal manuscript belonging to a venerable prebendary of the Mozarabic chapel attached to the Cathedral of Toledo and thanks to his kindness that we have been able to transcribe the chant of the Gloria in Excelsis and Sanctus reproduced at the beginning of this article. This chant was in modern notation on five lines; we have transcribed it in plainsong notation, as faithfully as possible.

The italics are mine. Pothier does not tell us when he met the venerable prebendary nor how old he thinks his manuscript was but discusses at length how the Mozarabic rite was salvaged by

1. Le Graduel et l'Antiphonaire romains, p. 276.

Cardinal Ximenes at the beginning of the sixteenth century. Pothier regards the passing notes in the Toledo version as having been introduced into this melody in Spain when it was borrowed for the Mozarabic chapel. But where borrowed and when? "That is just what we don't know," Pothier candidly admits. Pothier nowhere commits himself to a date for this form of the melody, only surmising that

. . . it is certainly permissible to think [italics mine] that among the musical interpolations at this period [into the Mozarabic rite around 1500] the Sanctus and Gloria de Angelis ought to be included, borrowed from general use in Spain as well as from this side of the Pyrenees and from beyond the Alps.

Pothier's following Gallic flourish really cannot be translated:

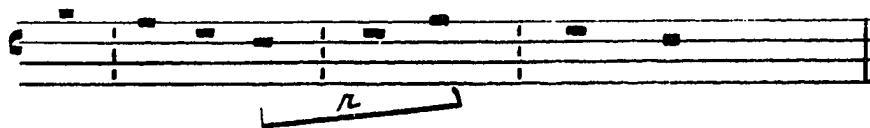
Cet enfant adoptif, on pourrait peut-être dire enfant trouvé, paraît avoir été recueilli à Tolède, sans autre acte de naissance que l'usage et sa bonne grâce, à l'époque où les traditions du chant mozarabe, déjà en grande partie perdues, ont été sauvées d'un complet naufrage par le cardinal Ximenes.

Pothier then chats about Cardinal Ximenes' Mozarabic Missale Mixtum and Breviary, the unreadable Visigothic neumes, Guido's invention of the clef, and the meaning of the words "Mozarabic" and mixtum.

Assertions of Spanish origin for this Gloria by Gastoué and Wagner turn out to be based on a general impression rather than on careful reading of Pothier's article, which gives no solid evidence whatever even for a sixteenth-century origin of the Toledo Gloria

melody. Pothier wants us to share his impression that the Toledo version stems from the early sixteenth century; but he also tries to say that he believes the Spaniards borrowed the melody from "this side of the Pyrenees or from beyond the Alps"--a view which agrees with Bosse's listing of a 1532 Nevers Gradual and seven Italian sources. Dom Pothier never named a manuscript when he could help it, but he was acquainted with a great many. It seems likely that Pothier edited the de Angelis Gloria from another source than this Toledo manuscript. The contention of Gastoué and Wagner that this melody is Spanish by origin is unlikely.

As we have it in the Vatican edition, this melody is based on the tonic and dominant structure of the major scale. It uses four melodic motives only. Analytical Table No. 63 in Volume III arranges each phrase of the Latin Gloria in columns under motives A, B, C, and D. Motive D--



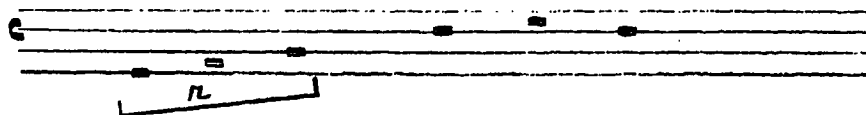
--is only a transposition of Motive A--



--to the upper fifth. The first note of motive D is lowered one step to "f" and therefore lies a fourth instead of a fifth above the last note of

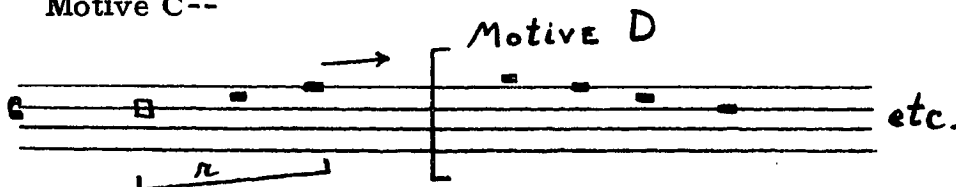
the motive. Motive D is often abbreviated or compressed by the suppression of various notes within the phrase. Thus the entire melody remains within the compass of the octave. The first note of the motive is altered just as the first note of a fugue subject or point of imitation beginning on the dominant is altered in a tonal fugue. Motives A and D are therefore almost identical. Each provides a full cadence to the tonic and dominant, respectively.

Motive B--



--provides a semi-cadence to the dominant, approaching it from the tonic below and rising one note above it.

Motive C--

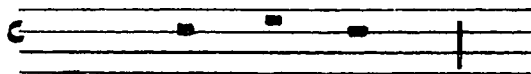


--if it is a motive--functions as a link between motives B and D-- although the phrase "Gratias agimus" begins with it.

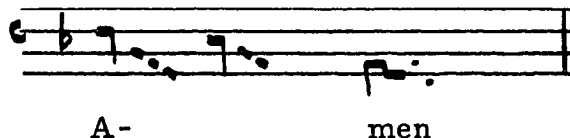
In all the motives a germ of three rising notes do, re, mi, or so, la, ti appears, labelled "r" in the examples above.

These motives do not constitute a set-form. No consistent relation between word accent and music is maintained; and the notes of the motives are combined into neumes to fit short phrases and

again dissolved, or partly dissolved, with the greatest freedom and inconsistency. Even the cadence of motive B--



--does not consistently set an accent to the top note, as one would expect even in a cantus fractus melody of the fifteenth century. But the adaptations of these motives to different phrases of the Latin text sing well--though "altissimus" is unfortunate--and provide the variety needed for such monotonous basic material. The strength and appeal of this Gloria lies in its tonal organization, in its balanced alternation of tonic and dominant centers. The avoided "B-flat" appears at last in the Amen--



--a nice touch (whether from Pothier or an earlier editor) of subdominant implication, like the Amen at the end of a hymn tune or the concluding subdominant entrance of a fugue subject over a tonic pedal.¹

1. The "Amen" uses the refrain of Kyrie de Angelis:

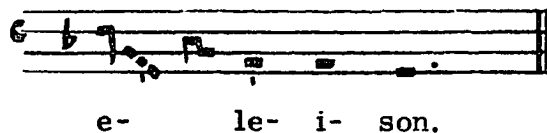
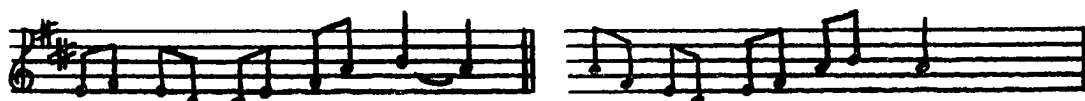


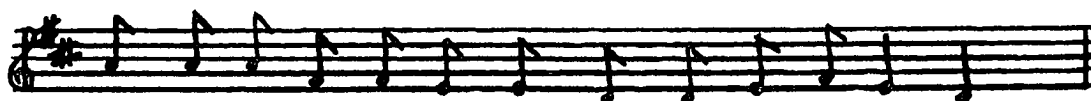
Table No. 64 in Volume III shows the English transcriptions of Burgess, Hughes, and Douglas' 1933 Kyrial in Lines 2, 3, and 4.

Line 1 again gives the Vatican Latin text. Burgess and Hughes reproduce almost all the notes of each phrase of the Vatican text, adapting them to the English words by free rearrangement of word underlay and regrouping of notes. Their ad hoc procedure leads to tolerable solutions because the motives of this melody were treated in the same way by the arranger of the Latin text. Hughes' result is better suited to the English words than Burgess'. But Hughes' stretching of words to fit a phrase leads to sing-song passages too neumatic for the style, as in the following examples:



good will to- wards men. Thou on- ly O Christ,

On the other hand, Hughes' phrase--



Thou that sit-test at the right hand of God the Fa-ther,

--shows the opposite fault. Too many repeated notes have been introduced in order to stuff the longer English text into motive A.

The following phrases of Burgess' show particular weaknesses:

x




Glo- ry be to God on high,



Son of the Fa- ther.


(doubled triple groups)



re- ceive our prayer.

(doubling of link-motive C)

Both Hughes and Burgess introduce a medial cadence on "F-sharp" ("a" in untransposed plainsong notation) just before "receive our prayer"--



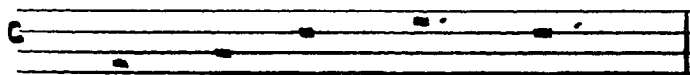
Thou that ta-kest a-way the sins of the world,

--in order to reproduce all the notes of the musical phrase set to the Latin text to "Qui tollis peccata mundi, suscipe deprecationem nostram."

There is no cadence on the third degree of the scale anywhere in this melody. To bring it in here, even in such loose surroundings, sounds arbitrary and forced.

Two early Douglas manuscripts of this Gloria show many interesting corrections and illustrate Douglas' changing attitudes towards the use of liquescents in plainsong notation for English text. The first manuscript, reproduced in facsimile as Plate XXII in Volume III, shows no liquescents.¹ In the second manuscript (Plate XXIII)² a pencilled "λ" is written in many places, in preparation for the 1915 plainsong notation edition which used liquescents liberally--even for final "r." The 1933 Kyrial limited their use to voiced or doubled consonants and a few diphthongs, notably removing liquescence for final "r."

Douglas' first manuscript and the J. Fischer editions have the following phrase--



good will to-wards men.

A correction in the second manuscript alters this to--

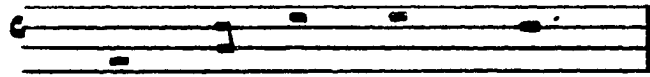


good will to-wards men.

--but both the 1915 plainsong notation edition and the 1933 Kyrial have--

1. See above, pp. 582-583.

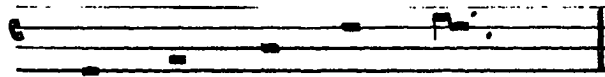
2. See above, pp. 654-655.



good will to- wards men.

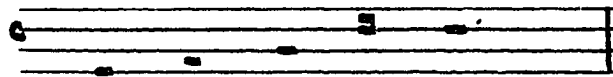
(Erasures in the first manuscript for "We praise thee" merely correct neumatic notation.)

The phrase--



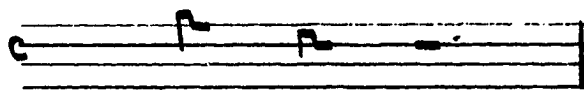
We glo- ri- fy thee

--of the first manuscript is altered in the J. Fischer editions and the second manuscript to read--



We glo- ri- fy thee,

--which remains the standard text. The first manuscript originally had--



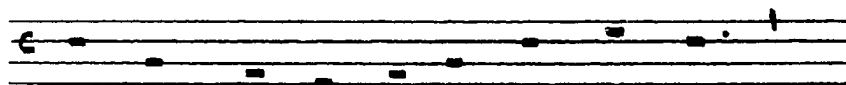
Al- migh- ty

--which was altered in the same first manuscript to--



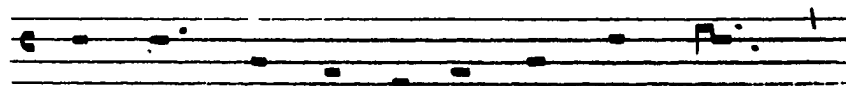
Al- migh- ty

--and so remained. The following original version--



O Lord, the on- ly be- got- ten Son,

--was altered by erasure in the first manuscript to read--



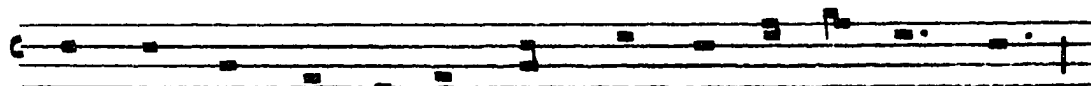
O Lord, the on- ly be- got- ten Son,

--the accepted final version. Similarly, the first manuscript originally read--



Thou that sit- test at the right hand of God the Fa- ther,

--but was altered in the first manuscript to read--



Thou that sit- test at the right hand of God the Fa- ther,

--the final version.

Of Solesmes signs only the mora-dot occurs in the first manuscript, except for the single horizontal episema over the first note of "Amen." The second manuscript, in the copy of Missa de Angelis, the cover of which is labelled "imperfect," is one of Douglas' last to employ

the old style Solesmes vertical episema or ictus, used here only for the third note of "Amen."



All the corrections in the first manuscript were made before 1911 and probably before 1909, as they appear in the 1911 J. Fischer organ edition. The correction in the second manuscript at "We glorify thee" also appears in 1911, so the second manuscript probably also antedates 1911. But the pencilled corrections in this second manuscript (liquescents, and the alteration for "good will towards men") must have been done after 1911 with an eye to the plainsong notation editions of 1915, although the actual 1915 edition does not conform to them completely.

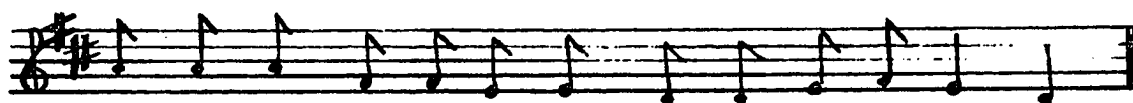
The version of this Gloria in Douglas' 1915 plainsong notation edition was retained intact for the 1933 Kyrial. The Kyrial text is set out in analytical columns similar to those used for the Latin text in Table No. 65 of Volume III. Douglas' significant changes in treating motives A, B, C, and D should be noticed:

1) In the Latin form of motive A, two repeated notes for two syllables on the dominant "c" at the beginning of a phrase must occur-- the one true set-form element present in this melody. Douglas

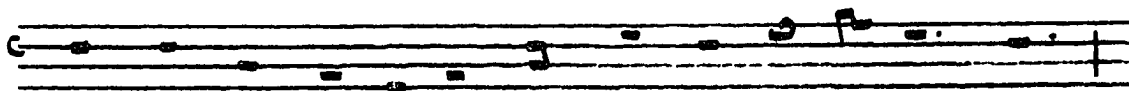
discards this element, using either one or two syllables for the initial dominant "c."

2) On the other hand, Douglas introduces elements of set-form treatment in regard to accent not present in the Latin text. He tends to regularize the place of the final accent in motives A, B, and C--as indicated in Table No. 65--fixing it on the note above the final or semi-final. (There are three exceptions: "heavenly King," "glorify thee"--which can be regarded as nearly regular--and "Holy Ghost.")

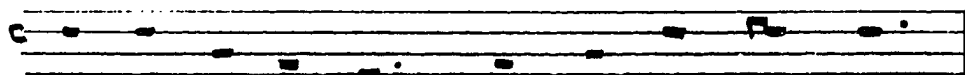
Douglas was willing thoroughly to rewrite the melody and to recompose motives to suit the length and accentuation of English phrases in the last half of the Gloria. For "Thou that sittest at the right hand of God the Father"--with more syllables than the corresponding Latin text--Douglas uses all four motives, as the Latin version does at the phrase "Cum Sancto Spiritu, in gloria Dei Patris," rather than using Hughes' unsatisfactory procedure of stuffing the motive with repeated notes. Here is Hughes' version again--



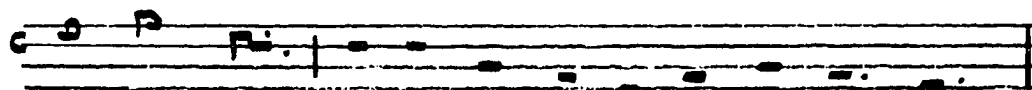
Thou that sit- test at the right hand of God the Fa- ther,
--and here is Douglas'--



Thou that sit- test at the right hand of God the Fa- ther,



Thou on- ly, O Christ, with the Ho- ly Ghost,



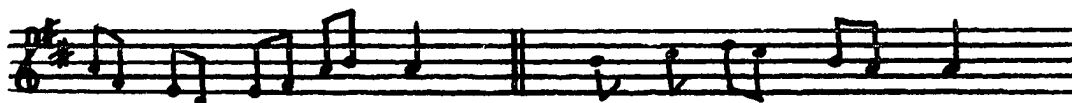
Art most high in the glo- ry of God the Fa- ther.

Douglas sets the phrase "Art most high" to the high pitched motive D.

He produces better English declamation and a more satisfying line.

Both Hughes' and Burgess' transcriptions swing up and down like a seesaw--

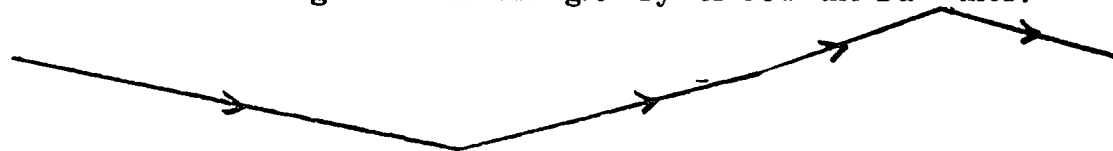
(Hughes' text)



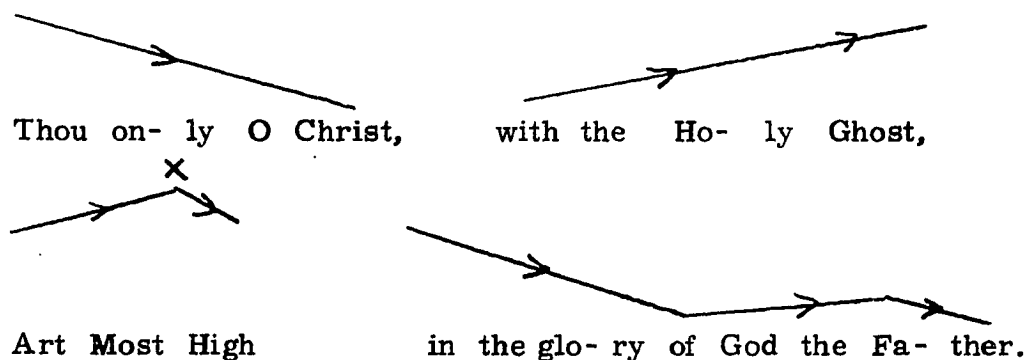
Thou on- ly O Christ, with the Ho- ly Ghost



art Most High in the glo- ry of God the Fa- ther.



Douglas' total melodic curve for these phrases is far superior, climbing only once instead of twice to the climax on the top note--



We conclude that Hughes' transcription is somewhat better than Burgess'. Both are singable but are inferior to the Latin version of the Vatican edition, which they too faithfully attempt to copy.

Douglas' thorough recasting of motives, his regularizing of the place of accents at cadences, and especially his transposition of phrases have produced a result that is without question superior to the Latin text of the Vatican edition. Motives are matched to the English text with more care, with less chattering repetition of notes, and with more feel for cumulative effect of combined phrases. Douglas' de Angelis Gloria in Excelsis, like his contemporary early Missa Marialis with which it was first connected, must be regarded among his finest and most genial inspirations, however, late or "corrupt" we may think the melodic forms which Douglas used for his composition.

For good plainsong transcription very often is "composition"-- the "putting together" anew of words and music.

* * *

Credo (de Angelis)

Vatican edition: Credo III, GR, pages 64*-66*; Solesmes' date, 17th century.

EGR, Credo III, pages 91-94

CHM, No. II, Volume 1, pages 12-14

DKY, Credo II, pages 62-64

Few scholars have shown the least interest in this melody.

Apel typically dismisses this Creed in a single sentence--"Credos III and IV [of the Vatican edition] are hardly worth our attention, dating as they do, respectively from the seventeenth and fifteenth centuries."¹

Douglas, like Apel, echoes the seventeenth-century date assigned this melody by Solesmes in his preface to the organ editions of Missa de Angelis.

Stäblein moves the date back two centuries and gives us some further references:

Credo III and IV of the Vatican edition begin to appear in the fifteenth century. Wagner gives the German version of this melody--usually sung with the cyclic Mass called "de Angelis"-- [in his 1904 Kyrial from German sources] (55).²

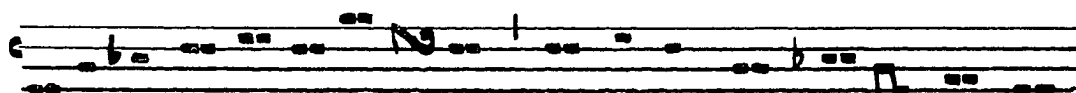
1. GC, p. 415. Italics in the quotation are mine.

2. Bruno Stäblein, "Credo," in MGG. I have not been able to obtain a copy of Wagner's Kyrial.

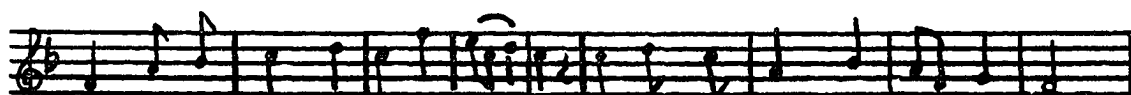
Dom Lucien David in his article "Le Credo des Anges"--one of a series of "Analyses grégoriennes pratiques" in Revue du chant grégorien--analyzes the melody of this Creed in much the same way as it is studied later in this chapter, making excellent practical suggestions for performance. He has nothing concrete to say about the sources of the melody but recalls hearing a song in honor of Joan of Arc based on a phrase common to this Creed.

The de Angelis Credo is not ancient; that is known. By its characteristic motives with cadences à porrectus it strongly resembles a certain song of times past, very beautiful in its simplicity, to which were set many religious and edifying texts, among others the verses to Joan of Arc which were very rightly welcomed with approval at Strassbourg at the last Congress of Sacred Music.¹

Then Dom David quotes the beginning of the song only, in plainsong notation, as he remembers it:



Une bergè- re de Lorraine Par les chemins s'en va chantant



(U- ne ber-gè- re de Lorraine Par les chemins s'en va chantant)

1. RCG (1924), pp. 34-39. (Dom Lucien David was Dom Pothier's secretary during the preparation of the Vatican edition.)

Gastoué, in the second part of his article "Les Chants du Credo," does his best to identify this song.

Found . . . in sources of the fifteenth century, it is possible that [the melody of Credo III] is still older. Its formulas recall a certain song of the same century, the motives of which were still much in favor during the entire century following. (In a collection of songs for schools by Bouchor and Tiersot, see the piece which the poet [Bouchor or Tiersot?] has written, Une Bergère de Lorraine, for an old French melody chosen by the musician [again, Bouchor or Tiersot?].) One could really believe that here is the source of the de Angelis Credo. But at the same time the rise and fall of the melody, as well as the final Amen, make one think of the Alleluias of the Feasts of St. Louis, one of which dates from the year 1299 and the other a few years later.¹ This melody has some points of similarity with another thirteenth-century Alleluia chant, Ante thronum Trinitatis, the melody of which was used by St. John Eudes for one of his Votive Masses of the Sacred Heart.²

The words of "Une bergère de Lorraine" are therefore modern.

The melody is supposed to have been common to various song texts in the fifteenth and sixteenth centuries; but no real evidence is brought forward other than an attribution in a school song book.

Gastoué carries us to more solid ground in another article, "Comment on chantait le 'Credo' en certaines églises, au XV^e siècle."³

1. One will find these melodies in the present Proper of the Diocese of Paris--the first, composed by Pierre "de Cruce," on August 25; the second, on Tuesday after Ascension." [Gastoué's footnote.]

2. RCG (1933), pp. 166-70. The quotation is from p. 167.

3. RCG (1932), pp. 48, 49.

Gastoué adds--

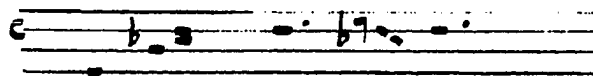
For Credo III in particular [he has also quoted two mensural examples of Credo IV and one--in Brander's St. Gall collection of 1507-10--of Credo I], the [mensural] formulas seem indeed to offer a certain rhythmical uniformity; might they not have been influenced--liturgical sources apart--by some mensural chant or song?¹

David, Gastoué, and Stablein all ignore the obvious thematic references in the de Angelis Creed to Kyrie de Angelis, perhaps as being self-evident. Gastoué has however at least established a fifteenth-century date for this Creed. We must leave open the question of a further source for the melody.

This melody in the Vatican edition is loosely constructed of several motives, some of which are derived from Kyrie de Angelis. Notes of the motives are repeated as necessary in cantus fractus style to bear several syllables, and passing notes are sometimes added. A few examples will illustrate the technique.

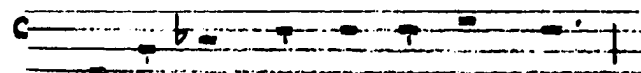
1. "Comment on chantait le 'Credo' . . . ," p. 49.

From--

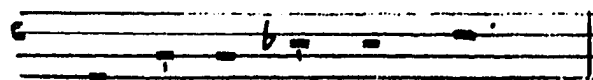


Ky-ri- e

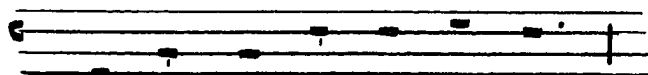
--are derived--



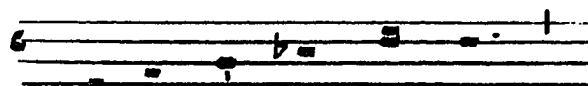
facto-rem cae-li et ter-rae,



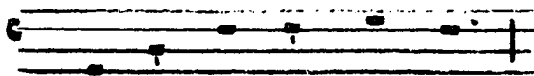
Et ho-mo fa-ctus est.



et con-glo-ri-fi-ca-tur:



et-i-am pro no-bis:



et vi-vi-fi-cantem:

From--

e- le- i- son. --and-- Christe

--are derived--

Cre- do in u- num De- um.

Et in u- num Do- mi- num Je- sum Chri- stum,

De- um de De- o,

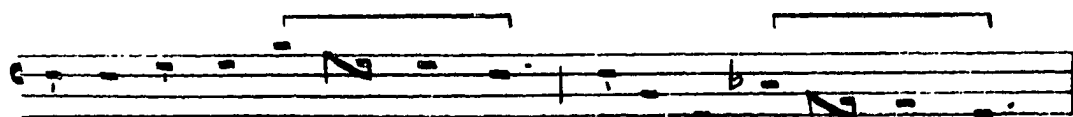
Et i- te- rum ven- tu- rus est cum glo- ri- a,

cu- jus re- gni non e- rit fi- nis.

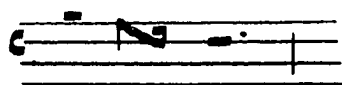
qui lo- cu- tus est per Pro- phe- tas.

Et u- nam san- ctam ca- tho- li- cam

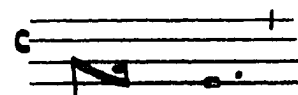
A full cadence with a porrectus or a "dissolved" porrectus (not directly derived from the Kyrie) leads either to the dominant "c" or to the final "F":



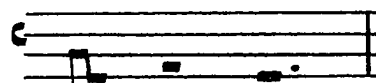
vi- si- bi- li- um om- ni- um, et in- vi- si- bi- li- um.



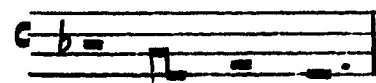
in cae- lum:



na- tum



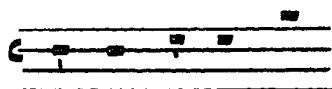
pro- ce- dit



per Pro- phe- tas.

Simpler cadence forms without the porrectus are also used.

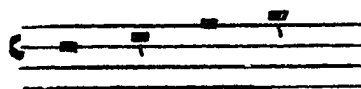
Another motive rises from the dominant "c" up to the top "f"--



vi- si- bi- li- um



de- scen- dit

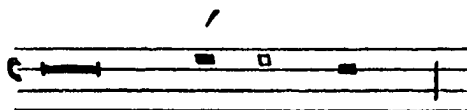


Con- fi- te- or

Many different variations of these basic motives appear which cannot be grouped into any logical system.

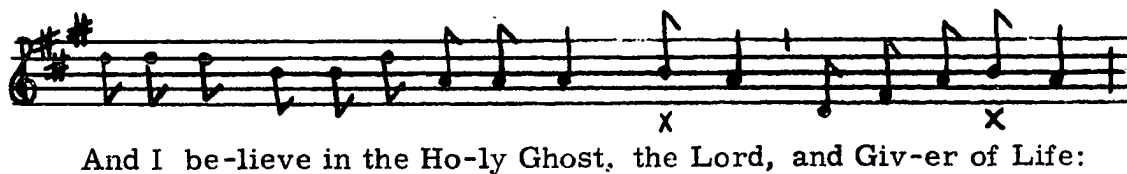
The consequences of making a close and literal English transcription of the Vatican text of this Creed appear in the versions of Burgess and Hughes. Table No. 66 in Volume III gives the Vatican version as Line 1, Burgess' transcription as Line 2, Hughes' as Line 3, and the version of Douglas' Kyrial (to be discussed later) as Line 4. Both Hughes and Burgess reproduce the melodic outlines of the Vatican version phrase by phrase throughout the entire English text of the Creed. Hughes frequently adds extra repeated notes for extra English syllables, or groups notes together in a neume when there are fewer English syllables than in Latin. Burgess more often than Hughes abbreviates the beginning of the Latin phrase when the corresponding English text is shorter.

The Latin form of this melody usually places an accented syllable on the note "d," just before the dominant "c"--one small element of regular accentual treatment--at the cadences following--

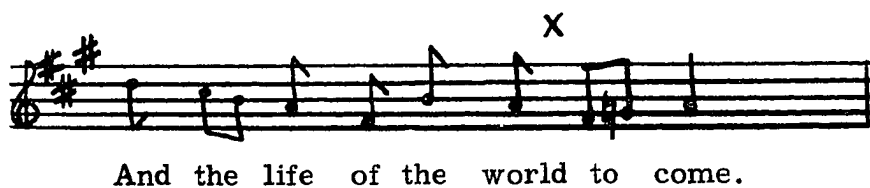


et	tér-	rae
uni-	gé-ni-	tum
Deum	vé-	rum
judi-	ca-	re
Sanctum,	Dó-mi-	num
(conгло-)	rifi-	ca-
		tur

Burgess violates this accentual pattern and removes the only element of regular accentual treatment in the melody--



No transcriber can ignore the fact that syllables in spoken English vary in length (though their length is not necessarily dependent on word accent which sometimes remains short) if he wishes his English version to be singable and intelligible. The monosyllable "world," for instance, takes twice as long to pronounce as the average English syllable. In Burgess' last phrase--



--"world" is reduced to half the value of the following syllable "to." In the context of this largely syllabic phrase Burgess' version violates natural English diction. (It is not because an accented syllable has been set to the short note that we object but because an unusually long syllable--which also happens to be accented--receives a much shorter

value than following short syllable.) In this freely arranged melody, Burgess has gained nothing and lost much by his procedure. Hughes' version--

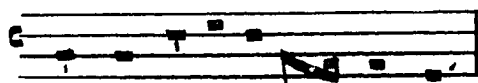


And the life of the world to come.

--is better. Hughes here as elsewhere in this Creed manages to set English words below the form of the melodic phrase made to fit the Latin words in such a way that the English text sings reasonably smoothly without violating English speech patterns. But in singing Hughes' version we are still aware that we are singing a transcription. We find ourselves asking what the Latin words were for this or that phrase, as in the following instances--



be-fore all worlds.



(an-te omni-a sae-cu-la.)



to-geth-er is wor-shipp'd



(si-mul ad- o- ra- tur,)

Hughes' and Burgess' transcriptions are condemned to mediocrity by their fundamentalist adherence to the letter of the Vatican melodic text. We can find artistic value in the Vatican text of the

de Angelis Creed only in its fluent and shifting deployment of four or five singable but monotonous motives for an extremely long text, but not in the particular concatenation of motives which result or the peculiar form each motive assumes from phrase to phrase apart from its text. The purely melodic total outcome of the process--the Vatican melody of Credo III without its text--is in fact extremely boring; and it is odd that anyone attempting an English transcription should have tried to reproduce this particular series of contractions, expansions, and dislocations of the original motives.

Douglas recomposed the melody using the themes of the original. He developed a consistent treatment of cadences and accents characteristic of many excellent settings of the Ordinary from the eleventh and twelfth centuries. Douglas has in fact created several underlying set-forms which he applies freely but consistently to the English text. His result is preferable to the Latin original, like his version of the de Angelis Gloria in Excelsis. Douglas' form is tighter, and the chattering repeated notes of the cantus fractus original have disappeared. Text and melodic form are more immediately and convincingly related in Douglas' composition.

In his work on this melody Douglas keeps company with musicians of other times who composed and edited the plainsong Ordinary chants. His work on this melody is as good as theirs. Only

antiquarian reverence for parchment, neumes, and codices can keep us from realizing that plainsong--or should we say "good unison liturgical music"--was being written by Douglas in the years after 1907. His process for this Creed was the process of creating set-forms: of regularizing and simplifying the relation of loose melodic material to the verbal texts to which it was to be sung; of introducing consistency, pattern, logic, and predictability into an inconsistent, irrational, chaotic, and accidental connection of text and tune. Douglas has done for the de Angelis Creed what was done for the "authentic" Credo I of the Vatican edition in the Middle Ages. The loose melodic themes used for the Western Greek Symbol¹ were re-formed and knit together in a coherent series of regular and easily remembered set-forms. We need not claim that the de Angelis English Creed as it left Douglas' hands rises to the artistic worth of Credo I; but the de Angelis Creed can now at least be considered a comparable vehicle for singing the text. Douglas knew what he was about when he submitted this Creed and not Credo I to the Hymnal Commission for inclusion in The Hymnal 1940 with Missa Marialis. Its bright major tonality commends it for parish congregational singing. It might have been accepted (as it had earlier been accepted before 1940) by many congregations who have not accepted

1. See Chapter IV above, pp. 221-30.

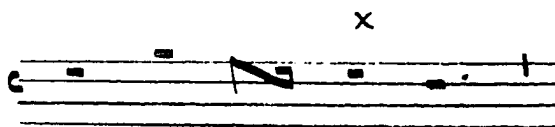
the severe modality and limited melodic scope of Credo I. Its omission from The Hymnal 1940 was a loss only partly rectified by its belated inclusion in the Supplement of 1960.¹

Table No. 67 in Volume III analyzes Douglas' de Angelis Creed. To discuss this table phrase by phrase here in the text would take more space than we can spare in this chapter. If the reader is interested in grasping Douglas' methods, he will examine the table carefully.

Whether or not Douglas worked from such an analytical table in making his version we cannot say. He used one when making his English version of the "authentic" melody. We have no working papers nor rough drafts. The only early autograph we have is in the early manuscript of Missa de Angelis, the title page of which is labelled "imperfect" (reproduced in facsimile as Plate No. XXIV).² In this manuscript the early form of the Mocquereau ictus appears three times at the very end of the Creed. Possibilities for liquescent neumes (presumably for the 1915 plainsong notation edition) are indicated by a pencilled "f". More liquescents are suggested in the manuscript than actually were printed. An erasure shows an earlier reading--

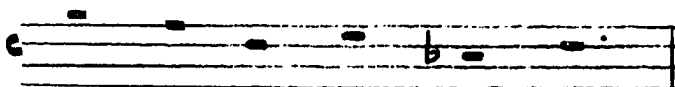
1. Supplement to the Hymnal 1940, prepared by the Joint Commission on Church Music, 1960, New York: Church Pension Fund, 1961. This Creed is found at No. 759, pp. 851-55.

2. See above, p. 654.



all things vi- si- ble

--corrected to the present version, with "c" instead of "d." The only other melodic variation in the manuscript from the text of the 1933 Kyrial is the phrase below, which in the manuscript reads--



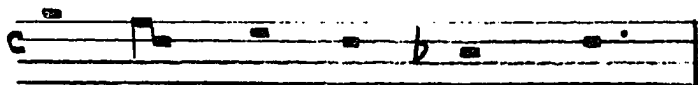
By whom all things were made:

--but with a large question mark written in the margin. The manuscript version of this phrase survived into the J. Fischer editions of 1909 to 1911, but in a copy of the 1911 organ edition Douglas himself altered the phrase to read--



By whom all things were made:

--which is nearly the version of 1915 and 1933--



By whom all things were made:

There are no other actual melodic variations between the manuscript, the early J. Fischer editions, the 1915 and 1933 editions with

plainsong notation, the several modern notation editions, and Douglas' final revision--the manuscript organ accompaniment first completed in December, 1941, and then finally revised May 2, 1942, as part of the Missa Marialis text submitted to the Hymnal Commission. But there have been changes in the use of mora-dots and horizontal episemas. (It would be a waste of time to discuss Douglas' liquescents, which do not appear in his modern notation editions at all.) Here are the editorial variants:

1)

MS 

1911 

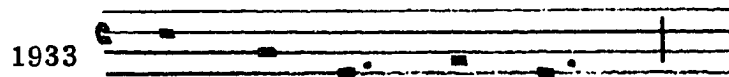
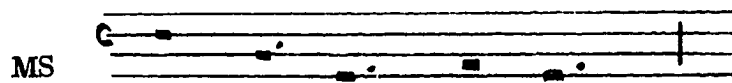
1929 

1933 

1942 

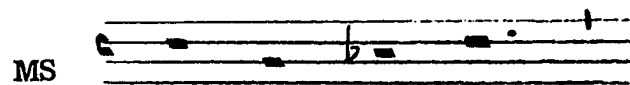
And in one Lord Je- sus Christ.

2)



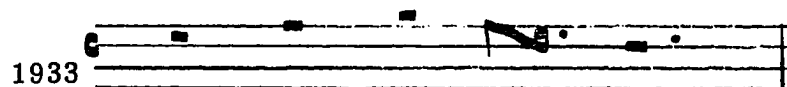
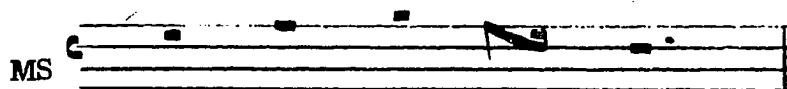
Be- got- ten, not made;

3)



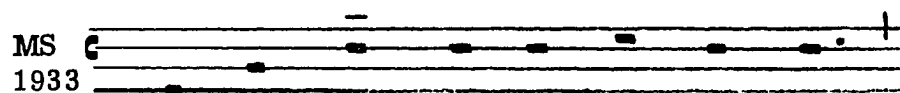
Who for us men

4)



came down from hea- ven,

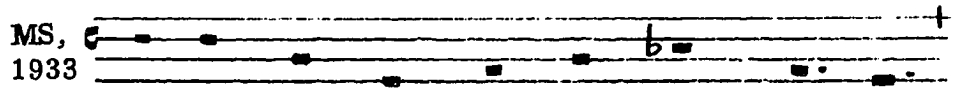
5)



And the third day he rose a- gain

6)

MS,
1933



A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

1911




A musical staff with a treble clef and a key signature of two sharps (D major). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

1929



A musical staff with a treble clef and a key signature of two sharps (D major). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There is a fermata over the final note.

1942

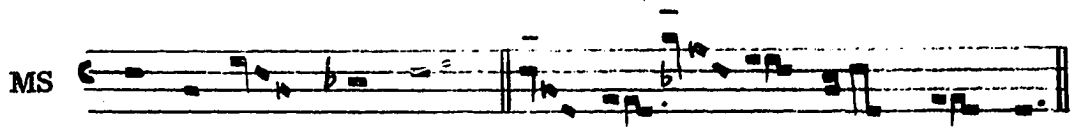


A musical staff with a treble clef and a key signature of two sharps (D major). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There is a fermata over the final note.

And he shall come a- gain, with glo- ry,

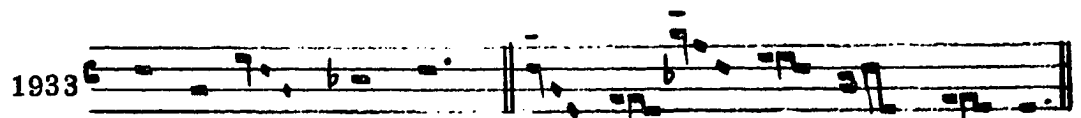
7)

MS



A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There is a double bar line and a fermata over the final note.

1933



A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There is a double bar line and a fermata over the final note.

1911,
1929,
1942



A musical staff with a treble clef and a key signature of two sharps (D major). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. There is a double bar line and a fermata over the final note.

of the world to come. A- men.

Ernest White and Edward Linzel used Douglas' melody intact for their Credo III.¹ They have added syllabic ictus or vertical episemas in late Mocquereau style throughout and have suppressed some of Douglas' mora-dots on penultimate syllables and some of his horizontal episemas. That Douglas' transcriptions of the Creed were in use at the Church of Saint Mary the Virgin in New York is a testimony to their worth: but Douglas ought to have been given credit for his work even though permission to reprint was not asked. But copying without attribution belongs to the best plainsong tradition.

* * *

Douglas based his manuscript accompaniment of 1942² on his 1929 organ edition but altered and improved the last sections of the 1929 accompaniment. Because of its inclusion in a manuscript of Missa Marialis rather than of Missa de Angelis, Douglas' last accompaniment has twice been overlooked in printed editions of the de Angelis Creed which have appeared since Douglas' death: in the 1955 organ edition of the Missa de Angelis published by the H. W. Gray Company and in the Supplement to the Hymnal 1940 prepared by the Joint Commission on Church Music in 1960 and now bound with The Hymnal 1940.

-
1. The de Angelis Credo is No. III in the Vatican edition.
 2. See Chapter XV above, pp. 561-562.

In the H. W. Gray 1955 organ edition, the editor¹ has followed Douglas' 1929 accompaniment (a moderate revision of his 1911 and 1915 accompaniments) exactly except for the addition of a few omitted accidentals; the removal of fermatas after "all things were made" and "was made man" and of the direction "a very little slower" at "who for us men"; and one rhythmical change involving the melody, in which the 1929 version--



And he shall come a- gain, with glo- ry,

(which Douglas followed in 1942, only adding a quarter-bar after "again") is altered to read--

And he shall come a- gain, with glo- ry

--so as to conform this text to the editing of the "authentic" Credo I and Merbecke's Creed in The Hymnal 1940, but with unfortunate compression of the melodic cadence and the accompaniment harmony.

1. Sr. Hildegarde, C. S. M.

Douglas' 1942 accompaniment for this phrase reads--



And he shall come a- gain, with glo- ry, to judge

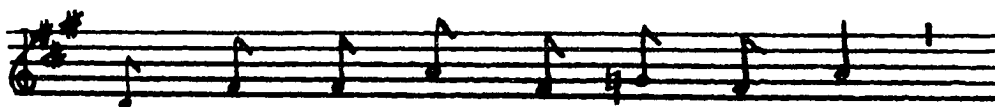
The editor of the 1955 edition would certainly have wished to use Douglas' latest organ accompaniment had its existence then been recognized. Since this last and best accompaniment of Douglas' for the de Angelis Creed has never been printed, the entire manuscript accompaniment is reproduced in facsimile as Plate XXV in Volume III.¹

The accompaniment to the de Angelis Creed at No. 759 in the Supplement to the Hymnal 1940 is not by Douglas. The melodic line is his, except that the final "-ed's" of "crucified," "suffered," "buried," "worshipped," and "glorified" have been elided, as in present-day speech. The necessary melodic adjustment has been made correctly

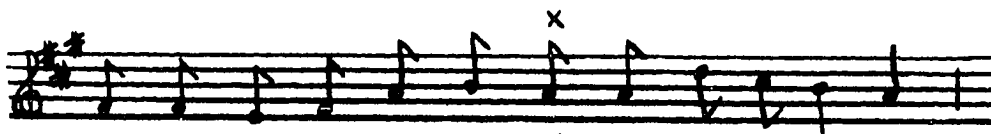
1. This accompaniment is covered by copyright and may not be reproduced without the permission of Mrs. Winfred Douglas.

--although Douglas' original version is smoother and the separate "-ed" in this particular context inoffensive even to modern ears.

The second phrase altered in the Supplement read as follows in Douglas' version--



Who with the Fa- ther and the Son



to- geth- er is wór-ship-ped and gló-ri-fi- ed;

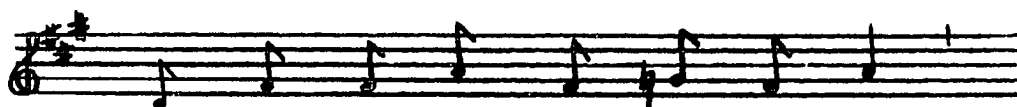
The "-ped" of "worship-ped" in this context is offensive. Douglas himself can hardly have liked it.¹ The Supplement changes the phrase to this--



to- geth- er is wor-shipped and glo- ri- fied;

1. In The Choral Service, New York: The H. W. Gray Co., 1927 copyright, p. xv, Douglas gives instructions for chanting the Epistle: "The separate articulation of the final syllable "ed" demands much care, wherever it occurs. When it would fall on the rhythmic beat, or would throw another weak syllable on the rhythmic beat, it should, if possible, be merged in the preceding syllable."

The elision at "worshipp'd" is skillful, but the slurred two notes for the last syllable of "glorified" introduce into Douglas' version an idiom for this cadence which he was at pains to avoid (except in the entirely melismatic final "Amen")--the final clivis for the last syllable of the cadences shown in Columns L and L' of Table No. 67. Burgess and Hughes use it, but not Douglas. If all final "-ed's" (and not just the offensive ones) must indeed be banished from the Supplement, a better solution for this phrase would have been--



Who with the Fa- ther and the Son



to- geth- er is wor-shipped and glo- ri- fied.

The best solution however would be to retain the inoffensive "-ed" at "glorified" and eliminate only the one for "worshipped"--a solution which would allow Douglas' melody to be retained intact.

These melodic adjustments as they now stand in the Supplement were done by Ray F. Brown of the Joint Commission on Church Music, who also requested that the new accompaniments for both the de Angelis Creed and the Gloria in Excelsis of Missa Dominicalis (No. 760 of the

Supplement) be written. Ray Brown may or may not have been aware of Douglas' unpublished accompaniment for this Creed in the Missa Marialis manuscript which was submitted to the Hymnal Commission, of which Ray Brown was also a member. He may have seen it but may have forgotten it. Future editions of Credo de Angelis ought to use Douglas' last accompaniment, which is one of his best.

* * *

CHAPTER XVII

MISSA REX SPLENDENS

No. 5

Douglas' Missa Rex Splendens was published in plainsong notation in 1915 and in the 1933 Kyrial as Mass No. 5, for use "on festivals." Douglas did not publish a modern notation edition nor an organ accompaniment for it. Both published editions contain the same pieces. His transcription of this Mass has never been widely sung. Douglas thoroughly revised his 1915 text for the 1933 edition, making extensive use of Goldsmith's suggestions.

Douglas' Kyrie and Gloria are in Mass VII of the Vatican edition--which Gastoué describes as a "messe anglaise."¹ Douglas' Sanctus, the most widespread and popular of Sanctus melodies in the Middle Ages from the eleventh century on, is from Vatican Mass IV and his Agnus Dei from Vatican Mass XII. In the years just before 1915, when Douglas was first planning the contents of his Kyrial, he considered using Vatican Agnus Dei VII for Missa Rex Splendens but finally decided

1. Le Graduel et l'Antiphonaire romains, p. 276. "Norman" might be a better description.

to use it instead for Missa Penitentialis.¹ In the copy of the 1915 edition which Goldsmith used to make his suggestions, Douglas has written "an additional Kyrie possible here" below the present Kyrie; and Goldsmith stapled to this copy his version of Kyrie "Deus Creator." But Douglas finally kept only "Kyrie Rex Splendens" for this Mass, putting "Deus Creator" among his Additional Settings at No. 15.

The Plainsong and Mediaeval Music Society's collection The Ordinary of the Mass contains all the pieces used in this Mass by Douglas. Burgess' English Gradual has none of them. Hughes transcribes Mass VII as it stands in the Vatican edition for his Missa Rex Splendens, No. VIII in the second volume of the Choir Missal. The Choir Missal therefore contains only the Kyrie and Gloria used by Douglas.

All Douglas' plainsong transcriptions in modern notation and organ accompaniments published by the H. W. Gray Company² from 1915 on bear the title The Saint Dunstan Edition with a cut of the first of the last three Kyries of "Kyrie Rex Splendens" in the melismatic version of the Sarum Gradual.³ Douglas' choice of this title for his edition rests

1. In his preface to the organ edition of Missa Penitentialis (1915), Douglas writes, "The Vatican Kyriale assigns this piece [Agnus Dei VII] to the Missa Rex Splendens, doubtless on account of its English origin. The editor has adopted it for Advent and Lent because of its fine agreement with the Sanctus [of Douglas' Missa Penitentialis]."

2. The plainsong notation Requiem and the Compline edition published by the H. W. Gray Co. also use this title and cut.

3. GS, p. 7*. It also appears at p. 3* with the entire text of the Verse.

upon the popularity of this Kyrie melody in England and its association with St. Dunstan, the martyred Archbishop of Canterbury (924-988). The melody and Verse "Kyrie Rex Splendens" are assigned to the feast of St. Dunstan in a thirteenth-century Chichester Troper¹ and a fourteenth-century Dublin Troper,² as well as in later Sarum Graduals. The legend of St. Dunstan's authorship of this melody and Verse begins in 1436, when "Jean Brompton, the Cistercian abbot of Jorvaux [sic] in the Diocese of York tells in his chronicle how the blessed Dunstan heard the appealing melody of 'Kyrie Rex Splendens' sung by the angels during his sleep."³ The careful abbot only says that Dunstan heard the angels singing it (and they may have learned it from another source); but less cautious writers have assigned authorship forthwith to St. Dunstan. The outright ascription to St. Dunstan begins with Hergenröther's Kirchenlexikon, so Clemens Blume tells us.⁴

1. Oxford, University College 148.

2. Cambridge Add. 710.

3. A. Grospellier, "Le 'Kyrie Rex Splendens' avec tropes," Revue du chant grégorien (1905-06), pp. 92-97. The quotation is on p. 95. Grospellier also gives the Latin text as from R. Twysden, Historiae Anglicanae Scriptorum, X, London, 1652, p. 879: "B. Dunstanus semel soporatus angelos audivit cum suavi nota Kyrie eleison psallentes, cujus modulos harmoniae adhuc continet tropus ille apud Anglos famosus, Kyrie rex splendens, qui in majoribus festis sanctorum cantari solet."

4. AH, p. 81. Blume says the attribution is found in the article "Tropen."

How seriously Douglas took the attribution is hard to say. In 1915 he may have accepted it: the title The Saint Dunstan Edition with the cut of his Kyrie just below implies that he did. But Douglas was primarily concerned with the English associations of this melody. In later years he probably regarded its attribution to St. Dunstan as still interesting even if legendary.

* * *

Kyrie No. 5 (Rex Splendens)

"Kyrie Rex Splendens"

Melnicki No. 24. This melody appears in 25 sources in the Regensburg photostat archives, of which 13 are French, 3 German, and 5 East European. (The melody also occurs as we should expect in all of the four English sources examined by Melnicki, but in no Italian or monastic sources. Analecta Hymnica lists a great many English manuscripts containing Verses associated with this melody.) Melnicki's sources extend from the early eleventh century to the end of the fifteenth century.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47

- "Kyrri, urbs caelestis" No. 44
 The only sources known are the St. Martial Tropers Paris Bib. Nat. lat. 887 (10th or 11th century), f. 54 v., and 1120 (11th century), f. 72. Probably for Dedication festival or feasts of Apostles. Derived from the Hymn "Urbs beata Jerusalem."
- "Kyrie Rex splendens (resplendens)" No. 18
 In the 11th or 12th century MS British Museum Royal 8 C XIII and the 12th century St. Evroult Troper, Paris Bib. Nat. lat. 10508, f. 14 v. Very frequent in English sources from the 13th to the 15th century: AH lists twenty-three MSS. For Saints' Days.
- "Puerorum caterva" No. 25
 French, 12th century. In Cambrai 79 (78) and 61 (60), and then in English 14th and 15th century MSS from Hereford, Worcester, and York. For Holy Innocents.
- "Summe Deus Pater quem chorus" No. 22
 ("Summe Deus Noster")
 English and Bohemian, 13th-14th century. Rare.
- "Kyrie Rex immens(a)e" No. 158
 English, 14th century. Rare. "In Corpore Christi et octava."

Vatican edition: VII, GR page 25*; Solesmes' date, 10th century.

ORD, No. IV, pages 15, 16, 22.

CHM, No. VIII, Volume 2, page 9

DKY, No. 5, pages 18, 102

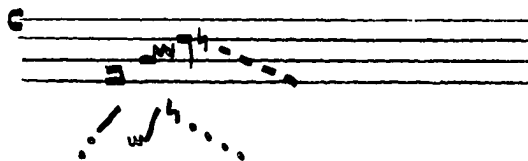
Melnicki lists a few manuscripts from twelfth-century France which give this melody without Verse. Both Winchester Tropers contain this melody.¹ All Kyries in Cambridge, Corpus Christi 473 (WT^c) are written in melismatic form only with no Verse texts. Many of the same Kyries as well as others appear in Bodleian 775 (WT^e) with their Verse text--but not this one, which appears in melismatic form only. Perhaps the words of the Verse were in another book already available at Winchester.

Line 1 of Table No. 68 in Volume III gives the Vatican text of "Kyrie Rex Splendens," which is almost identical with the melismatic form of the Sarum Gradual² except for editorial additions. Line 2 gives the neumatic text of Bodleian 775 and Line 3 the text of Cambridge Corpus Christi 473, both with my transcription above their neumes. The Winchester Tropers are clear and consistent in their notation. WT^c twice employs the Hucbaldian letters ("A" equals "c" of our scale and "G" equals "b") to define pitch. The pitch of the first note of the last Kyries is doubtful. Its first note is probably meant as "a" rather

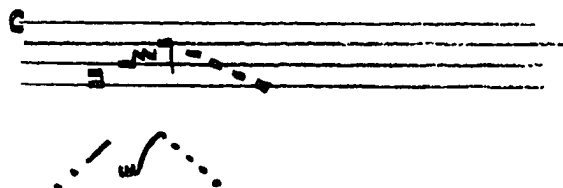
1. See Chapter XIII above, footnote on p. 420. This Kyrie melody appears in WT^e at f. 63 r. and in WT^c at f. 57 r. According to Machabey (see the footnote in Chapter XIII cited above) the matching organum in WT^c is found at f. 137 r. --"Laus herilis utilis et salubris."

2. GS, p. 7*.

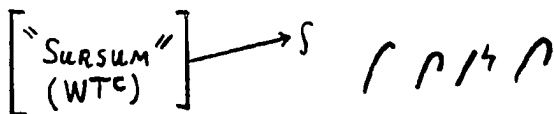
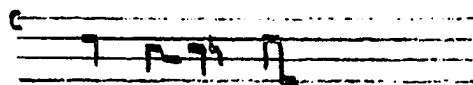
than the "G" of the Vatican and Sarum texts--if the letter "s" (for "Sursum") applies to the first note of the two-note rising group and not to the second. The top note of the following figure--



--on its first occurrence in each phrase is doubled in WT^c but not in WT^e, which reads--

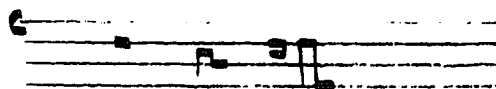


Both Winchester Tropers double the "G" before the clivis which falls a fifth in the first phrase--



Kirrie

--where the Vatican and Sarum texts have--



Ky- ri- e

Line 4 of Table No. 68 gives the Verse "Kyrie Rex splendens" as it is set to this melody in the Sarum Gradual.¹ (The original words underlay in the first phrase of the last Kyries have probably been disturbed. A syllabic underlay for this phrase--my reconstruction of the original--is given in Line 4a.) Blume's division of the lines of verse in Analecta Hymnica is incorrect. Grospellier's corrections to fit the melody are right.²

Is then the Verse "Kyrie Rex splendens" (or "Kyrie resplendens") the original Verse for this melody? The Bodleian Winchester Troper melody--fifty to a hundred years older than the first documented appearance of the Verse itself--fits it exactly.³ But how do we relate the curious St. Martial Verse "Kyrri urbs caelestis," from the eleventh or perhaps tenth century, to the melody and text of "Kyrie Rex splendens"? Analecta Hymnica gives the St. Martial text as follows:

- | | |
|--|---|
| 1. Kyrri--
Urbs caelestis
ita facta est
Ierusalem--eleison; | 3. Kyrri--
Hinc smaragdus,
sardonix, sextus
sardiusque fulgendo; |
|--|---|

1. GS. p. 3*. Grospellier quotes the entire Verse from GS in his article "Le 'Kyrie Rex Splendens' avec tropes," cited earlier in this chapter.

2. Grospellier, "Le 'Kyrie Rex Splendens' . . .," p. 96.

3. The extra doubled note, mentioned above, in WT^C may have been added to keep this phrase musically consistent with its repetition, for ease in adding an organal voice.

2. Kyrri--
Primum iaspis,
sapphirus
et calcedonius est praesto;
4. Chrisolithus, beryllus,
est nonus topazius
in Dei throno;
5. Decimus chrysoprassus,
iacynthus deinde
in catalogo;
6. Duodecimus amethystus;
isti sunt lapides
in summo polo;
7. Duodecim portae sunt
duodecimque margaritae
in capitolio;
8. Et singulae portae
ex margaritis sunt singulis,
quae fulgent auro;
9. Et plateae eius lucidum
aurum est, mundum quoque tamquam
aurum perlucidum clarumque
in perpetuo.

The melismatic "Kyrie eleison" or "Christe eleison" is sung after each verse. This is the text of Paris Bib. Nat. lat. 887; Paris Bib. Nat. lat. 1120 replaces the words "est praesto" and "fulgendo" at the end of the second and third verses with "eleison"; the last line of the remaining verses is replaced by "Christe (Kyrie) eleison."

The jeweler's catalog of the Heavenly City turns out to be quite scriptural.

Then came one of the seven angels who had the seven bowls full of the seven last plagues, and spoke to me, saying, "Come, I will show you the Bride, the wife of the Lamb." And in the Spirit he carried me away to a great, high mountain, and showed me the holy city Jerusalem coming down out of heaven from God, having the glory of God, its radiance like a most rare jewel, like a jasper, clear as crystal. It had a great high wall, with twelve gates,

and at the gates twelve angels, and on the gates the names of the twelve tribes of the sons of Israel were inscribed; on the east three gates, on the north three gates, on the south three gates, and on the west three gates. And the wall of the city had twelve foundations, and on them the twelve names of the twelve apostles of the Lamb.

And he who talked to me had a measuring rod of gold to measure the city and its gates and walls. The city lies four-square, its length the same as its breadth; and he measured the city with his rod, twelve thousand stadia; its length and breadth and height are equal. He also measured its wall, a hundred and forty-four cubits by a man's measure, that is, an angel's. The wall was built of jasper, while the city was pure gold, clear as glass. The foundations of the wall of the city were adorned with every jewel; the first was jasper, the second sapphire, the third agate, the fourth emerald, the fifth onyx, the sixth carnelian, the seventh chrysolite, the eighth beryl, the ninth topaz, the tenth chrysoprase, the eleventh jacinth, the twelfth amethyst. And the twelve gates were twelve pearls, each of the gates made of a single pearl, and the street of the city was pure gold, transparent as glass.

And I saw no temple in the city, for its temple is the Lord God the Almighty and the Lamb. And the city has no need of sun or moon to shine upon it, for the glory of God is its light, and its lamp is the Lamb.¹

The reference to the twelve Apostles fits the preoccupations of the proud abbey of Limoges, whose patron St. Martial had been tardily elevated to local honors of apostleship in 1031. But there is another and much earlier liturgical text based on the same passage from Revelation--the famous Office Hymn for the Dedication of a Church, "Urbs beata Jerusalem":

Urbs beata Ierusalem, dicta pacis visio,
Quae construitur in caelis, vivis ex lapidibus,
Et angelis coronata ut sponsata comite,

1. Rev. 21:9-23.

Nova veniens e caelo, nuptiali thalamo
 Praeparata, ut sponsata copuletur Domino;
 Plateae et muri eius ex auro purissimo.

Portae nitent margaritis, adytis patentibus,
 Et virtute meritorum illuc introducitur
 Omnis qui pro Christi nomine hic in mundo premitur.

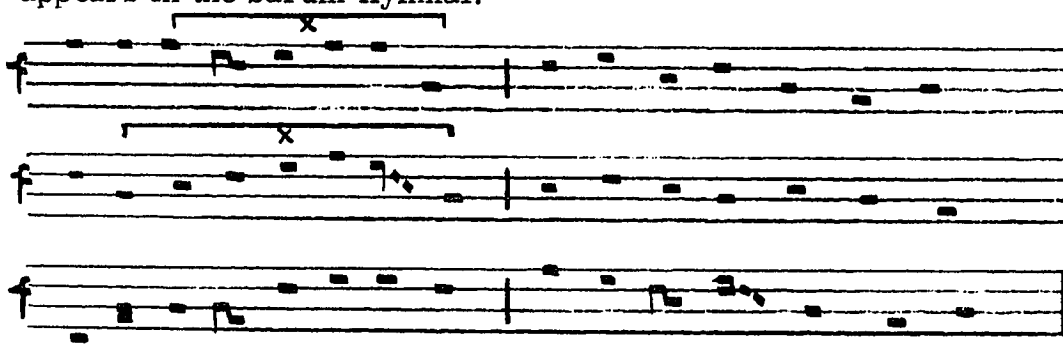
Tusionibus, pressuris expoliti lapides,
 Suisque aptantur locus per manum artificis;
 Disponuntur permansuri sacris aedificiis.

Angularis fundamentum lapis Christus missus est
 Qui conpage parietis in utroque nectitur,
 Quem Sion sancta susceperit, in quo credens permanet.

Omnis illa Deo sacra et dilecta civitas,
 Plena modulis in laude et canore iubilo,
 Trinum Deum unicumque cum favore praedicat.

1

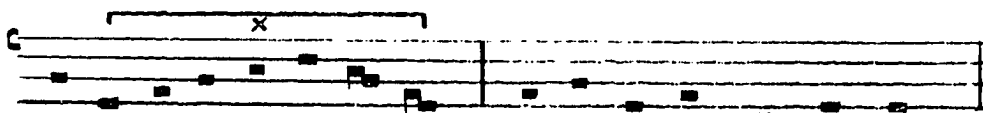
Here is the melody used for this hymn in northern Europe, as it
 appears in the Sarum Hymnal:



1. The text is quoted from The Hymnal 1940 Companion, edited by Leonard Ellinwood, New York: Church Pension Fund, 1949, p. 247. Ellinwood comments, "This hymn is found in the oldest extant mss. of hymns dating from the ninth century, but is patently several centuries older--possibly as early as the sixth century. It is found in most mediaeval rites as the proper office hymn for the dedication of a church. . . . A number of scholars believe that in its original form the hymn ended after the sixth stanza above, because of the suggested doxology in that stanza, and that the final stanzas are a later addition made when the hymn was adapted to its liturgical usage."

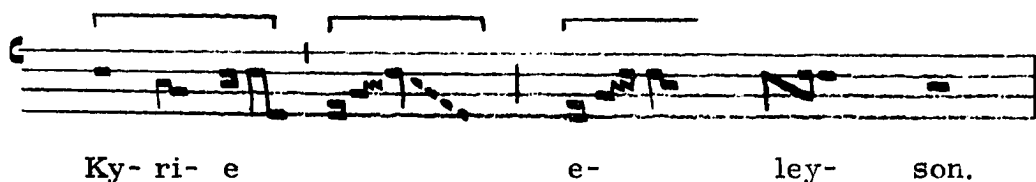
According to Frere,

this tune is that universally associated with the words. [But the modern Roman rite uses a different, E-Mode melody.] In the Sarum form... the last two lines have been borrowed from the Michaelmas hymn ["Tibi, Christe, splendor Patris"] (A Plainsong Hymnbook, No. 119) while in York Use the third and fourth lines are repeated and modified to form the fifth and sixth lines, thus:



This seems to prove that the borrowing is from the Michaelmas hymn and not vice versa. The point however, is not clear, for this is probably the older hymn, and the York form may be due to an emendation not based on sound history.¹

That the two bracketed phrases (three, if the York version is taken) of the hymn melody should appear as the major thematic elements of our Kyrie melody and as the only elements of its first phrase--

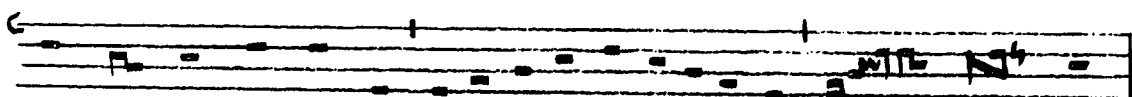


--is striking enough, even though D-Mode melodies using these motives may be cited by the hundreds; but when we add to this resemblance the

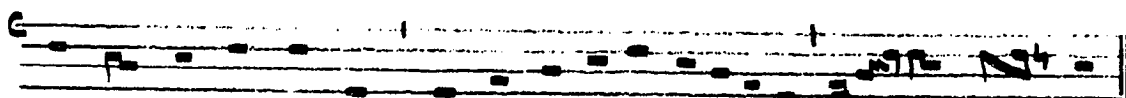
1. [W. H. Frere.] commentary on Hymn 474, in An Historical Companion to Hymns Ancient and Modern, edited by Maurice Frost, London: William Clowes, 1962. The quotation from the Sarum Hymnal is from Hymn Melodies for the Whole Year from the Sarum Antiphoner and Other English Sources, 5th edition, London: Plainsong & Mediaeval Music Society, 1952. The hymn appears in The Hymnal 1940 at No. 383 and in many other modern hymnals.

association of ideas between the Verse text "Kyrri urbs caelestis" and the Hymn "Urbs beata Jerusalem," we may fairly conclude that this Kyrie melody is derived from the melody for the Hymn "Urbs beata" and was first intended for the Verse "Kyrri urbs caelestis."

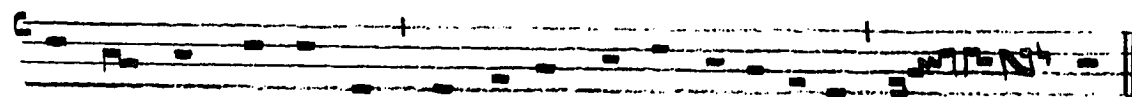
Lacking access to the two St. Martial manuscripts, we may instead try to underlay this Verse to the melody as we have it for the Verse "Kyrie Rex splendens." The first three verses could reasonably be set--



Kyr-ri urbs cae-le-stis i-ta facta est Ierusalem e- ley-son.



Kyr-ri primum iaspis sapphirus et calcedonius e- ley-son.



Kyr-ri hinc smaragdus, sardonix, sextus sardiusque e- ley-son.

But the last two melodic phrases (for "Christe eleison" and the last three Kyries) as we know them, designed for the Verse "Kyrie Rex splendens," will not accomodate the St. Martial text without removal of many notes. The St. Martial melody, whatever its exact form, was adapted by repetition and expansion of phrase members to fit the longer text of "Kyrie Rex splendens."

Blume's comment, "The insertion of the continuous text 'De Paradisi Lapidibus' between Kyrie and eleison is obviously disturbing," points to one reason for the sudden disappearance of this St. Martial text and its replacement by "Kyrie Rex splendens." Moreover, this monotonous descriptive text does not do what a Kyrie Verse ought: in no sense does it function as a Litany. "Kyrie resplendens" (the earlier form of the text) replaces the catalog of heavenly jewels and the recondite reference to the twelve Apostles, so dear to the heart of St. Martial, with a description of the personages involved in the heavenly worship of Christ the King, the "limpidissime gloriae Sol."

And the city has no need of sun or moon to shine
upon it, for the glory of God is its light, and its lamp
is the Lamb.¹

The new attributive passages are skillfully joined to a standard Litany for the earthly worshippers. This substitution of Verse texts and expansion of the melody to fit the new one must have been made very early in the history of the melody, probably in northern France or just possibly in England, before or at the time of the Winchester Troopers.

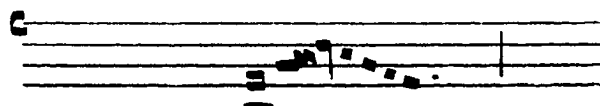
What is the artistic value of the Vatican, Sarum, or Winchester melismatic Kyrie texts without their Verse? The repetition of the rising and descending scale within the compass of a fifth is boring.

1. Rev. 21:23.

The melody as a whole without its Verse is more repetitious still. St. Dunstan's angels must certainly have sung the texted version of "Kyrie Rex splendens." If the St. Martial texts do indeed give an abbreviated and less repetitious form of this melody, it would be wise to return to it for present-day melismatic Kyries.

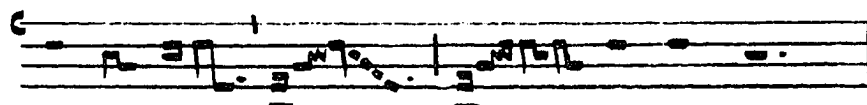
* * *

Douglas' version for the 1933 Kyrial appears in Table No. 69 of Volume III at Line 1. His 1915 text differs from this only in not having the vertical episema from the Solesmes edition in his phrase for the last Kyries. Douglas' one manuscript, prepared not long before the 1915 edition, does not have the horizontal episemas which Douglas added in 1915--



(Lord)

--horizontal episemas which Douglas also uses for the Greek text of the Kyrial--



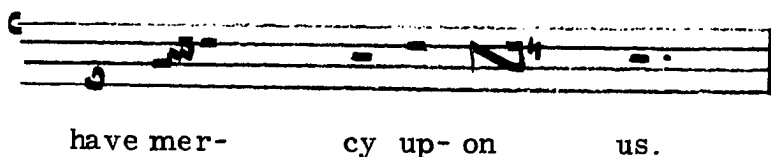
Ky- ri- e e- le- i- son.

--although they are not found in the Solesmes edition of the Vatican text. The episemas give some flavor to the trite scale formula by

broadening its initial ascending notes. (Douglas follows the Vatican underlay of the syllables "le-i-son" rather than placing the syllable "le-" two notes earlier, as in all our mediaeval manuscripts.)

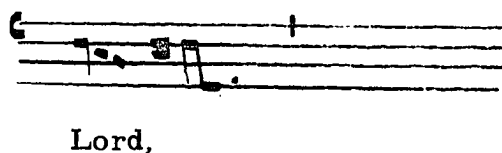
Douglas' autograph copy does not use mora-dots, but they are understood in his manuscripts of this period and were always added editorially for the printed editions. Otherwise Douglas' versions of the manuscript, 1915, and 1933 are identical.

When the Kyrial of 1933 was being prepared, Goldsmith suggested the following underlay for the refrain phrase--

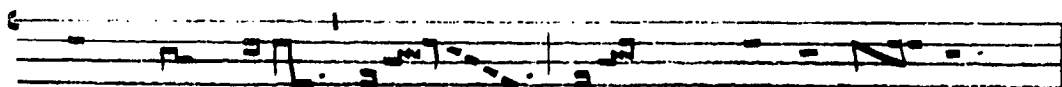


--which employs the early mediaeval placement of the syllable "-ley-." Douglas did not adopt the suggestion. Goldsmith here pointed to the first of two weaknesses in Douglas' transcription: the weak syllable "-cy" (rather than the last note of the quilisma group--as Douglas certainly intended) may easily be given the rhythmical stress or impulse.

The second weakness lies in Douglas' opening phrase--

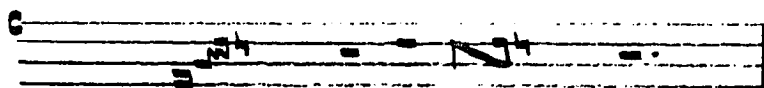


The Ordinary version is given entire at Line 2 of Table No. 69. The English text underlay of this version could easily be adjusted to take the longer American Prayer Book text--



Lord, have mer- cy up- on us.

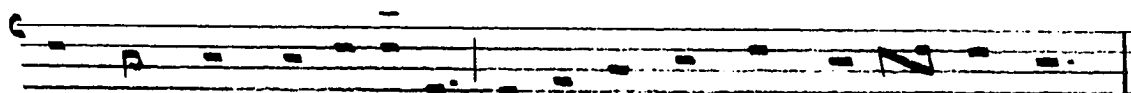
Or Goldsmith's emended refrain might be used--



(mer-) cy up- on us.

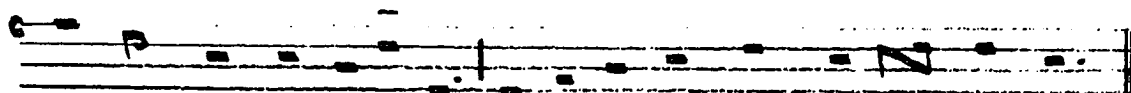
The Ordinary version of the Responses to the Decalogue, set to this melody, is given as Line 4 of Table No. 69. This setting is disappointingly inconsistent. The melody has too many notes for a consistent syllabic setting of the text in the style of the original Verse. The following drastically curtailed version of the melody would provide a satisfactory vehicle for the Responses to the Ten Commandments. It uses the Winchester doubled "G" for its opening phrase.

1, 2, 3:



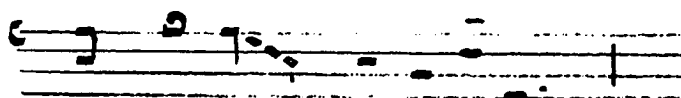
Lord have mer-cy up-on us, and incline our hearts to keep this law.

4, 5, 6:



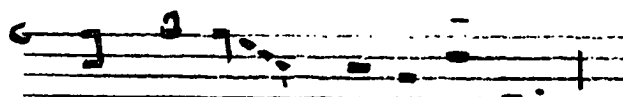
Lord have mer-cy up-on us, and incline our hearts to keep this law.

7, 8, 9:

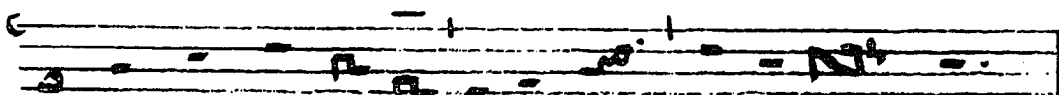


Lord have mer- cy up-on us, etc.

10:



Lord have mer- cy up-on us,



and write all these thy laws in our hearts, we be-seech thee.

Hughes' version in the Choir Missal, with Greek and shorter English text, is given at Line 3 of Table No. 69. Hughes here indicates the quilisma in a notation peculiar to himself--



--placing the sign *w* under the note preceding the jagged note or actual quilisma--which he writes as a small note. (But presumably Hughes intends the customary possibilities for performance advocated by Solesmes.) As usual Hughes indicates primary and secondary impulses within the neumes by " / " and " • ". He diverges from Solesmes usage in placing the impulse on the second note of two joined in a pressus and in one case on both notes of a pressus. His interpretation is hardly borne out by the Winchester notation; and the accentuation of the Verse text is ambiguous, conflicting with Hughes' marks as much as supporting him. Hughes' occasional employment of a doubled note to represent the Solesmes mora-dot is inconsistent.

In spite of Douglas' evident fondness for this melody, its liturgical and legendary connections with St. Dunstan, and its English popularity, Douglas' transcription is not so successful as the shorter English version in The Ordinary of the Mass. Hughes' otherwise singable text is marred by occasional rhythmical peculiarities and his idiosyncratic quilisma notation.

But this melody, almost certainly expanded early in its history by repetition of phrase members to suit the Verse "Kyrie Rex splendens," is thoroughly unsatisfactory without that accompanying Verse whether in English or Greek. Very few mediaeval texts of this melody survive without an accompanying Verse. The melody completely disappears from use after the fifteenth century--when even Kyrie "Tropes" began to go out of fashion--until its modern resurrection in The Ordinary of the Mass and the Vatican Kyriale of 1905. Can these bones live without the flesh of the Verse?

* * *

Sanctus No. 5 (Missa Rex Splendens)

Thannabaur No. 49. This melody appears in 478 different places in 311 manuscripts of the Regensburg photostat archives, of which 62 are French, 3 Norman-Sicilian, 91 German, 23 East European, 80 Italian, 2 Friaulian, 13 Iberian, 9 Dominican, 8 Franciscan, 6 Premonstratensian, and 10 Cistercian. These numerous manuscripts reach from the eleventh century to the eighteenth.

Sanctus Tropes associated with this melodyAnalecta Hymnica
Volume 47

"Ab aeterno Rex regum" French.	----
"Alme Deus genitoris" French, German.	No. 399 (as Agnus Dei Trope in AH)
"Archetypi mundi" French, German.	No. 398 (as Agnus Dei Trope in AH)
"Condita de nihilo" French.	----
"Cordibus in linguis" Prague, 13th century. For Pentecost.	No. 254
"Cuius ad imperium" St. Martial, (11th) 12th century. (<u>Paris Bib. Nat. lat 1139</u>).	No. 276
"(Sanctus) Cuncta creans genitor Deus" French, Iberian. 13th century.	No. 281
"Cunctorum dominans" French.	----
"Deus iudex iustus" German.	----
"Deus Pater cuius praesentia (providentia)" French, Norman-Sicilian, German, East European, Iberian, English. 12th to 14th century. In <u>Paris Bib. Nat., lat 778</u> , Narbonne, 12th century; <u>Paris Bib. Nat.</u> <u>lat. 10508</u> , the 12th century St. Evroult Troper; and <u>British Museum Royal 2 B IV</u> , St. Alban's, 12th century. ¹	No. 306

1. A facsimile and a transcription of this Trope (not including "Benedictus qui venit" to the end) is published in F. Tack, Gregorian Chant, Cologne: Arno Volk Verlag, 1960, pp. 38, 83. In this text from St. Gall 383 (13th-14th c.) the melody is noted with a final of "c" and the Trope rises a ninth above the final.

Sanctus Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

- "Disponens omnia Pater"
French. -----
- "Divinum mysterium" No. 319
German, East European, Iberian,
Dominican. In many sources from the
13th to the 16th century. For Corpus
Christi. Doubtfully ascribed in the 16th
century to St. Thomas Aquinas. Printed
in Piae Cantiones (1582).¹ Sometimes
used as a Sequence. Also associated with
two other Sanctus melodies, Th 106 and
Th 32 (DKY No. 7, Vat. XVII).²
- "(Sanctus) Ex quo omnia" No. 291
Prague, 14th century.
- "(Sanctus) Ex quo sunt omnia" No. 289
French, English, Iberian. In British
Museum Royal 2 B IV, St. Alban's,
12th century.
- "Fons vivus vitae" No. 258
French, German, East European, Iberian.
In (12th) 13th century Limoges MSS.³

1. Piae Cantiones, A Collection of Church & School Song, chiefly Ancient Swedish, originally published in A. D. 1582 by Theodoric Petri of Nyland; Revised and re-edited, with Preface and Explanatory Notes, by the Rev. G. R. Woodward, M. A. London, Plainsong & Mediaeval Music Society, 1910, pp. 29, 30. The editor's notes on the melody appear on pp. 233, 234. Also see W. H. Frere's article in An Historical Companion to Hymns Ancient and Modern, 1962, pp. 444-45.

2. See Chapter XIX below, p. 871.

3. Apel, in GC, pp. 439-40 quotes the beginning of the Sanctus-- which he erroneously regards as a transposition of the beginning of Vatican Sanctus XII--and the beginning of this ornate Trope melody from Paris Bib. Nat. lat. 3549, f. 163 r.

<u>Sanctus Tropes associated with this melody</u> (continued)	<u>Analecta Hymnica</u> <u>Volume 47</u>
"Genitor omnium ingenitus" French, German, Iberian.	----
"Genitor summi Filii" German, East European.	----
"Infunde unctionem tuam" East European.	----
"Lux indeficiens" Limoges, 13th century.	No. 269
"Mater Christi resurgentis" German.	----
"Omnia qui libras" French, German, 12th and 13th century. Limoges.	No. 261
"O quam dulciter voces" German, East European. 13th to 15th century.	No. 293
"(Sanctus) Pater aeternus" East European.	----
"(Sanctus) Pater cuncta creans" East European. 12th century.	No. 295
"Pater ingenitus... Filius" German, East European. Also sung to <u>Th 203</u> .	----
"Perpetuae pacis fons" French, Norman-Sicilian, German.	No. 255

Sanctus Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Perpetuo numine (lumine)" French, Norman-Sicilian, German, East European, Italian, Iberian, English. 11th to 13th century. Widespread and very popular. Both in important northern French Tropers, including <u>Paris Bib. Nat.</u> <u>lat 10508</u> , the St. Evroult Troper, and a few MSS from Limoges. In <u>British Museum</u> <u>Royal 2 B IV</u> , St. Alban's, 12th century; the 13th century Worcester Gradual (<u>Worc. 160</u>); and 11th and 12th century Beneventan MSS, including <u>Ben. VI 34</u> , f. 190 r. and v.	No. 286
"Per quem stat et regitur" French.	----
"Per se... a Patre" East European.	----
"Post parens virgina" French.	---
"(Sanctus) Principium non de principio" French, 12th-13th century.	No. 311
"Principium sine principio Deus" French, 13th century.	No. 270
"Principium sine principio sit peccata" German.	----
"Qui de corde bono (Bonum)" Limoges, 13th century.	No. 268
"Qui Deus es(t) vere" Limoges, German, East European, Iberian. 12th-13th century.	No. 266
"Rex qui cuncta regis" French, German.	No. 262

<u>Sanctus Tropes associated with this melody</u> (continued)	<u>Analecta Hymnica</u> <u>Volume 47</u>
"Rex sine principio" French, East European, Iberian. In a few MSS both from northern France and Limoges, 11th-13th centuries.	No. 257
"Salve Pater summe" German. 14th century.	No. 294
"Sancte ingenite genitor" French, Norman-Sicilian, English, East European, Iberian. 11th to 13th century. Moderately widespread. In <u>Paris Bib. Nat. lat. 1137</u> , St. Martial, 11th century; <u>Bib. Nat. lat. 10508</u> , the 12th century St. Evroult Troper; <u>British Museum Royal 2 B IV</u> , St. Alban's, 12th century; and the 13th century Worcester Gradual (<u>Worc. 160</u>). Marian.	No. 310
"Sanctorum motus pietate" Iberian.	----
"Sanctorum summus Princeps" Prague, 13th century.	No. 264
"Summe Pater, deitatis amor" English, French, Norman-Sicilian. In <u>British Museum Royal 2 B IV</u> , St. Alban's, 12th century.	No. 271
"Summe Pater ingenite" Prague, 13th century.	No. 299
"Summe Pater, virgo mater" Norman-Sicilian, Spanish.	----
"Tempora disponens qui" French, Iberian.	----
"Tu super omnia" Iberian.	----

Sanctus Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Verbo mandavit" In <u>St. Gall 378, 376, 382</u> --(10th?) 11th to 13th centuries. Found only at St. Gall, according to AH.	No. 278
"Verus et aeternus Deus" French, 12th century.	No. 259
"Virgine proles"	----
"Beaus peres tuoz puissanz" <u>Limoges, Bib. Mun. Man. 2 (17).</u>	----

Hosanna Prosulae associated with this melody

"Caeleste praeconium" French, Iberian. In <u>Paris Bib. Nat. lat. 887</u> , 11th century Limoges. In printed Lyons Missals of the 15th and 16th century. Also associated with <u>Th 54.</u>	No. 314 (as both Sanctus Tropes and Hosanna Prosula in AH)
"Clangat hodie vox nostra" ¹ French, Norman-Sicilian, English, Iberian. In Aquitanian MSS of the 11th and 12th century, and in a 13th century Sarum and a 15th century York Missal. Also associated with <u>Th 112</u> and <u>Th 190.</u>	No. 341

1. Blume gives the text in AH--especially interesting for its
musical terms and description of performance--as follows:

- | | |
|--|--|
| 1. <u>Hosanna,</u> | |
| 2a. Clangat hodie vox nostra
melodum symphonia, | 2b. Instant annua iam quia
praeclara sollemnia. |
| 3a. Personet nunc tinnula
harmoniae organa
musicorum chorea. | 3b. Tonorum quam dulcia
alternatim concrepent
voce modulamina. |

Hosanna Prosulae associated with this melody
(continued)

Analecta Hymnica
Volume 47

- | | |
|--|---------|
| "Clemens et benigna"
French (11th-12th century), Iberian,
East European (12th-16th century),
English (13th-15th century). Also in
16th century printed Missals from Uppsala,
Lausanne, Tournai, and Lyon. In the later
sources found as a Sequence. Marian.
Also associated with <u>Th 54</u> . | No. 346 |
| "Consolator peccatorum"
English. | ---- |
| "Hostia promiserit"
Iberian. | ---- |
| "(O) Quanta qualis"
French, Iberian, East European, German,
English. 12th to 13th century. Not in
many sources, but these widespread. | No. 379 |
| "Plebs tibi mente pia"
French, Iberian. | No. 357 |
| "Splendor Patris tuae matris"
English, 13th century. For Assumption,
B. V. M. | No. 372 |

-
- | | |
|---|---|
| 4a. Diapason altissona,
per vocum discrimina
tetrachordis
figurarum alta
conscendens culmina, | 4b. Sustollat nostra carmina
ad caeli fastigia,
angelicis
hymnis cohaerenda
pari melodia, |
| 5a. Quo nos mereamur ampla
capere promissa, | 5b. Sine fruituri meta
sanctorum gloria. |
| 6. Ad quorum collegia
pia nos ducant merita
<u>in excelsis.</u> | |

Hosanna Prosulae associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Te laudant agmina"
French, Iberian. 11th-12th century.

No. 344

"Veni Redemptor gentium"
Iberian.

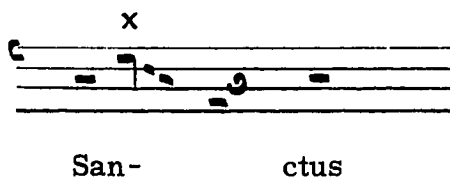
Vatican edition: IV, GR page 17*; Solesmes' date, 11th century.

ORD, No. III, page 35

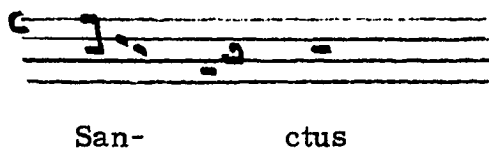
DKY, No. 5, page 19

Thannabaur's extensive list of Tropes for this melody shows how enormously popular it was from the eleventh century on. Most of these Tropes were local products which seldom passed beyond the monastery or city where they were written. Of the Sanctus Tropes only "Deus Pater cuius praesentia (providentia)," perhaps "Fons vivus vitae," "Perpetuo numine (lumine)"--the most widespread--and the Marian Trope "Sancte ingenite genitor" can claim both early and general use. "Divinum mysterium" also became and remained popular in the later Middle Ages. Several of the Hosanna Prosulae--much less numerous than Sanctus Tropes for this melody--were widely known.

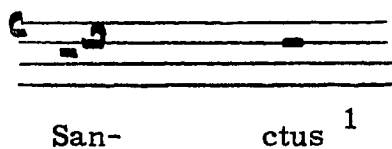
Thannabaur tells us that in the earliest sources and most of the Aquitanian manuscripts until the twelfth century this Sanctus melody begins --



Northern European and later Italian sources (and modern editions) all read --



Once again "b" has been raised to "c" in northern Europe. Once again a Sanctus melody employs the acclamation pattern from Anaphoral-chant —



Here the pattern is expanded both below and above the original "G, a, b" formula to form two of the motives of this melody. These two motives and one other are assembled into a mediaeval "motive-row" or talea -- to borrow a convenient term from polyphonic procedure of the late

1. See Chapter IX above, pp. 265-72.

thirteenth and the fourteenth centuries. Here is the talea or "motive-row" with the texts which it overlaps:

No. 1 No. 2 No. 3^(Vatican text)

San-ctus [San-ctus] Do-mi-nus De-us Sa-ba-oth

Ple-ni sunt caeli et terra glo-ri-a tu-a Ho-san-na

in-ex-cel-sis

Be-ne-di-tus qui venit in no-mi-ne Do-mi-ni

in-ex-cel-sis

sis.

The motive-row--a technique invented and used in the eleventh and twelfth centuries for Ordinary compositions--not only repeats discreet motives but repeats them in a fixed sequence or series with little or no regard for divisions and phrasing of the verbal text. (A famous strict application of the technique is found in Vatican Gloria V.)¹ In our Sanctus the technique is applied freely and the strict series is not maintained. The first "Sanctus" of this melody stand outside the pattern though supplying two of its motives. Segments of a motive are sometimes immediately repeated, the better to accommodate a long

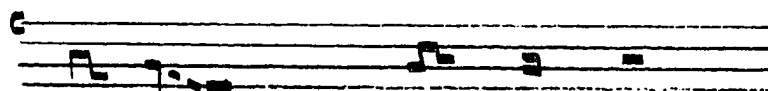
1. See Chapter XXVII below, pp. 1172-74.

phrase of text. Motive No. 2 takes two forms: first, as in the first and third "Sanctus," the ending of which on "G" is used for the first "excelsis" (with the hollow notes in the example above); and the more frequent form ending on "D."

The overlapping of the second "Hosanna" across motives No. 2 and No. 3 and of the first "Hosanna" across motives No. 3 and No. 1 is typical of motive-row technique.

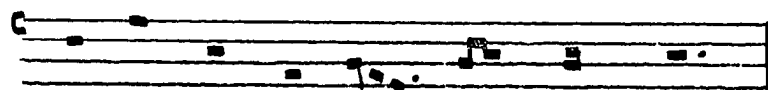
The motive-row tended to replace the set-form in newly-composed settings of the Ordinary in the high Middle Ages. The set-form carries within each pattern the possibility of precise adaptation to text sections of different length and accentuation, so that the musical cadence corresponds with the verbal cadence. The motive-row setting ignores such niceties: the regular sequence and musical integrity of the motives is maintained as the primary consideration, while the words are adjusted to the music in the best way possible--often not very well. The set-form is without question the more valid procedure for unison liturgical music; but the assertion of musical independence which we see in motive-row technique reciprocally flowed from and made possible the development of polyphony--as in the repetition of an isolated segment of plainsong as the tenor of an ars antiqua organum or motet, or as in the later isorhythmic motet or Mass.

--becomes--



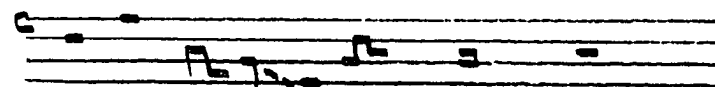
Lord God of hosts,

--just as this same motive appears for the Latin text at--



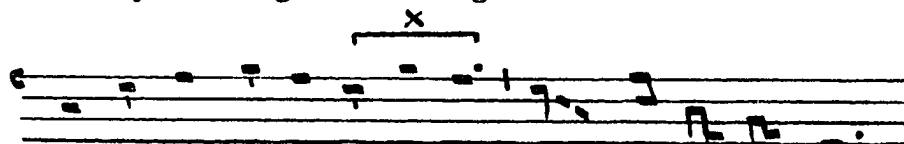
in no- mi- ne Do- mi- ni.

--transcribed in The Ordinary as--



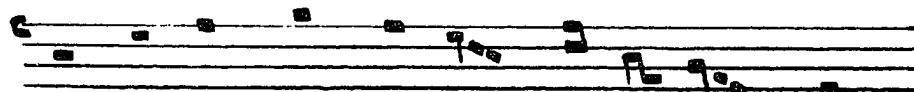
in the name of the Lord:

By omitting the doubling back of motive No. 1 at--



Ple-ni sunt cae-li et ter-ra glo- ri- a tu- a.

--the English text in The Ordinary is fitted perfectly to the motive--



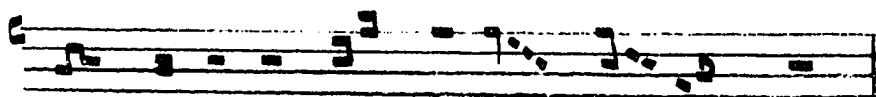
hea-ven and earth are full of thy glo- ry.

(The three-note climacus over "glo-ry" derives from readings like that in the Sarum Gradual--



--and rhymes with the three notes on "full. ")

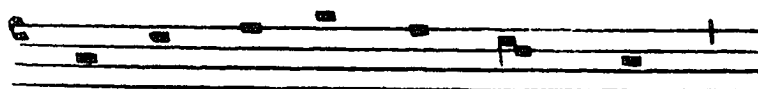
The Ordinary phrases--



Glo- ry be to thee, O Lord most High.
in _____ the high- est.

--use the simple form of motive No. 2 found in the first "Sanctus," without the approximations to the expanded form of motive No. 2 which the Vatican version uses here. This simple form of motive No. 2 needs two syllables only--"most High." An epenthetic note is therefore inserted at "be to" and another at "O Lord most High." The first epenthetic note comes between motives No. 3 and No. 1 and is not felt as a distortion of either motive.

The English text--



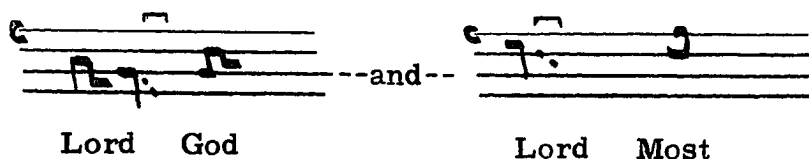
Bless-ed is he that com- eth
(Be- ne- di- ctus qui ve- nit)

--fits as well or better than the Latin text.

The Ordinary transcription is simple, consistent, and successful. The motive row has been fitted to the English text just as well or better than to the Latin text.

Douglas' transcription is like The Ordinary, except for his phrase "Glory be to thee, O Lord Most High" and his final neume for "Highest." We have two complete Douglas manuscripts for this Sanctus and a third with only the line "Glory be to thee, O Lord Most High." The first two (the second with typed-in text) date before 1915 but after 1908, while the third was written under the influence of Goldsmith's suggestions to prepare the 1933 Kyrial text. Line 3 of Table No. 71 gives the original version of the first manuscript; Line 4, the alterations made in the first manuscript by corrections and incorporated in the second manuscript; Line 5, the 1915 edition; Line 6, Goldsmith's suggestions; and Line 7, the final text of the 1933 Kyrial.

The first Douglas manuscript has no liquescents. The second manuscript reads like the 1915 edition--



--with a mid-Western liquescence for the "r" and the "d" of "Lord" on the two last notes of the climacus.

The use of two successive liquescent notes--a liquescent climacus with the last two notes written smaller than usual-- 7. -- instead of the ancus-- 8 --with only the last note liquescent--seems to have been an invention of Pothier's. To my knowledge it does not appear in mediaeval manuscripts. It cannot be executed with a final cluster of consonants but only with a diphthong or a semi-vowel. Pothier himself writes in the preface to the Roman Gradual--

Aliquando duae notae, quae alterum superiorem seu virgam subsequuntur admodum climaci, liquescunt vel saltem ultima earum: tunc ambae in minori caractere pinguntur 7. aut in cephalicum virgae suppositum mutantur. Hujus modi neuma affinis vocatur ancus.¹ 8

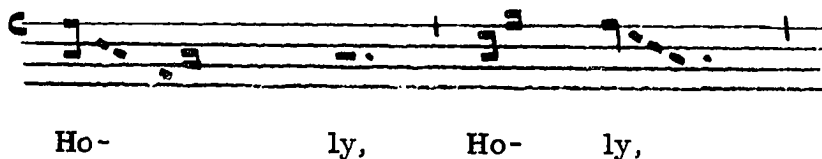
The first of these notational methods is justly attacked by R. Baralli in an article in the 1911 Rassegna gregoriana.²

Most of Douglas' liquescents for final "r" were removed in the 1933 Kyrial, but the first only of these two remains, through a printer's oversight. Douglas removed the liquescence at "Lord God" but also restored the omitted mora-dot for the last note of "Lord." The printer restored the mora-dot but failed to alter the small notes to large, as was in fact done at "Lord Most High."

1. GR, p. xi.

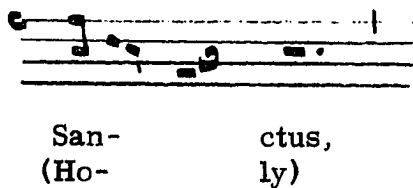
2. Rassegna gregoriana (1911), cols. 248-54.

The first "Holy's" have undergone revision. Douglas' first two manuscripts and the 1915 edition read--



--just as in The Ordinary. In the first "Holy" the rhythm is ambiguous.


Should it be sung as Solesmes indicates--

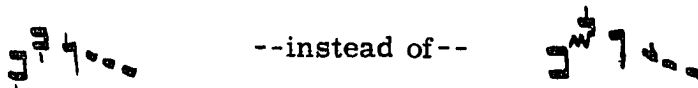


--or as follows--

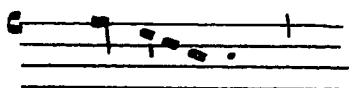


Goldsmith marked the ictus in the Solesmes position in his suggestions, and Douglas adopted this rhythm for the 1933 edition. Goldsmith also suggested altering the second "Holy" of 1915:

 Quilisma, otherwise, according to D. M.'s theory, the arsis [sic] would fall on "c" of the climacus instead of "b":

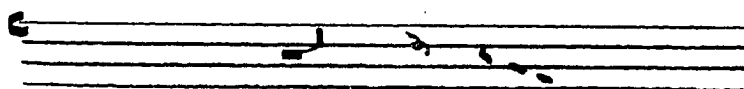


Goldsmith's use of the word "arsis" instead of "ictus"--unless a slip of the pen--suggests that he had not completely digested Dom Mocquereau's rhythmical theories. Goldsmith's ictus just after the change of syllable--



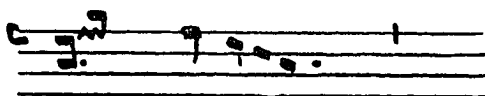
-ly,

--though sometimes found in Solesmes' editions of melismatic chant, surprises us in the general context of Douglas' work. Nevertheless Douglas adopted Goldsmith's suggestion, made in the name of Solesmes, even though it directly contradicts the Solesmes interpretation for the second "Sanctus." However, the Beneventan text for both "Hosanna's"--



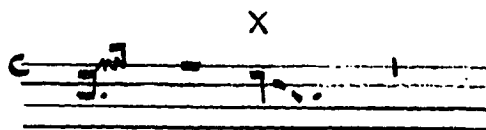
(O) san-na

--with its syllable underlay, certainly supports Goldsmith's recommendation. Furthermore, the Goldsmith-Douglas rhythm for the second "Holy"--



Ho- ly,

--exactly parallels the rhythm which results from Douglas' word under-
lay at--



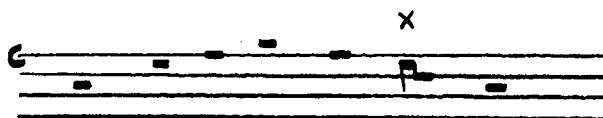
be to thee,

--at--



Hea-ven and earth are full

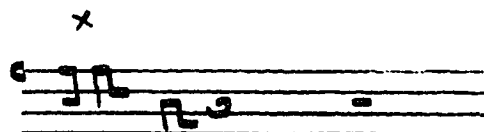
--and at--



Bless-ed is he that com-eth

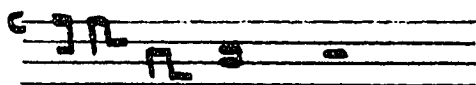
--a point strongly in its favor.

The Beneventan rhythm for the first "Sanctus" is instructive
and more musical than that in the other versions--



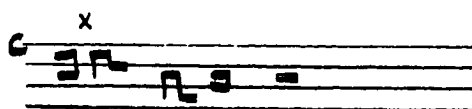
San ctus

If it were in were introduced consistently, The Ordinary transcription
would read--



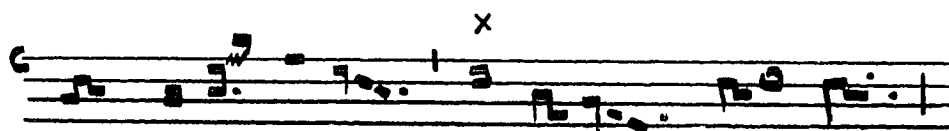
Ho- ly
most High.
high- est.

If the Aquitanian "b" is also retained, The Ordinary version would read--

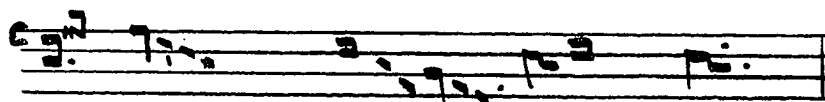


Ho- ly,
most High.
high- est.

Douglas' 1933 text would be similarly altered at the first and third "Holy's," and also as follows--

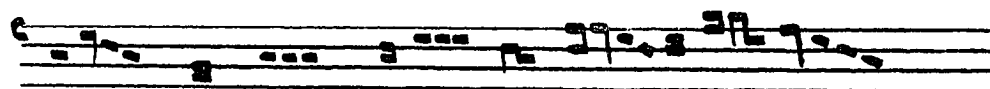


Glo- ry be to thee, O Lord Most High.



in the High- est.

The Aquitanian Trope "Fons vivus" quoted by Apel¹--a series of sequential developments of the first four notes of the first "Sanctus"--



San- ctus. Fons

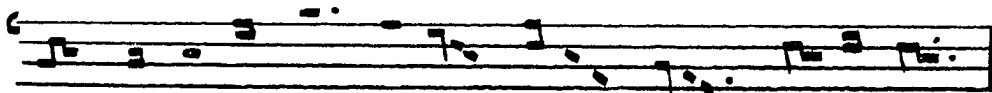


vi- vus vi- tae...

1. GC, p. 440.

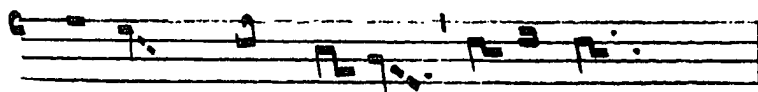
--every one of which has the lengthened top note, suggests the correctness of this rhythm. But preference here rests on taste. The Aquitanian "b" gives a smoother melody, and the doubled top note, whether "b" or "c," produces a more convincing rhythmical structure.

The phrase "Glory be to thee, O Lord Most High" caused Douglas much trouble. No wonder, for the sources for the two phrases "Hosanna in excelsis" disagree. The Beneventan manuscript makes the two phrases, with intruded Prosula melody, nearly identical. The Sarum version has a longer, more diffuse melody for the second "Hosanna in excelsis." The Vatican adds an introduction and extension to the melody of the first for the second "Hosanna in excelsis." Douglas' first manuscript originally read--



Glo- ry be to thee, O Lord Most High. A- men.

Here "Amen" is essential to the melody and cannot be omitted. The second manuscript and the 1915 edition change this to--

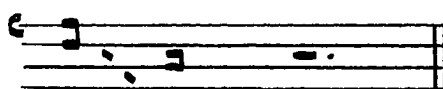


O Lord Most High. A- men.

--with the dubious liquescence on "Lord" already mentioned.

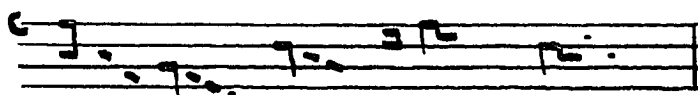
would conclude the piece--so he used the longer and more final "Hosanna" melody of the Vatican version here and did not reckon with the possibility that "Amen" might be omitted if Benedictus Qui Venit were sung. In 1933 he provided for the omission of "Amen" in this melody by removing essential melodic material from it and redistributing his text.

In his first manuscript Douglas used the shorter version from The Ordinary for the final phrase "in the Highest." An addition appended to this first manuscript alters the first note of "high" from "G" to "a" and otherwise brings the phrase closer to the Vatican text--



high- est.

The second manuscript incorporates this version in the text, but bears the comment, "see final neume in Wagner," and the addition--



est.

The 1915 edition follows this appended version (presumably that of Wagner's Kyriale from German sources).¹ In 1933 the phrase

1. Peter Wagner, Kyriale sive Ordinarium Missae... quem ex vetustissimis codicibus manuscriptis cisalpinis collegit, Graz, 1904. Douglas' copy has apparently disappeared from his library, and I have not been able to find another in this country.

returned to the Vatican reading except for the quilisma on "in" and the ictus on the second note of "the," derived from Goldsmith's suggestions.

In contrast to the Kyrie of this Mass, the final melodic form of which appears in Douglas' very first manuscript, the Sanctus of Missa Rex Splendens underwent thorough revision for every new edition and arrived at its final consistent form only under the stimulus of Goldsmith's suggestions.

The transcriptions of this Sanctus melody in The Ordinary of the Mass and in Douglas' Kyrial are both excellent, the equal of their Latin originals.

* * *

Agnus Dei (Missa Rex Splendens)

Vatican edition: XII, GR page 44*; Solesmes' date, 11th century.

ORD, No. I, page 40

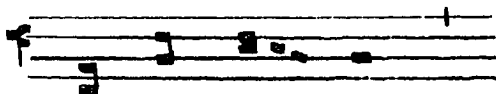
DKY, No. 5, page 19

Gastoué says that this melody is from the eleventh century (Solesmes' date) and that Solesmes published the first modern edition.¹

1. Le Graduel et l'Antiphonaire romains, p. 277.

The melody appears in the Sarum Gradual at page 17* in a version close to that of the Vatican Kyriale. Table No. 72 in Volume III gives the Vatican version at Line 1 and the Sarum version at Line 2. The Sarum version uses the same refrain for "miserere nobis" after the second petition as after the first, rather than the altered second refrain of the Vatican text, and adds one extra note to the intonation. The Vatican text is musically more convincing. The transcription in The Ordinary of the Mass (Line 3 of Table No. 72) coincides with the Vatican text throughout, confirming the impression that the Sarum text is corrupt.

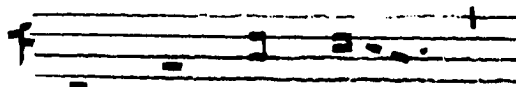
One manuscript of Douglas' survives, identical with his 1915 edition. Line 4 of Table No. 72 gives Douglas' manuscript text. Line 5 shows Goldsmith's suggestions, and Line 6 Douglas' final revision as it now stands in the 1933 Kyrial. Douglas' manuscript follows The Ordinary closely, altering only the very first phrase of The Ordinary--



O Lamb of God,
(A- gnus Dei,)

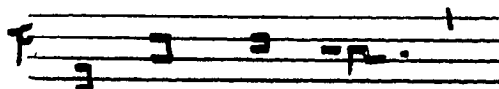
--a phrase which reproduces the Latin melody exactly but with shifted accent and works well for this melody, placing a rising podatus on the

accented syllable "Lamb." Douglas' first version unaccountably revised The Ordinary phrase so as to read--



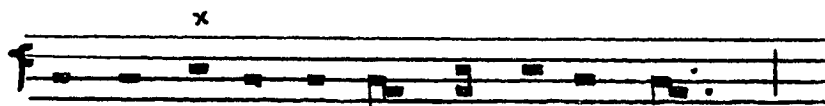
O Lamb of God,

Goldsmith objected to the rising podatus set to the weak syllable "of" and again suggested The Ordinary version. Douglas then revised The Ordinary version a second time--



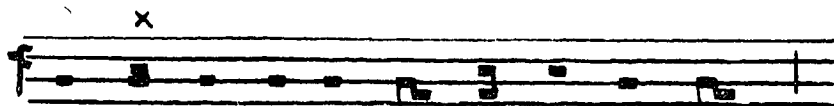
O Lamb of God,

--certainly the best of all the solutions. He also altered his 1915 text (the same as in The Ordinary) for the phrase in the second petition--



that tá-kest a-way the sins of the world,

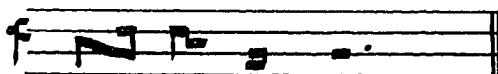
--to read--



that tá-kest a-way the sins of the world,
 (qui tól-lis pec-ca-ta)

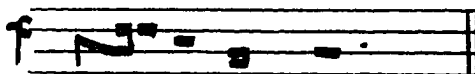
Douglas' second version follows the traditional practice of decorating an accented syllable in a recitation by a *podatus* --not by raising the pitch of the following weak syllable.

Goldsmith suggested a correction for the last phrase, which in The Ordinary and Douglas' 1915 edition read--



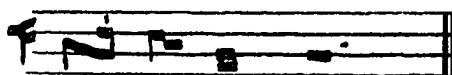
grant us thy peace.

Goldsmith suggested--



grant us thy peace.

--which seems excellent. Douglas however stuck to The Ordinary version which he had adopted in 1915 but added a vertical episema to the last note of "grant"--



grant us thy peace.

This treatment contradicts Douglas' normal treatment of the *pressus* (which follows Solesmes') by attempting to retain the ictus on the first of the two doubled notes while splitting these notes by a new syllable.

The attempt does not come off, and Douglas might well have adopted Goldsmith's suggestion, which gives more stress to the important word "grant" and more poise and finality to the last phrase. But Douglas' transcription as finally revised is nonetheless slightly superior to the version in The Ordinary of the Mass on which his was first based.

* * *

Gloria No. 5 (Missa Rex Splendens)

Bosse No. 1. According to Bosse's study of the Regensburg photostat archives, this melody appears in only one French source, the twelfth-century St. Evroult Troper, and in Bosse's only two English sources, from the thirteenth and fourteenth centuries. The melody understandably seems to have dropped out of use after the fourteenth century.

Solesmes' twelfth-century date is in agreement with Bosse's conclusions. But The Ordinary of the Mass gives an eleventh-century date for this melody, and Analecta Hymnica lists at least one source earlier than the twelfth century which contains the Trope "Laudemus Dominum," associated with this melody in the St. Evroult Troper.

Gloria Tropes associated with this melody

Analecta Hymnica
Volume 47

"Laudemus (Laudamus) Dominum"

No. 190

Bosse lists this Trope "Laudamus Dominus [sic]" as appearing with this melody in Paris Bib. Nat. lat. 10508, f. 17 v. (the St. Evroult Troper). AH also gives the following sources for the Trope which may perhaps also have this Gloria melody: St. Gall 376 (11th c.); Paris Bib. Nat. lat. 13252 (addendum 11th or 12th c.); British Museum Royal 2 B IV (St. Alban's, 12th c.); Oxford, Laud misc. 358 (St. Alban's, 12th c.).

Vatican edition: VII, GR pages 25*-27*; Solesmes' date, 12th century.

ORD, No. V, pages 52, 53

CHM, No. VIII, Volume 2, pages 15, 16

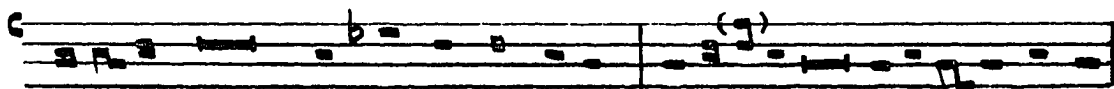
DKY, No. V, pages 20, 21

Bosse classifies this melody--the next to dullest tune for Gloria in Excelsis in the Vatican Kyriale--as "D-Mode." Only one of Bosse's manuscripts gives the Vatican close on "F"--the others, including his oldest source, end on "D." Bosse calls the "Amen" of this Gloria an appendage (Anhängsel) because of the manuscript divergence in readings for "Amen." The original melody apparently concluded at "Dei Patris." Bosse also notes occasional alteration of "b-natural" to "b-flat" in the manuscripts which transpose this

melody to a final on "a," which produces the Phrygian effect of an "E-flat" in the D-Mode.¹

Indecision between "F" and "D" modality--which led mediaeval editors to supply differing "Amens"--weakens this melody. Modes VI and I both have the same dominant, "a." Melodic configurations from both modes appear. Those from Mode VI are more frequent. Absence of design and climax also makes for monotony and melodic weakness. The tenor "a" which dominates every phrase is also the highest note of the piece--except for the weak upper auxiliary "b-flat" which only decorates the tenor "a." This tune constantly bumps its head against a very low ceiling.

The melody is reminiscent of the Introit form of the sixth Psalm Tone, though without its climax note "c"--



--and also of versions of Psalm Tone I like the following--



A free-form melody like this (for its patterns are not treated regularly enough to be classified as a set-form) based on such a skeleton suffers

1. The Ordinary of the Mass and Douglas' 1933 Kyrial--but not Douglas' earlier MSS and the 1915 edition--follow this reading in the phrase "Art most high."

from the similarity of intonation and ending and from the extremely constricted range of the basic skeleton. Classic set-forms for long texts (like Gloria No. 2 in the Douglas Kyrial) either use a set-form with more variety or combine sets of different ranges and melodic shape.

Our melody is related to Anaphoral-chant only at second hand, in the same way that Psalm Tones VI and I may be regarded as having evolved from Anaphoral-chant though long before this Gloria melody appeared as such. Our melody recalls the acclamation formula "G, a, b"--here transposed to "F, G, a" or "c, d, e." But we have only a reminiscence of that acclamation in this dull free-form tune, in which modal clarity and melodic variety have not been achieved although the advantages of Anaphoral-chant set-forms have been lost.

Two Douglas manuscripts exist. The second manuscript bears the interesting note in Douglas' hand: "Consider whole question of (towards)--1 syllable or 2." At the end of the manuscript--an alternate close for the Gloria with the notes for "Father" left blank--Douglas wrote, "Experiment here and look up MSS, if possible."

Table No. 73 in Volume III presents the texts available for this study: Line 1 gives the Vatican version; Line 2, Douglas' first manuscript; Line 3, his second manuscript; Line 4, Douglas' 1915 edition; Line 5, the version in The Ordinary of the Mass; Line 6,

Douglas' new version for the 1933 Kyrial based on The Ordinary text; and Line 7, Hughes' transcription in the Choir Missal.

The Vatican version and Douglas' two manuscripts use the c-clef on the fourth line of the staff, beginning the melody on "a" with a final of "F." The Ordinary and Douglas' 1915 and 1933 editions use the c-clef on the third line and transpose the melody so as to begin on "e" with a final of "a." (A third Douglas manuscript for the type-setter of the 1915 edition must therefore have existed unless Douglas set type himself--an unlikely possibility in view of his other activities at this time--in which the few changes between the second manuscript and the 1915 edition were made.) All these early Douglas versions are independent of The Ordinary. His successive revisions speak for themselves in Table No. 73. To discuss them would be pointless, since Douglas discarded them all.

In his comments on the 1915 edition Goldsmith offered no specific corrections for this Gloria but wrote:

English setting p. 42 "ord" [an early edition] so superior that tho' not Vatican, it m't be printed in App'x?

Douglas' reaction to Goldsmith's criticism appears in the Kyrial.

Douglas got out his copy of The Ordinary of the Mass and decided that Goldsmith was right but that he now nevertheless could improve

The Ordinary version. The 1933 Kyrial text is based on The Ordinary, not on Douglas' 1915 edition. Douglas significantly altered the following passages from The Ordinary for the 1933 edition:

"good will towards men."

("Towards" is reduced in importance, although still set as two syllables with a punctum each.)

"God the Father Almighty."

"O Lord, the only begotten Son."

"Son of the Fa ther."

"that takest away the sins of the world, have mercy upon us."

"Thou that takest. . . of the world, receive our prayer."

". . . of God the Father, have mercy upon us."

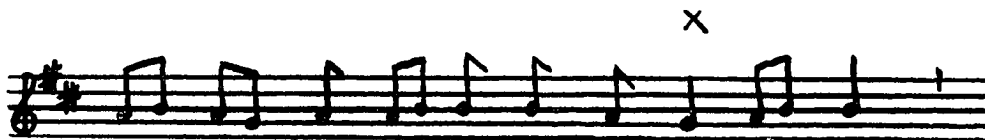
"Thou only, O Christ, with the Holy Ghost. . ."

"in the glory of God the Father."

All are improvements, especially "good will towards men." Douglas' 1933 version is much better than his 1915 edition and offers the best English transcription of this indifferent melody.

Hughes printed his own idiosyncratic transcription for the Choir Missal in spite of his comment in the preface of Volume 1 that "the choice has. . . been made with a view to the contents of 'The Ordinary of the Mass' published by the Plainsong and Mediaeval Music Society [of whose Council Hughes was at this time a member],

for the editor and publishers do not want to appear as though in competition with that excellent work." Hughes' version is idiosyncratic in the way the English text is underlaid, not melodically--for Hughes follows the Vatican melodic outline very closely. One of Hughes' rare liquescents, indicated by a small note, appears at "Father almighty." Why a liquescent should make its appearance just here and not in many similar passages--or else not at all--is a mystery. Hughes reverts to the Tudor pronunciation "that tak'st away"--as in Merbecke's Communion Service. Hughes' inexplicable quarter-note for "of" in the phrase--



Thou that tak'st a-way the sins of the world,
--is repeated in the phrase following and so cannot be a misprint.

Nevertheless Hughes respects English idiom, however irregular his treatment of syllable underlay when compared to the original. His version is singable and musical, although if this melody must be sung either the version in Douglas' Kyrial or in The Ordinary of the Mass would be preferable.

* * *

CHAPTER XVIII

MISSA DOMINICALIS

No. 6

Douglas' Missa Dominicalis, published in plainsong notation by the H. W. Gray Company in 1915 for the first time, did not appear in modern notation until 1932, when the H. W. Gray Company published an organ accompaniment and a modern notation voice-part edition. Since then this Mass has become popular in parishes where plainsong is sung. The Dominicalis Gloria in Excelsis was published in the Supplement to the Hymnal 1940.¹

Among Douglas' plainsong manuscripts is a pencilled sheet reading--

Missa Dominicalis

Kyrie	16th cent	English form [?]	Preface blend	Sunday
Kyrie	10th cent	Tutilo monk of St. Gall		Simpler Vat
Credo	as in Paschalis			
Sanctus	12th cent	Vat		Double
Agnus	12th cent	Vat		Within Oct.
Gloria	12th cent	Mixed		simples & [illegible]

1. Prepared by the Joint Commission on Church Music, 1960, New York: Church Pension Fund, 1961, pp. 855-57, No. 760. The Dominicalis Gloria accompaniment in the Supplement is not by Douglas, and a change has been made in Douglas' text underlay at "O Lord, the only begotten Son." See below, pp. 842-43.

--and the ink original of the preface to the 1932 organ edition, which begins:

This service has been assembled from among the varied treasures of mediaeval Mass music for use on the Sundays after Epiphany and after Trinity. The Kyrie Orbis Factor, either in its earlier or later form, has almost universally been sung on these Sundays. While the other numbers have no such traditional use, it must be remembered that the various ancient settings of the Ordinary were but seldom widely associated with different Feasts or Seasons of the Church Year. Those here included have been chosen for practical considerations of range and adaptability for English text, for their great beauty, and for their similarity of mood to the sober expressiveness of the famous Kyrie.

The Kyrie appears both in its 10th Century form, traditionally attributed to Tutilo, a monk of St. Gall;¹ and also with characteristic 16th Century developments, particularly effective with a mixed or boy Choir. The Sanctus and Gloria in excelsis are of the 12th Century, the Agnus Dei of the 13th. Although manuscript sources of early date have been consulted and sometimes followed, the adaptations are based chiefly on the Vatican text. That of Gloria in excelsis is somewhat free. The versions of the ancient Credo melody and of the Choral Responses and Pater noster are the forms set forth under authority of General Convention by the Joint Commission on Church Music.

Douglas made many alterations from his 1915 version for the text of the 1933 Kyrial and the 1932 modern notation editions. (These and the Kyrial are melodically identical.) Since no organ accompaniment nor edition in modern notation had yet been printed in 1932, Douglas could alter melody and word underlay for the Kyrial in a way he was not free to do for Missa Paschalis, Marialis, de Angelis, or

1. The attribution to Tuotilo is solely Douglas' and is incorrect. See below, pp. 798-801.

Penitentialis. All these had been printed in modern notation editions with organ accompaniment since 1915 or 1916, and all had achieved a currency not reached by the Masses which had been published only in plainsong notation.¹ Douglas introduced the "Tenth Century" form of the Kyrie as a first alternative in 1932 and 1933; the 1915 edition contained the "Sixteenth Century" form only--the second alternative Kyrie of 1932 and 1933.

The "Tenth Century" Kyrie of Douglas' Missa Dominicalis corresponds with Vatican ad libitum Kyrie X, and his "Sixteenth Century" Kyrie with the Kyrie in Vatican Mass XI. Douglas' Dominicalis Sanctus is from Vatican Mass V and his Agnus Dei from Vatican Mass XIV. Douglas' Gloria corresponds to the Gloria of Vatican Mass XIII. As implied in the preface quoted above, Douglas' grouping of these pieces in an Ordinary cycle is his own and not based on mediaeval usage. Only one manuscript source is known for Sanctus and Gloria. Successful restoration and transcription of these two neglected melodies has given the lie for once to the mediaeval verdict of disapproval by neglect. On the other hand the fame and widespread

1. Several heavily corrected MS organ accompaniments for Missa Dominicalis, either in Douglas' or his copyist's hand, are found in the Douglas files. One of these is labelled "first sketch." Most are based on the 1915 melodic text but have been corrected in pencil to conform to the Kyrial. The changing style of Douglas' Ordinary accompaniments can be easily seen in these MSS--the unusual number of which points to early popularity of this Mass in the Community of Saint Mary.

use of Kyrie "Orbis Factor" extended across the Middle Ages into Lutheran and Counter-Reformation times.

The Ordinary of the Mass contains a version of this Kyrie from England, in an intermediate stage of development, and this Agnus Dei only. Burgess' English Gradual gives only the later form of the Kyrie, wrongly dated "10th century," as part of Burgess' Mass No. VI, "on Feasts of the B. V. M. and at Midnight on Christmas Eve." Hughes transcribes all of Vatican Mass V as his Mass No. VII, "Missa Magnae Deus" in the Choir Missal--which therefore contains this Sanctus but none of the other pieces used in Douglas' Missa Dominicalis. This Sanctus also appears in a transcription by Albert M. Fuller and Ernest White.

* * *

Kyrie No. 6 (Dominicalis)

"Orbis Factor"

Melnicki No. 16. Melnicki includes under this number all forms of this melody from early versions like Vatican Kyrie ad libitum X to ornate developed versions. She lists 253 sources from the early eleventh to the eighteenth century in the Regensburg photostat archives, of which 38 are French, 92 German, 28 East

European, 56 Italian,¹ 1 Dominican, 9 Franciscan, 10
Premonstratensian, and 25 Cistercian.

Verses and Tropes associated with this melody

Analecta Hymnica
Volume 47

"Orbis Factor"

No. 7

This is the only Verse associated with this melody, although rarely the words of the Verse were also sung to the melody of Meln. 132. AH lists 58 sources for the Verse text, including several 11th century northern French MSS. The earliest St. Gall source given in AH is the 11th century St. Gall 381. The Verse appears in the 11th century Monte Cassino (?) MS Vat. Urb. 602 II. The earliest of the 22 English sources in AH are the 12th century St. Alban Tropers, British Museum Royal 2 B IV and Laud Misc. 358.

Vatican edition: ad lib. X, GR, page 82*; Solesmes' date, 10th century; XI, GR, pages 38*, 39*; Solesmes' date, (10th), 14th-16th century.

ORD, No. VII, pages 18, 23-24

EGR, No. VII, page 53

DKY, No. 6a, 6b, pages 22, 103

1. Only 56 Italian sources are given by Melnicki in her list on p. 89 of her study. Her figure of 102 Italian sources for this melody in her introductory table on p. 14 must be a misprint.

The unusually pithy text of the Verse reads as follows in

Analecta Hymnica:

- | | |
|---|---|
| 1. Orbis factor,
rex aeterne,
eleison. | 2. Pietatis
fons immense,
eleison. |
| 3. Noxas omnes
nostras pelle,
eleison. | |
| 4. Christe, qui lux es mundi,
dator vitae,
eleison. | 5. Arte laesos daemonis
intuere,
eleison. |
| 6. Confirmans te credentes
conservansque,
eleison. | |
| 7. Patrem tuum teque
flamen utrorumque--
eleison. | 8. Deum scimus unum
atque trinum esse;
eleison. |
| 9. Clemens nobis assis, Iesu
bone, ut vivamus in te,
eleison. | |

In most manuscripts each of the nine verses is followed by the melody repeated to the plain text "Kyrie (Christe) eleison."

In his preface to the 1932 organ edition of Missa Dominicalis Douglas wrote, "The Kyrie appears... in its 10th Century form, traditionally attributed to Tutilo, a monk of St. Gall...." No such attribution (apart from Douglas¹) of Kyrie "Orbis Factor," text or tune, to Tuotilo is known. We can trace the source of Douglas' mistake with Clemens Blume's help.¹ An Introit Trope "Omnipotens

1. AH, p. 50.

genitor, fons et origo, et totius pietatis incomprehensibilis auctor," is correctly ascribed to Tuotilo on the basis of the St. Gall chronicler Ekkehard IV's account in his Casus Sancti Galli.¹ Schubiger however ascribed a Kyrie Verse "Omnipotens genitor Deus omnium creator eleison" to Tuotilo, quoting it as from Brander's late Sequentiary (St. Gall 546) where it is also unreliably ascribed to Tuotilo.² This Kyrie Verse however turns out to be only the Kyrie Verse "Cunctipotens genitor, Deus omncreator eleison" with altered incipit. Léon Gautier in his valuable and classic study Les Tropes (1886)³ also mistook "Omnipotens genitor" cited by Ekkehard IV for a Kyrie Verse, perhaps relying on Dom Schubiger's attribution. Peter Wagner then copied

1. "Quae autem Tuotilo dictaverat, singularis et agnoscibilis melodiae sunt, quia per psalterium seu per rothtam, qua potentior ipse erat, neumata inventa dulciora sunt, ut apparet in Hodie cantandus et Omnium virtutum gemmis, quos quidem tropos Karolo, ad offerendam quam ipse rex fecerat, obtulit canendos. Qui rex etiam, Viri Galilaei offerendam cum dictasset, Tuotilo versus addere injungit, ut aiunt; Quoniam Dominus Jesus Christus cum esset, Omnipotens genitor, fons et origo, cum sequentibus, Gaudete et cantate, et alios quidem; sed istos proposuimus, ut quam dispar ejus melodia sit caeteris, si musicus es, noris." Gautier quotes the text in Les Tropes, p. 61, from Cap. iii, Pertz, Scriptores, II, p. 101.

2. Anselm Schubiger, Die Sängerschule St. Gallens 1858. The book is very rare and I have not seen it. The information above is given by Blume in AH.

3. Léon Gautier, Histoire de la Poésie Liturgique au moyen âge: Les Tropes, Paris 1886. (Reprinted 1966 by Gregg Press.)

Gautier's mistake.¹ However Gautier--who has a great deal to say about Tuotilo and to whom he gives more credit for innovations in troping than more recent scholars would be willing to allow--has only this to say of Kyrie "Orbis Factor" (which he prints complete on pages 230 and 231 of Les Tropes and of which he reproduces a facsimile²):

"Orbis Factor" without doubt comes from St. Gall (Bibl. de Saint-Gall, 378, p. 368). It was admitted to Saint-Martial (Bibl. Nat. lat. 1086, f^o 19 r^o), to Nevers (Bibl. Nat., 9449, f^o 1), to Saint-Evroult (Bib. Nat., 10508, f^o 16) etc., etc.³

But Gautier has not a word to say about Tuotilo as possible author of "Orbis Factor." Blume explains that in St. Gall 378 (which he calls a tenth-century manuscript) "Orbis Factor" is found in a thirteenth-century supplement. As mentioned earlier, Blume's first sources are all eleventh-century: St. Gall 381, Cambrai 79 (78), and Vat. Urb. 602 II, probably from Monte Cassino. Tuotilo was guestmaster of St. Gall in 912 and died not many years thereafter. While the possibility of Tuotilo's authorship cannot absolutely be excluded, not one scrap of evidence in his favor exists, not even late or legendary attributions. How then did Douglas come to think that there was such an attribution?

1. EGM I, p. 284.

2. From the Saint-Evroult Troper, Paris Bib. Nat. lat. 10508, f. 16 v.

3. Les Tropes, p. 104.

On page xiv of his introduction to The Winchester Troper,¹ Frere, following but partly correcting Gautier, credits Tuotilo with the Kyrie Verse "Cunctipotens genitor." His text can be read--but only if one ignores Frere's comma--as implying that Tuotilo was also the author of "Orbis Factor." In a well-worn copy of Frere's book in the Swift Divinity Library of the University of Chicago there is a notation in the margin at just this page unmistakably in Douglas' hand.² So by chance we know that Douglas read--or misread--this page of Frere's, a possible source of the misunderstanding.

We therefore dismiss Tuotilo. The melody and Verse "Orbis Factor" may have come from St. Gall as Gautier thinks--we do not know. We do know that the melodic figures and the choice and progression of ideas in the two Kyrie Verses "Orbis Factor" and "Cunctipotens Genitor"³ are so similar that they may have a common place of origin and even a common author.

This melody persisted to the end of the seventeenth century and acquired numerous and complex variants. The two versions,

1. W. H. Frere, The Winchester Troper, Henry Bradshaw Society, Vol. 8, London, 1894.

2. Douglas' notation defends Frere's choice of words, correcting someone else's marginal objection to Frere's phrase "...hold quite a different position to the rest." Douglas writes: "correct: 'in regard' is omitted."

3. Vatican Mass IV; Douglas Kyrial No. 11b. See Chapter XXII below, pp. 992-1004.

of them beneath the Winchester neumes. Of these versions either (a) or (b) is the most likely. In Line 2 of the table following, No. 75, my transcription (a) (with the Winchester neumes) is repeated for comparison. Line 1 of Table No. 75 gives the earlier Vatican form of the melody, ad libitum Kyrie X; Line 3, Verse and melismatic versions in the twelfth-century Saint Evroult Troper (a diastematic manuscript using one staff line);¹ Line 4, the Sarum Gradual melody for the Verse;² Line 5, The Ordinary text; Line 6, Douglas' 1933 Kyrial "Tenth-Century" version with English words; Line 7, Goldsmith's "original form, transcription, X c.," which he suggested to Douglas; and in Line 8, another Goldsmith transcription of the same early form, identified as from one of the twelfth-century St. Alban's Tropers.³

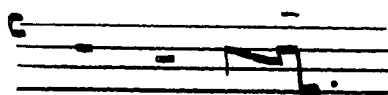
Table No. 76 gives later versions of the melody and their English transcriptions. Line 1 gives the later Vatican version from Mass XI of the Kyriale; Line 2 repeats The Ordinary text (with both

1. Paris, Bib. Nat. lat. 10508, f. 16 v. reproduced in facsimile (except for the very end of the Verse) in Gautier, Les Tropes, p. 104.

2. GS, p. 5*.

3. This transcription appears with an excellent organ accompaniment by Goldsmith for this version of the melody, inserted at the end of a Douglas MS accompaniment of Requiem Kyrie No. 12a. At top left Goldsmith identifies his source as "MS 2 B iv Royal, Brit. Mus." but at top right adds "x cent. Abp. Laud's copy." Does Goldsmith refer to Laud Misc. 358, which also contains this melody? Or did both MSS belong to Laud? Or has Goldsmith confused the two MSS from St. Alban's?

Greek and English words) for ease of comparison; Line 3 reproduces Douglas' 1915 edition; Line 4, Goldsmith's "later form" which he suggested to Douglas; Line 5, Douglas' revised "Sixteenth Century" version with English words in the 1933 Kyrial; Line 6, the 1933 Kyrial Greek text; and Line 7, Burgess' combined Greek and English version in the English Gradual. Douglas' "Tenth-Century" version with Greek words in the 1933 Kyrial is not reproduced in the table. It is the same as Vatican ad libitum Kyrie X except for the omission of vertical episemas in syllabic passages and the addition of a horizontal episema to the fifth note of the seventh and eighth phrases--

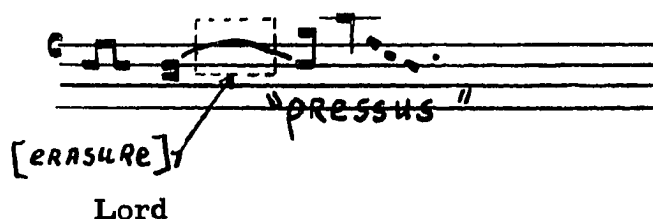


Ky- ri- e

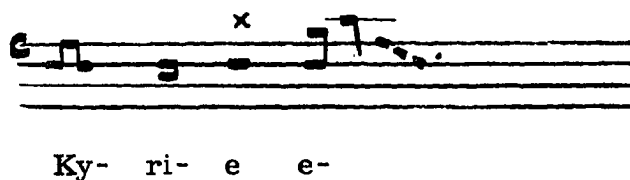
The rhythmical roughness and jaggedness of melodic outline apparent in Saint Evroult's melismatic version also appear in Goldsmith's "original form." These versions suit the text of the Verse well enough but sound primitive and awkward when sung without Verse in melismatic form. In the Vatican tenth-century version the original rhythm has probably been tidied up, or different readings may have been conflated to achieve a smoother flow. If only one source was followed, that source was musically superior. The Vatican early

version is preferable to the twelfth-century versions from Saint Evroult or from St. Alban's Abbey.

Except for choice of neumes and absence of liquescents, Douglas' one manuscript is identical with the Kyrie of the 1915 plain-song edition of Missa Dominicalis. The 1915 edition contained only the "Sixteenth-Century" version of the melody. Douglas' "Tenth-Century" version did not appear until 1932. In this manuscript an interesting correction appears--

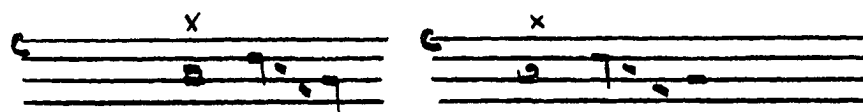


--from the original--



Douglas here suppressed the extra note for the last syllable of the word "Kyrie," since to have retained it would have produced three successive notes at the same pitch--not apostrophas--for the word "Lord." The manuscript tie mark expresses Douglas' agreement with the *pressus* fusion doctrine of Solesmes.

Douglas' 1915 version is closer to The Ordinary than to the Vatican edition. He uses The Ordinary climactic last Kyrie transposed to the upper fifth. Until 1937 The Ordinary of the Mass included no true Kyries but only the Responses to the Commandments--among them a transcription of the "Orbis Factor" melody--so Douglas, like the editors of The Ordinary, must have consulted the Sarum Gradual text. (See Table No. 75 in Volume III.) However, Douglas' melodic version does not quite follow the Sarum text. In the refrain phrase of the first three and the seventh and eighth Kyries--

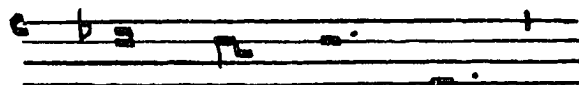


(1915) up- on

(1933) have mer-

--the note "G" marked above is not in the Sarum form of the melody but is borrowed from the Vatican form. The meaning of Douglas' description "blend" for this Kyrie in his pencilled tabular survey of the contents of Missa Dominicalis is now clear.¹

Douglas' text underlay for the first phrase of the 1915 edition--



Lord, have mer- cy
 (Ky- ri- e _____)
 (Or- bis fa- ctor)

1. See above, p. 793.

--exactly reproduces the word underlay of the Verse but leads to a very long melisma for the syllable "up-on" and to inconsistent underlaying of the syllables "upon us" at the rhyming endings of phrases 1, 2, 3, 7, and 8 on the one hand and of phrases 4, 5, 6, and 9 on the other.

Goldsmith pointed this out in his suggestions to Douglas for the 1933 Kyrial. In the copy of the 1915 edition in which he made his corrections Goldsmith wrote--

not consistent
 eleyson shd surely always be
 "upon us." What is good
 for "Christ" is also good
 for "Lord."

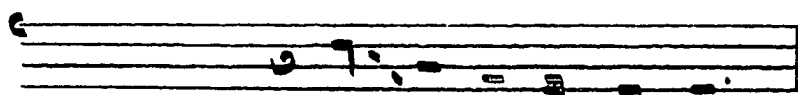
Goldsmith's "later form" (Table No. 76, Line 4) which uses the Sarum form of the melody excluding Douglas' added note "G", achieves consistency by placing the syllable "mer-" as follows--

Lord have mer- cy up- on us.

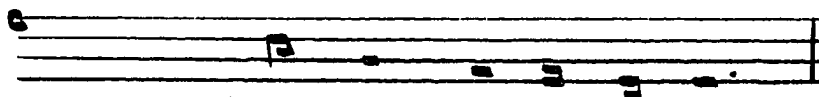
Christ have mer- cy up- on us.

This solution is excellent--except that the two-by-two grouping of notes for the head-motive is lost.

Douglas accepted Goldsmith's criticism but typically found his own different solution--



(Lord) have mer- cy up- on us.

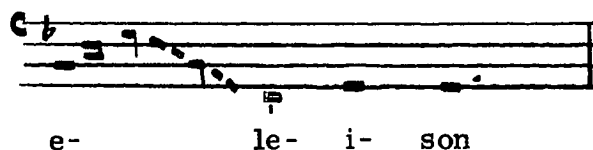


(Christ) have mer- cy up on us.

Which is better--Goldsmith's or Douglas' solution?

For the 1933 Kyrial Douglas introduced an antiphonal repetition of the first phrase of the last Kyrie which is found in those sources which, like the Saint Evroult Troper, conclude the Verse with the extra lines "Et cum sanctis tuis assidue simus in requie." For the Greek version of the Kyrial, Douglas reproduced the "blend" of melodic versions in his "Sixteenth-Century" form with English words. From the musicological point of view Douglas' "back-formation" of such a text for the Greek words is suspect but no more so than much of the editorial work in the Vatican edition. Douglas wanted consistency and wished to avoid practical difficulties for singers who had learned the English text in one parish and might sing the Greek in another.

The later version of Vatican Mass XI, with its suave passing and auxiliary notes--



--identical for the end of every phrase, has polished off the rough edges of this melody to the point of monotony. One of the most interesting features of the earlier versions, including that of the Sarum Gradual in The Ordinary and in Douglas' transcription, is the alteration and expansion of the head-motive of the first Kyries for the seventh and eighth. This feature disappears in Vatican Kyrie XI, in which the seventh and eighth Kyrie are identical with the first three. Peter Wagner's unaccountable preference for the later over the earlier Vatican form of this melody must be set down to sheer prejudice against Solesmes and Dom Mocquereau:

The original form [of Vatican Kyrie XI] is supplied by Kyrie X ad lib., the insipid sobriety of which has been replaced in Kyrie XI [the later form] with lively figures richer in content; one only has to compare the two versions of eleison!¹

Which text or combination of texts has Burgess used? His phrases for the first three and last three "Kyries" are identical (except for a probable misprint) with the Vatican version; but the

1. EGM III, p. 443, footnote.

phrase for "Christe eleison" uses a reading half of which is from Sarum (for "eleison") and half of which (for "Christe") uses the Vatican later form with still one more passing note added--

Chri- ste e- le- i- son.
Christ have mer- cy.

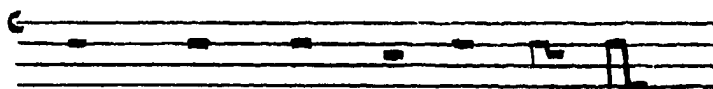
The beginning of the seventh and eighth Kyries is given as follows by Burgess--

Ky-ri- e
Lord,

The second note "a" must surely be a misprint for "G"--the Sarum form. Or did Burgess vacillate between the Sarum "G" and the Vatican "b-flat" and so compromise on "a"?

It is hard to understand why Burgess--who loathed Tropes-- should have printed ten Kyries instead of nine for this alone of all the Kyries in the English Gradual--whatever freedom mediaeval editors felt to expand the last Kyrie with an extra line or two of Verse. Or did Burgess imagine that he was doing Responses to the Ten Commandments? Was he perhaps working from The Ordinary text of the

Decalogue Responses (which might account for the supposed misprint in Kyries Nos. 7, 8, and 9)--



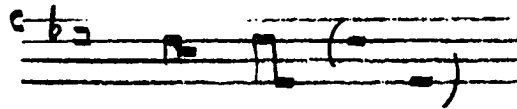
7, 8, 9 Lord, have mer- cy up- on us:

--or from some other, adapting it to the Vatican readings as he worked?

The Responses to the Ten Commandments in The Ordinary are successful for the first three responses, possible for the next three, but unsuccessful for the last four, where the concise music must be stretched out with too many repeated "a's" in order to accommodate the many syllables of the English text. Nevertheless the largely syllabic treatment of the melody in these Responses generally resembles the text underlay of the Kyrie Verse. The Ordinary version of these Responses to the Decalogue is given in Table No. 77 in Volume III.

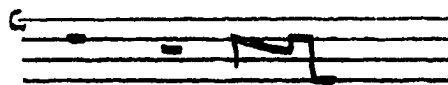
* * *

Among mediaeval melodies written for a particular set of words, "Orbis Factor" is one of the very few Kyries just as successful in its melismatic version as with its Verse. For one thing, the words of "Orbis Factor" are unusually concise. For another, the epigrammatic head-motive--



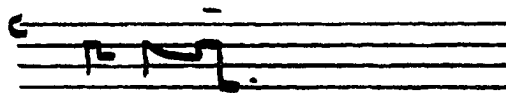
Ky- ri- e
Or- bis fa- ctor

--suits the word "Kyrie" just as well as the Verse. But the head-motive is unfortunately not so well suited to the single syllable "Lord" or even to "Lord have mer-." Likewise, the beginning of the seventh and eighth phrases--



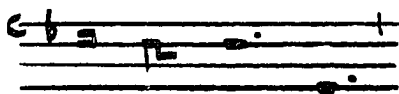
Ky- ri- e

--a noble variation and expansion of the opening motive--does sound "soberly insipid" (to use Wagner's phrase) in Douglas' 1933 versions--



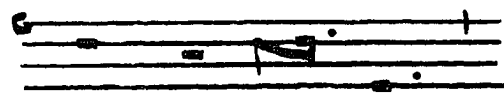
Lord,

--without its initial syllabic impetus. The alternative transcription used here by Douglas in 1915--



Lord have mer- cy

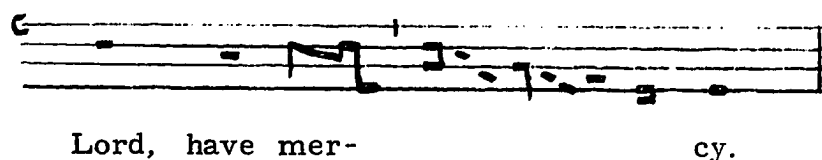
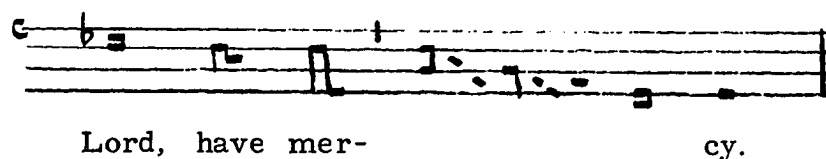
--or--



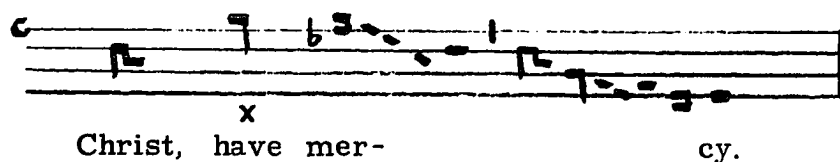
Lord have mer- cy

--neatly solved the problem of transcribing the beginning of the phrase but entailed the long concluding melisma at "upon us" and the

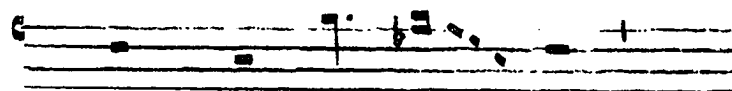
inconsistent refrains to which Goldsmith objected. The shorter English text "Lord, have mercy" as set in The Ordinary--



--is preferable to either of Douglas' versions in these two phrases and in the last phrase of all; but in The Ordinary version of "Christ have mercy" the climactic virga marked--



--should be lengthened for rhythmical reasons. In The Ordinary English text it cannot be lengthened without introducing a false caesura-- "Christ have / mercy." The following might be better--



--but it would be a pity to split the initial clivis, kept intact in the Verse, and reflecting the opening two-note groups of the first phrase.

The truth is that this great melody really cannot be well transcribed for the English text of Kyrie eleison. It should be sung in Greek. If English must be used, the solution with the shorter English text in The Ordinary of the Mass is the most tolerable. For the Greek words the ad libitum version in the Vatican Kyriale (or Douglas' "Tenth Century" Greek text) is superior. If a more florid version is wanted, the Sarum Greek text as given in The Ordinary of the Mass is the best choice. The Kyrie of Vatican Mass XI is inferior.

* * *

Sanctus No. 6 (Dominicalis)

Thannabaur No. 167. This melody appears in only one mediaeval manuscript of all the 463 examined by Thannabaur in the Regensburg photostat archives--Berlin Deutsche St. Bib. lat. 4^o 664, at folio 165 verso, a Gradual perhaps from Trier written about 1200. There is no Trope.

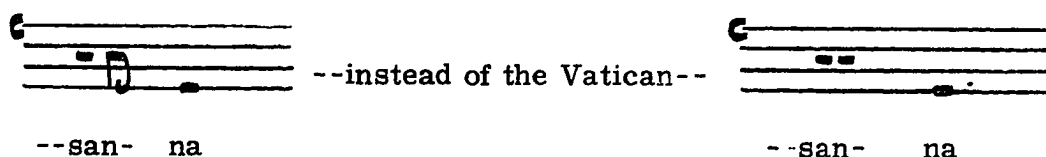
Vatican edition: V, GR page 20*; Solesmes' date, 12th century.

CHM, No. VII, Volume 2, page 5

DKY, No. 6, page 23

Also in Albert Fuller and Ernest White, "The Maundy Thursday Rite according to The Anglican Missal (American Edition) with Chant adaptations from the Liber Usualis," [New York, n. d., privately printed], pp. 9-10.

Gastoué says of Vatican Mass V that it is a messe allemande and that the first modern edition was published by Peter Wagner in his 1904 Kyrial from German sources.¹ We know that Douglas always referred to Wagner's readings in this collection when a melody which he was transcribing was in it. On the basis of Douglas' transcription it can be assumed that Wagner's edition is almost identical to the Vatican. (Wagner proposed the inclusion of this Mass in the official edition to the Vatican Commission.) But Wagner's reading for the two "Hosanna's" probably has a liquescent anticipation--



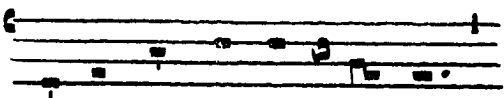
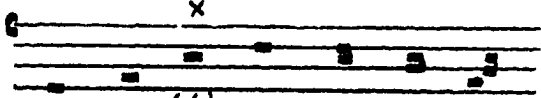
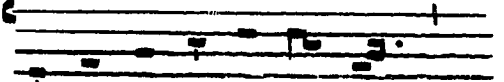
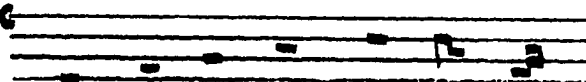
Also there is probably no quilisma on the second "Sanctus."

According to Thannabaur this melody appears in two places in the one manuscript source, although he apparently lists only one folio number. Perhaps these two slight variations already existed in the manuscript. The differences are insignificant, and in this instance the Vatican text--Line 1 of Table No. 78 in Volume III--is of just as much use to us as the single manuscript itself would have been.


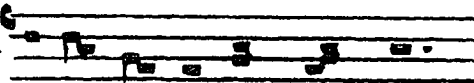
1. Peter Wagner, Kyriale sive Ordinarium Missae... quem ex vetustissimis codicibus manuscriptis cisalpinis collegit, Graz, 1904. Douglas' copy has apparently disappeared from his library, and I have not been able to find another in this country.

Two autographs of Douglas show how Douglas evolved his transcription. The first draft, with many interesting pencilled corrections, has the Vatican quilisma for the second "Holy." Line 2 of Table No. 74 gives the original form of the manuscript before corrections; Line 3 gives the revised result.

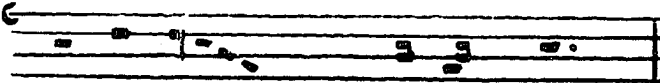
In his original version of "and earth are full" Douglas transcribed the Vatican melody literally, omitting only the notes for "terra." The revision uses the Latin phrase for "Benedictus qui venit," thus removing the slight false accent from the weak syllable "and":

<p>(Vatican)</p>  <p>Ple-ni sunt cae-li et ter-ra</p>	<p>(Douglas' original version)</p>  <p>Hea-ven and earth are full (of)</p>
<p>(Vatican)</p>  <p>Be-ne-dictus qui ve-nit</p>	<p>(Douglas' revision)</p>  <p>Hea-ven and earth are full (of) Bless-ed is he that com-eth</p>

Douglas altered his original version--

	--from--	
in the Name of the Lord.		in no-mi- ne Do- mi- ni.

--drastically so as to read--


in the Name of the Lord.

--which better suits the English text.

The liquescent for "Hosanna," presumably from Wagner's text, is added in the revision.

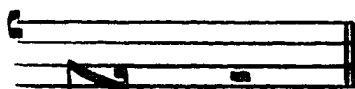
The second Douglas manuscript (Line 4 of Table No. 78) incorporates these revisions made in the first manuscript and adds several liquescents and an horizontal episema over the clivis of Douglas' added "Amen." This second manuscript is nearly the same as the 1915 printed plainsong edition, except that two of the added liquescents in the second manuscript ("of hosts," "full of glory") do not appear.

When the 1933 Kyrial was being prepared, Goldsmith suggested restoring the Vatican quilisma for the second "Holy" and also suggested the version following--



Hea-ven and earth are full

He proposed an added note for Douglas' "Amen"--



A - men.

Douglas once again adopted the quilisma for the second "Holy" but ignored Goldsmith's other suggestions. Douglas also expanded this 1915 phrase--

Two musical staves are shown. The first staff has a C-clef and contains the notes for "Lord God of hosts." The second staff has a C-clef and contains the notes for "Do-mi-nus De-us Sa-ba-oth." The two staves are connected by the text "--from--".

--to read--

A single musical staff with a C-clef containing the notes for "Lord God of hosts,". The notes are positioned lower on the staff compared to the previous example.

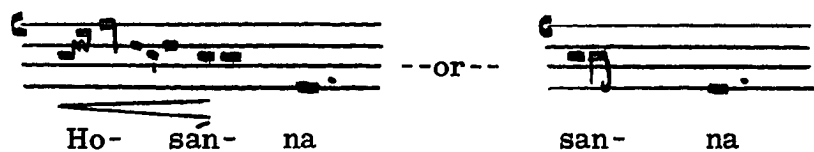
--incorporating the entire Latin phrase in the transcription so as to remove the attack of the strong accented syllable "God" from the top of the phrase, where high pitch coinciding with the strong monosyllable had produced an explosive accent. Otherwise the 1933 version (Line 5 of Table No. 78) reproduces the 1915 edition.

Hughes' version (Line 6 of Table No. 78) contains two serious flaws. The first is either a slip of Hughes' pen as he transcribed from the plainsong clef to modern notation or else a printer's error: the pitch of the last four notes of "thy glory" is one step too high--

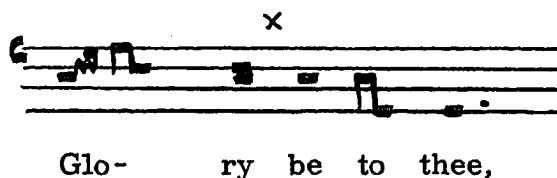
Two musical staves are shown side-by-side, connected by the text "--instead of--". Both staves have a treble clef and contain the notes for "of thy glo- ry.". Above the first staff, four 'x' marks are placed above the notes for "ry.", indicating they are too high. Above the second staff, four 'x' marks are placed above the notes for "ry.", indicating they are also too high.

A cadence on "F" would be out of keeping here in this Mode IV melody and is clearly Hughes' error or his printer's.

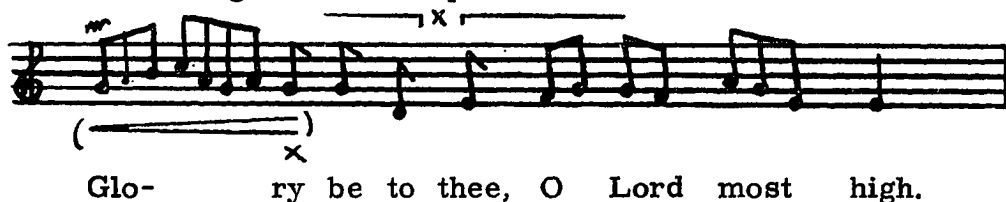
The Latin phrase for "Hosanna" is so built as to lend stress to the doubled "G" of "-san-"



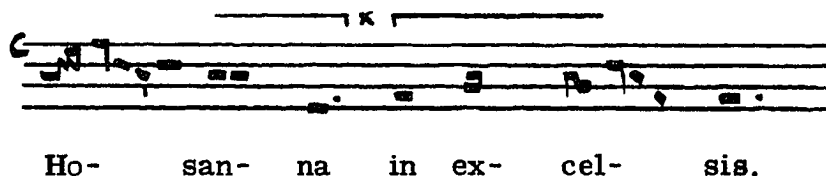
In Douglas' phrase "Glory be to thee" the accent and stress on the "G" is diffused and softened by the preceding change of syllable at "glo-ry" and by the splitting up of the doubled note--



--whereas Hughes' transcription--



--leaves an intolerable stress on the syllable "-ry." Moreover Hughes' allows the musical caesura after the note "D," before the new sub-phrase beginning on "E"--



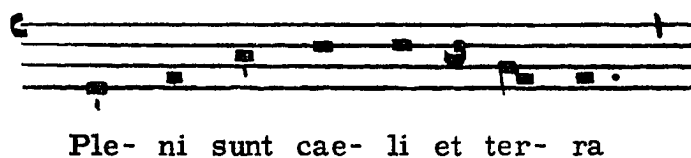
--to violate the rhetorical caesura of the text after the word "thee" and before "O Lord most high." Hughes' version of this phrase constitutes the second serious flaw of his transcription.

Why does Hughes retain liquescents intended for the Latin consonants of "Sanctus" and "et terra" for the English words "Ho-^xly" and "are ^xfull"? To retain them here is nonsense--especially since liquescents are very rarely used in the Choir Missal even when their introduction would make sense for the English text.

The Fuller-White version of this Sanctus (Line 7 of Table No. 78) --a performing edition from the Maundy Thursday Rite edited for the choir of the Church of St. Mary the Virgin, New York--contains dynamic indications, all of them excellent, not found in the White-Fuller-Linzel published transcriptions. As expected, Solesmes' ictus placement determines the transcriptions of several phrases, with unhappy results at this phrase--



--derived from--



The transcription problem for the Prayer Book text "Glory be to thee, O Lord Most High" is obviated by the text "Hosanna in the highest" used at St. Mary the Virgin. The phrases "Lord God of hosts," "are

full of thy glory, " and "Blessed is he that cometh in the Name of the Lord" are well transcribed but not quite so successfully as by Douglas.

Douglas' 1933 Kyrial text of the Missa Dominicalis Sanctus is superior to the two other English versions and is completely successful.

We are indebted to Peter Wagner for publishing this rare mediaeval Sanctus melody and urging its inclusion in the Vatican edition. In this carefully constructed free-form melody, well defined motives are repeated and balanced with fine feeling for the division and accentuation of the text and with no touch of the rigid determinism of motive-row technique. Motives are defined and distributed with such clarity and symmetry that to point them out would be a waste of space.

It is worth pointing out again however that this fine melody has been found in only one mediaeval manuscript and that if the verdict of approval by general medieval use and wide distribution--to which Peter Wagner so frequently appeals when condemning early forms of melodies advocated by Solesmes--had been followed in the case of this melody, we should never have had a Vatican version of this Sanctus nor in all probability Douglas' fine transcription.

* * *

Agnus Dei No. 6 (Dominicalis)

Vatican edition: XIV, GR page 50*; Solesmes' date, 13th century.

ORD, No. III, page 41

DKY, No. 6 page 23

Gastoué agrees with Solesmes' thirteenth century date and says that the first modern edition of this melody was that of the Vatican Kyriale¹ --although the English transcription published in The Ordinary of the Mass and based on the Sarum Gradual text must have preceded it by several years. The Vatican text is given as Line 1 of Table No. 79 in Volume III, and the version in the Sarum Gradual² as Line 2. The two Latin texts differ slightly.

Vatican

(1, 3:) A- gnus De- i,
mi- se- re- re no- bis.
do- na no- bis pa- cem.
(2:) mun- di:

Sarum

A- gnus De- i
mi- se- re- re no- bis.
do- na no- bis pa- cem.
mun- di

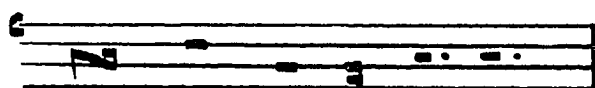
1. Le Graduel et l'Antiphonaire romains, p. 277.

2. GS, p. 17*.

In the last example the Sarum version with a descending liquescent is smoother and yields the better melody.

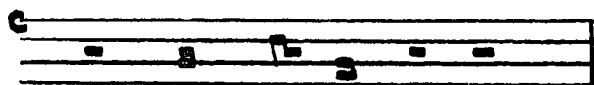
The Ordinary transcription (Line 3 of Table No. 79) consistently follows the Sarum rather than the Vatican reading. Our one Douglas manuscript, with pencilled corrections for the second Agnus Dei, follows the Vatican version.¹ Line 4 of Table No. 79 gives this manuscript version in its original form before corrections were made.

Douglas' refrain--



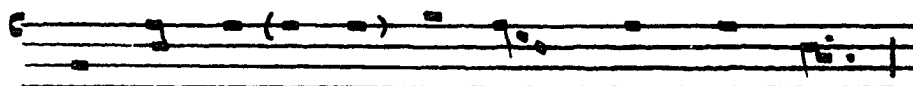
(/)
have mer- cy up- on us.

--is far preferable to The Ordinary refrain--



(/)
have mer- cy up- on us.

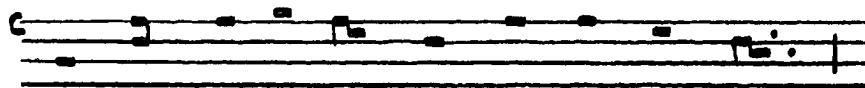
Douglas' first draft for the second petition followed the Vatican text literally--



that tak- est a- way the sins of the world;
qui tol- lis pec- ca- ta mun- di:

1. This MS bears the pencilled title "Missa Rex Splendens?". Douglas must therefore once have considered including this Agnus Dei in his Mass No. 5 rather than in Missa Dominicalis.

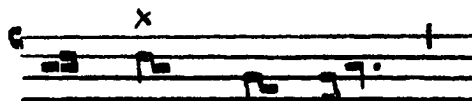
--and produced a false accent on the weak syllable "of." In the manuscript this phrase is corrected in pencil to read--



that tak- est a- way the sins of the world;

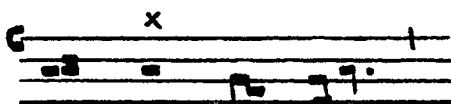
--combining the Vatican and Sarum versions for "mundi"--a great improvement. The corrected version was used for the 1915 edition, Line 5 of Table No. 79.

While Douglas was preparing the 1933 Kyrial, Goldsmith suggested that Douglas' intonation for the first and third petitions--



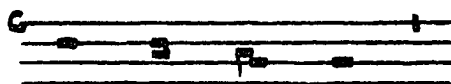
O Lamb of God,

--be altered to--



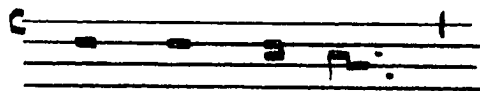
O Lamb of God,

--a partial return to The Ordinary text. Douglas adopted this change, an effective use of accent by isolation for the word "Lamb." Goldsmith also suggested that The Ordinary intonation for the second petition--



O Lamb of God,

--be used instead of Douglas' version--



O Lamb of God,

Douglas ignored this proposal. (But the version of The Ordinary here is better and Goldsmith was right.) Finally Goldsmith proposed The Ordinary transcription entire for "that takest away the sins of the world," in the second petition. This proposed version was almost the same as Douglas' first draft which he had long since discarded, and Douglas very naturally also declined to adopt it. No other changes were made for the 1933 Kyrial.

This simple Agnus Dei melody is well suited to the English words. Both The Ordinary and Douglas' transcriptions are good; but--except for the beginning of the second petition--Douglas' is distinctly the better of the two.

* * *

Gloria No. 6 (Dominicalis)

Bosse No. 18. This melody appears in only one of all the 341 sources examined by Bosse in the Regensburg photostat archives--at folio 281 verso of Ben. VI. 34, the twelfth-century Beneventan Gradual published as Volume 15 of Paléographie Musicale. The melody is grouped with other Glorias in a collection of Ordinary chants at the end of this Gradual.¹ There is no Trope. The side of the manuscript leaf with this melody is reproduced from Paléographie Musicale in facsimile as Plate XXVI in Volume III of this study.²

Vatican edition: XIII, GR pages 45*, 46*; Solesmes' date, 12th century.

EGR, No. VI, pages 50-52

DKY, No. 6, pages 24, 25.

The first modern edition of this Gloria melody was that of the Vatican Kyriale³--which could be called a "second edition" 700 years

1. Troped chants for the Ordinary (some of which also occur in the collection at the end of the MS) are interspersed among the Propers for the great festivals and major Saints' Days.

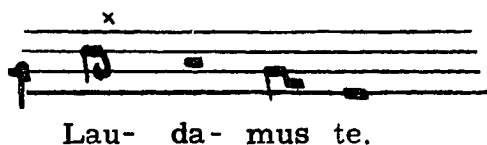
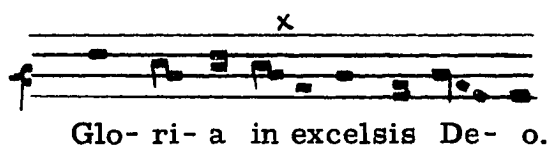
2. Plate XXVI also shows the Beneventan version of Vatican Gloria IV (Douglas Kyrial No. 2) discussed above in Chapter XIV, pp. 524-58.

3. Gastoué, Le Graduel et l'Antiphonaire romains, p. 277.

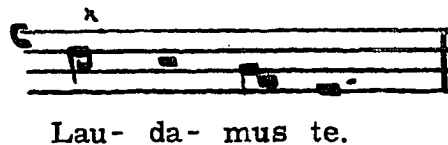
after than the first. We can determine for once what changes from the manuscript original were made by the Vatican Commission or inserted by Dom Pothier.¹

Four manuscript doubled notes set to single syllables have been reduced to single puncta in the Vatican edition. Three of these four doubled notes are set to accented syllables in the manuscript, and all occur on the tenor of a phrase having few syllables. Two slight alterations in the Vatican edition involve liquescence. One unessential note has been omitted from the intonation, to the improvement of the phrase. Another changed note at "Agnus Dei" is more questionable; Douglas' transcription here interestingly returns to the Beneventan note, although Douglas had probably not seen the manuscript. All these variations between the Beneventan and Vatican texts are shown below.

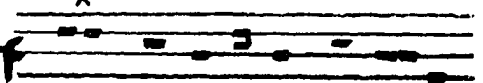
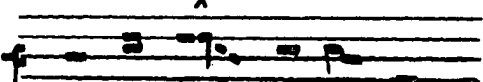
Ben. VI. 34, f. 281 v.



Vatican edition



1. But this melody may possibly occur in other Beneventan MSS known to Solesmes but not examined by Bosse.

x	x
	
Be-ne-di-ci-mus te.	Be-ne-di-ci-mus te.
x	x
	
Gra-ti-as a-gi-mus ti-bi	Gra-ti-as a-gi-mus ti-bi
x	x
	
A-gnus De-i,	A-gnus De-i,
x	x
	
mi-se-re-re no-bis.	mi-se-re-re no-bis.

(second time:)

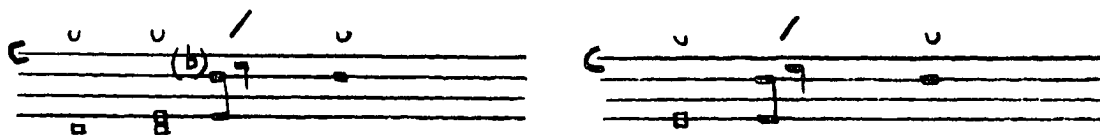
x [?]	
	
Qui tol-lis pec-ca-ta mun-di,	Qui tol-lis pec-ca-ta mun-di,
x	x
	
Tu so-lus Al-tis-si-mus,	Tu so-lus Al-tis-si-mus,

In Ben. VI. 34 there is no doubled note at the identical phrase "pec-cata mundi," which precedes the example given above. Since this doubled note is set to a weak syllable, sings awkwardly, and is inconsistent within the manuscript, we may take it for a slip of the scribal pen. The Trope and Ordinary chants in Ben. VI. 34 often employ doubled puncta for accented syllables within a phrase--like the other three examples above. How typical the Beneventan notation is of Latin

pronunciation in mediaeval Italy we do not know; but the technique of lengthening an important accented syllable in a recitation was foreign both to Pothier's approach to chant rhythm as an accentual-equalist and to Mocquereau's developed theory of chant rhythm. So the omission of these doubled notes in the Vatican edition need not surprise us.

From the analysis in Table No. 80 in Volume III it appears that we are dealing with a melody chiefly composed of four set-forms but with some phrases lying outside the set patterns. Of these four set-forms, two elements -- α 1 of Phrase A and Phrase C entire--are much the most important. Examination discloses that this Gloria, like many others, is derived from the patterns and pitch relationships of Anaphoral chant. Its notation should be transposed one step higher, in which case the crucial motive of α 1 appears "b, a, G, a, b, b"--or better, a fifth higher so that this same motive appears "e, d, c, e, d, e."

Phrase A in Table No. 80 begins with a podatus rising a fifth-- frequent in many Mode I melodies--with its customary prosthetic notes (as at "Quoniam") and its following upper auxiliary on "b-flat," the whole group forming the typical figure of classical chant--



The "b-flat" upper auxiliary occurs at (a_3) with the typical figure dissolved by text underlay.¹ The medial cadence (a_2) is confined in the Vatican version to the word "hominibus" but in Ben. VI. 34 is repeated for "Agnus Dei." Phrase A concludes on the modal dominant with the psalmodic formula α . The last half of α , labelled α_1 (or the even shorter segment labelled α_2) is often used alone or as an initial figure. The fragment α_1 thus appears as an initial for the less frequent Phrase B. Phrase B ends on the final of the mode.

Phrase C begins on or touches low "C" and uses "F" as tenor. Phrase C is expanded or contracted according to the text. The shortest version, c_1 appears at "Jesu Christe" and "Amen."

Phrase D, short and infrequent, descends from dominant to final, emphasizing the descending fourth between the last accent and the final syllable.

Phrase B approaches the final with a falling minor third, "F" to "D." Phrase C approaches the final from the note below. Of all these four phrases, Phrase A and Phrase C with their sharply contrasted range are most often used.

1. In Ben. VI. 34 "b-flat" is never written but must have been sung in some instances at least, though certainly less often than in France and England. In this Gloria "b-natural" is just possible but unlikely. But the "c" of (a_2) may have been raised from an original "b-natural."

Three phrases stand outside this scheme: the intonation "Gloria in excelsis Deo," which begins with α but concludes with a filled-out version of the end of Phrase B; "Glorificamus te," in which the melody rises to top "d" for the only time in the entire composition; and "Qui sedes ad dexteram Patris, miserere nobis," which, though related to Phrase C, emphasizes low "C" more than the usual forms of this phrase.

Cadence formulation in this melody although in general characteristic of classic chant, is not completely consistent. Motive α , the most regular of them all, usually follows the pattern--

A- do- ra- mus te
Do- mi- ne De- us

But a variant accentuation--

bo-nae vo-lun- ta- tis, --not-- bo-nae vo-lun- ta- tis,

--is found, which preserves the constant initial form of the motive.

Douglas' 1933 Kyrial version is analyzed in Table No. 81 in Volume III, which should be compared with the preceding table.

Phrase A: Douglas usually sets the rising fifth podatus of the initial motive (a) to an accented syllable, following Antiphon usage where the figure--



--is set to an accented syllable with prosthetic notes for preceding weak syllables. Douglas writes--

that tá-kest (a-way...)

{Thou that} tá-kest (a-way...)

For thóu (only...)

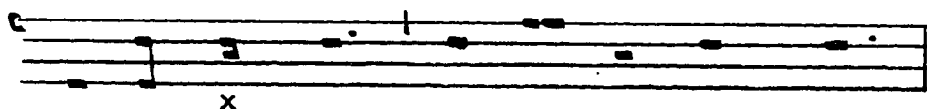
Thóu (only, O Christ...)

In Phrase A the Latin text of the Gloria is inconsistently accented. Douglas' procedure in his transcription is closer to set-form technique than is the Latin original of this Gloria.

The podatus "G, a" of "terra" which drops one note below the tenor--a decoration for the weak syllable which precedes the caesura before motive (a₂)--is so used by Douglas at--

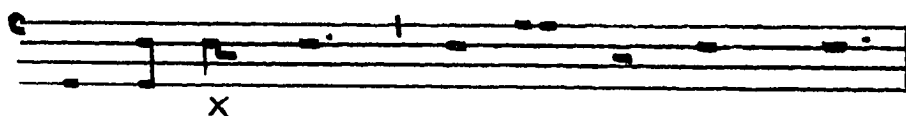
Thou on-ly, O Christ, with the Ho-ly Ghost.

But this podatus would have sounded wrong for the strong syllable
"earth" in this phrase--



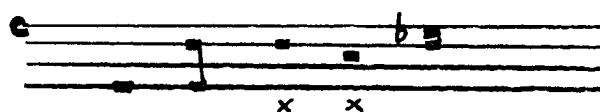
And on earth peace, good will to- wards men.

--so Douglas replaced it with a clivis "a, G"--



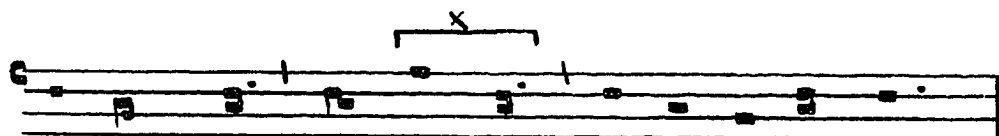
And on earth peace, good will to- wards men.

--which fits the English text and formally can be related to the two
notes for "that ta-kest a-way" in Douglas' version--



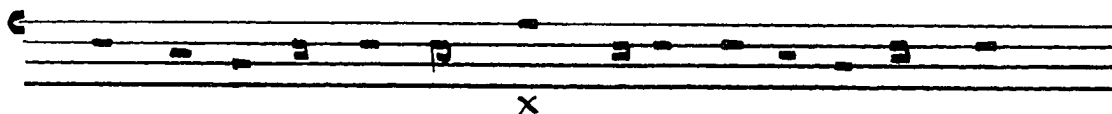
That ta- kest a- way...

Motive (a_2), which in the altered Vatican text occurs only
once, at "hominibus," is used three times in the Douglas Kyrial
transcription. Its second occurrence--



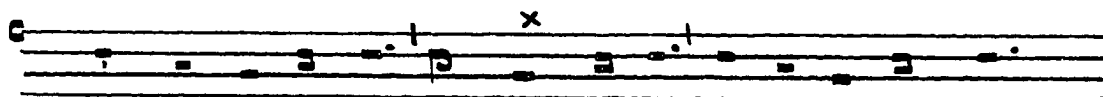
O Lord God, Lamb of God, Son of the Fa- ther,

--exactly parallels the Beneventan reading--



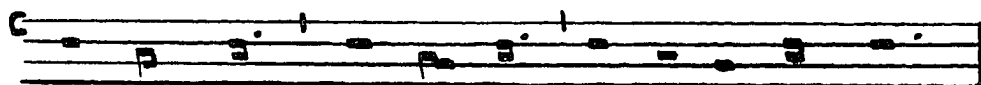
Do- mi- ne De- us, A- gnus De- i, Fi- li- us Pa- tris.

--while the Vatican edition has--



Do- mi- ne De- us, A- gnus De- i, Fi- li- us Pa- tris.

Was Douglas acquainted with Ben. VI. 34? The facsimile edition of the manuscript in Paléographie Musicale did not begin to appear until 1937. Douglas might have seen Solesmes photostats or copies at the Isle of Wight and might have made notes of this Beneventan version on one of his visits there. But it is unlikely that he did: for if he had, he would almost certainly have noted the fact on his first manuscript draft, which bears only the notation "Vat. XIII," and would probably have referred to a Beneventan source in the preface to his 1932 organ edition. There he only says that his version of this Gloria in Excelsis is "somewhat free." Probably the Vatican three-fold repetition of motive α --



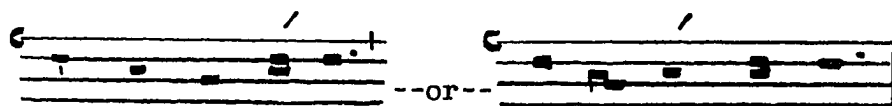
O Lord God, Lamb of God, Son of the Fa- ther,

--was too much for Douglas, just as it was for the Beneventan editor or composer. Douglas must have found the same answer as we see

in the Beneventan manuscript but independently of it--namely, the substitution of motive (a₂) for "Lamb of God."

The third use of motive (a₂) occurs at Douglas' phrase, "with the Holy Ghost," in the context of his brilliant recomposition of the last phrases of Gloria, and had better be discussed later in that context.

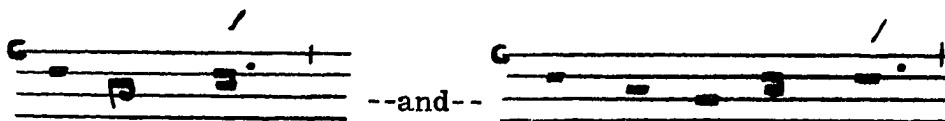
Douglas sometimes altered motive α --



Do- mi- ne Dé- us,

A- do- rá- mus te

--as in the phrases--

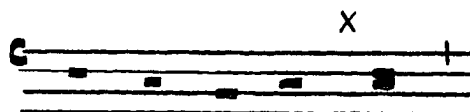


O Lord Gód,

the síns óf the world,

--the second of which is more satisfactory than the first. For the

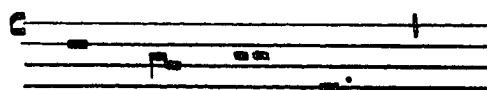
1933 Kyrial Goldsmith suggested--



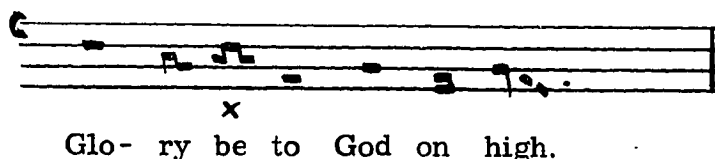
the sins of the world,

--a suggestion which Douglas ignored.

Phrase D: For the Latin text--



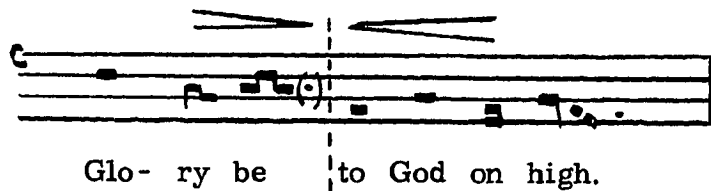
Rex cae- le- stis,



--superseded the original draft form in Douglas' first manuscript--



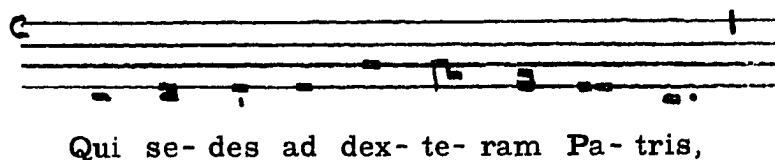
It is hard to account for the superiority of Douglas' final form on the basis of the Latin text. It is true that in the draft version the weak preposition "to" received too much stress; but the superiority of the final version is really due to the fact that hidden caesuras in melody and text come at the same place:



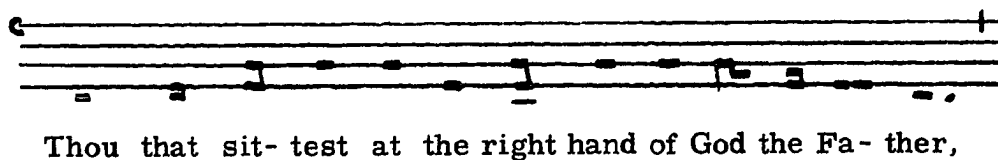
The point is not that the parenthetical mora-dot on the last note of "be" ought to be used but rather that it could be used without doing violence to text or music. The hidden caesuras of text and music now coincide rather than conflict, as they did in Douglas' first draft.

Phrase C: This phrase is freely treated by Douglas. He omits the weak-syllable podatus "C, D" before the final accent, except at "Jesus Christ" and "Amen."

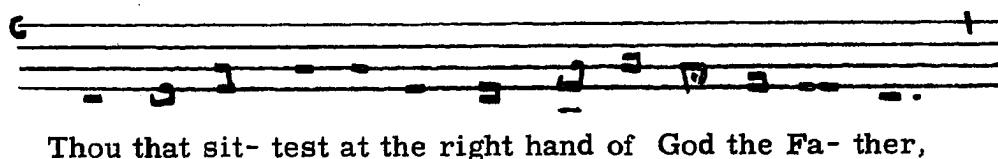
The free version of Phrase C, "Qui sedes ad dexteram Patris," is skillfully extended in Douglas' revision to accommodate the longer English text by doubling it back upon itself. The Latin phrase reads--



Douglas' first draft version--



--becomes--

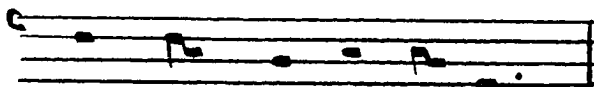


--in the 1915 and 1933 editions.

Phrase B appears in pure state only twice in the Latin text:

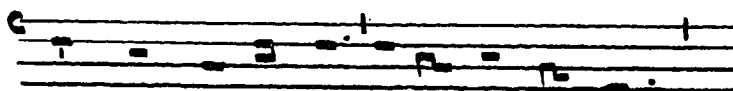


"Suscipe deprecationem nostram" expands Phrase B, using the cadence from Phrase C. Douglas uses Phrase B, complete, for "in the glory of God the Father"; for "have mercy upon us," Phrase B is abbreviated--



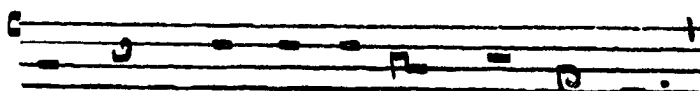
have mer- cy up- on us.

In his transcription of--



Do- mi- ne Fi- li u- ni- ge- ni- te,

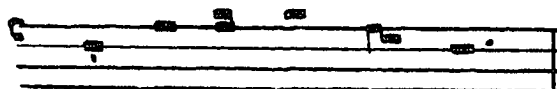
--which in the Latin text consists of motive α and Phrase D combined--Douglas instead uses the initial of Phrase B (α_1) in combination with Phrase D--



O Lord, the on- ly be- got- ten Son,

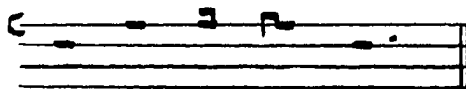
--a substitution which fits the English text better than a repetition of motive α .

Douglas' highly successful recomposition of the last phrases of this Gloria has been touched upon already. As we have seen, the Vatican and Beneventan versions use high "d" only once in the entire melody--



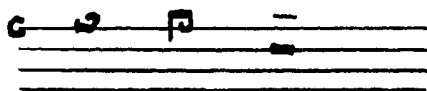
Glo- ri- fi- ca- mus te.

Douglas reproduces this melodic climax, though hesitating between different transcriptions. The 1933 text reads--



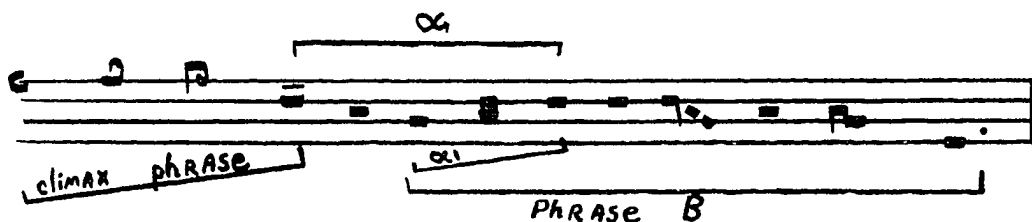
We glo-ri-fy thee.

Forsaking the Latin melody for the phrases "Tu solus Altissimus, Jesu Christe, Cum Sancto Spiritu," Douglas began his recomposition of the ending of Gloria by repeating the climax on top "d" for the phrase--



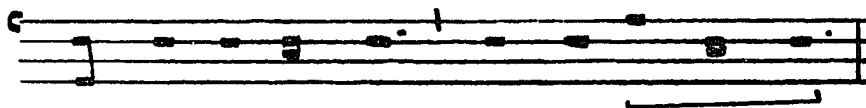
Art most high

Douglas' linking of this phrase to the conclusion "in the glory of God the Father" shows transcriptive genius--



Art most high in the glo-ry of God the Fa-ther.

The climax, "Art most high," is carefully prepared by motive (a₂) in the preceding phrase--



Thou on-ly, O Christ, with the Ho-ly Ghost,

The last section of Douglas' Gloria, beginning "For thou only art holy," is perfectly constructed. To speak of it as a transcription is not correct: it is Douglas' Gloria, and in it he achieves a synthesis of English words and plainsong quite the equal of classic "Gregorian" chant and in every way superior to the pedestrian repetition of phrases at the end of the Latin text.

Line 1 of Table No. 82 in Volume III gives the Vatican version of this Gloria. Line 2 gives Douglas' first manuscript version as originally written before correction. This first manuscript contains the autograph proposal--not actually followed by Douglas although suggested again by Goldsmith--that "towards" be set as "1 syllable, podatus." In the first climax phrase, "We glorify thee," Douglas vacillated over the pitch for the clivis until the 1915 edition--should it be "d, c" or "c, b"? The version of the second Douglas manuscript appears as Line 3 of Table No. 82. It is identical with the 1915 edition except for "We glorify thee" (which read in 1915 as it does in the 1933 Kyrial) and the omission of a few unnecessary liquescents introduced in the second manuscript. Goldsmith's suggested alterations in the 1915 edition--one of which Douglas adopted--are given in Line 4, and the 1933 Kyrial version (identical with the 1932 modern notation editions) as Line 5 of Table No. 82. Burgess' transcription appears at Line 6.

Burgess' version is more successful than most of his Gloria transcriptions. He was wrong to use the low podatus "C, D" (in Phrase C) to bear accented syllables--



This podatus never takes the accent in the Latin text of this Gloria, and Douglas was right usually to omit it.

Burgess' excessive melodic compression in the phrase--



results in a melodic outline of a seventh. Though occasionally found in plainsong, such a leap of a seventh is out of place in this melody.

But it is Douglas' bold, free ending--as in so many of his Gloria transcriptions--which makes his Dominicalis Gloria superior to Burgess' version.

* * *

The Supplement to the Hymnal 1940, prepared by the Joint Commission on Church Music in 1960, includes this Gloria at No. 760.¹

1. New York: Church Pension Fund, 1961, pp. 855-57.

The accompaniment is not by Douglas but was written for the Supplement.

The melody follows Douglas' 1932 modern notation editions--like the

Kyrial--except for one slight unfortunate alteration--

O Lord, the on-ly be-got-^(u)ten Son,

--instead of Douglas' transcription--

O Lord, the on-ly be-got-^(/)ten Son.

This alteration wrecks the cadential correspondence of this phrase with Phrase D, as seen in Table No. 80 and No. 81. This cadence is one of the few with consistent accentuation in both the Latin original and Douglas' version.¹

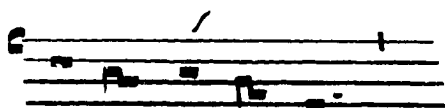
Vatican edition:

Lau- dá- mus te.

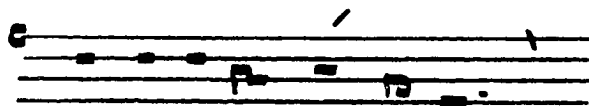
1933 Kyrial:

(We práise thee.)

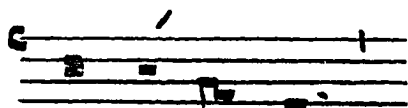
1. Ray Francis Brown prepared the melodic text (though not the accompaniment) of this Gloria for inclusion in the Supplement. I am unable to say whether this alteration was intentional or an oversight on his part.



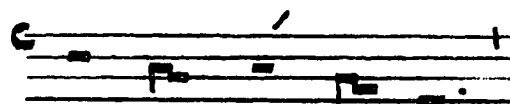
u- ni- gé- ni- te



the on-ly be- gót-ten Son,



Al- tis- si- mus,



We give thánks to thee

* * *

CHAPTER XIX

MISSA PENITENTIALIS

No. 7

Douglas' Missa Penitentialis--"a setting of the Holy Eucharist for Advent and Lent"--was first published as part of the 1915 series of Masses in plainsong notation by the H. W. Gray Company. Modern notation voice-part and organ editions were published by the H. W. Gray Company in 1916. In his preface to the 1916 organ edition, Douglas writes--

With the exception of the Agnus Dei, the various portions of the following service have been used for centuries during Advent and Lent. The Agnus Dei was formerly used in England on Weekdays in Easter-tide and on days within Octaves; occasions little likely to be honoured by a sung Eucharist in America. The Vatican Kyriale assigns this piece to the Missa Rex Splendens, doubtless on account of its English origin. The editor has adopted it for Advent and Lent because of its fine agreement in feeling with the Sanctus.

.....
The approximate dates... are as follows: Kyrie Deus genitor, eleventh century;¹ Kyrie Salve semperque, tenth century; Sanctus, tenth century;² Agnus Dei, thirteenth century; but with revisions of the earlier form made about

1. An origin as early as the late 10th century can be inferred from its inclusion in WT^C.

2. Solesmes, Gastoué, and Thannabaur all agree that the earliest sources for Sanctus are from the 11th century.

two hundred years later. The Sanctus is a revision of the Plainsong Society's text; remarkable for its initial appoggiatura, the effect of which the editor has sought to preserve in the accompaniment by means to which some will object, for whose benefit an alternative is provided. The other adaptations. . . are from the Vatican text.

The Sanctus of Missa Penitentialis had been included as an alternative to the present de Angelis Sanctus in the editions of Missa de Angelis published by J. Fischer and Brother in 1909, 1910, and 1911.¹ The pieces which Douglas chose to include in his 1915 edition are kept for all succeeding editions of Missa Penitentialis. The 1915 plainsong and 1916 modern notation voice parts were revised in 1927 to incorporate changes in the Order of Holy Communion under consideration by General Convention; but the melodies for the two Kyries, Sanctus, and Agnus Dei remained the same. For the 1933 Kyrial however Douglas made one small but important melodic change in the Sanctus phrase "in the Name of the Lord" of Missa Penitentialis and minor editorial alterations throughout the Mass.² This melodic change was overlooked when modern notation voice-part and organ editions were published posthumously by the H. W. Gray Company in 1955. The Sanctus melody of 1927 is retained in this 1955 edition. But its

1. See Chapter XVI above, pp. 654-655.

2. See below, pp. 881-882.

editor wishes Douglas' 1933 Kyrial text incorporated in future editions of Missa Penitentialis.

Douglas' unfinished "Organ Kyrial" begun in 1944 contains accompaniments for Missa Paschalis and for the first Kyrie of Missa Penitentialis, "Deus Genitor alme."¹ The "Organ Kyrial" furnishes different harmonies for each repeated phrase in Kyrie "Deus Genitor alme," whereas the 1916 accompaniment used only three harmonizations for the first and second, fourth and fifth, and seventh and eighth petitions respectively. This last Douglas accompaniment for Missa Penitentialis was not discovered among his papers until after the 1955 edition was printed. The editor of the posthumous edition however had also supplied different harmonies for each petition--of which only the first, seventh, and the end of the ninth phrases are entirely by Douglas. Douglas' own last accompaniment from his "Organ Kyrial" is superior and should be used for another edition. It appears in facsimile as Plate XXVII in Volume III.²

Except for Agnus Dei, from Vatican Mass VII, the pieces in Douglas' Missa Penitentialis are assembled from the simpler Masses at the end of the Vatican Kyriale, where these pieces are assigned to

1. See Chapter XIII above, pp. 441, 456-57.

2. This accompaniment is covered by copyright and may not be reproduced without the permission of Mrs. Winfred Douglas.

Advent or Lent. Only Kyrie "Deus Genitor alme" seems to have been firmly associated in the Middle Ages with penitential seasons. Its melody is primitive and like several other simple Kyries derives from Anaphoral-chant.¹ Tropes for all sorts of festive occasions abound for Sanctus of Missa Penitentialis, and Douglas himself used the melody in his early editions of Missa de Angelis. This melody is among the most popular and widespread of mediaeval Sanctus. Both Douglas' Kyries were also widely sung. Gloria in Excelsis was never added even to Masses on Sundays in Advent and Lent, and therefore none is included in Missa Penitentialis.

The Ordinary of the Mass contains only Sanctus and Agnus Dei of Douglas' Missa Penitentialis. Burgess' English Gradual has both Kyries--"Deus Genitor alme" as part of Mass XIV, "on Ferias in Advent and Lent and on Vigils, Ember Days and Rogation Days"; and "Kyrie salve semperque" (in the variant form of Vatican Kyrie XIV) as part of Mass XII, "on Sundays in Advent and Lent." Penitentialis Sanctus is found in Burgess' Mass VI, "on Feasts of the B. V. M. and at Midnight on Christmas Eve"; but the Agnus Dei is not used in the English Gradual. Hughes gives Douglas' Agnus Dei in the Choir Missal as part of his Mass No. VIII, "Missa Rex Splendens."

1. See Chapter XIII above, pp. 393-97.

Since 1916 Douglas' Missa Penitentialis has been sung annually by skilled choirs which otherwise sing little plainsong--on the grounds that plainsong is austere and that if one is going to use a little chant, it might as well be in Lent.

* * *

Kyrie No. 2a. (Penitentialis)
"Deus Genitor Alme"

Melnicki No. 151. This melody occurs in 120 sources in the Regensburg photostat archives, which Melnicki describes as reaching from the eleventh century to the sixteenth. Of these sources, 12 are French, 67 German, 16 East European, 18 Italian, 3 Premonstratensian, and 4 Cistercian.

Verses and Tropes associated with this melody

Analecta Hymnica
Volume 47

"Deus genitor alme"

No. 133

Melnicki lists Ben. VI, 34, f. 277, while AH gives Ben. [VI.] 25 as the only source for this Verse. Both are 12th century Beneventan MSS. This Kyrie melody was usually sung plain, without Verse.

Vatican edition: XVIII, GR page 58*; Solesmes' date, 11th century.

EGR, No. XIV, page 78

DKY, No. 7a, pages 26, 104.

The evidence assembled by Melnicki from the Regensburg archives would indicate that this melody belonged to the German-Italian repertory and originated in eleventh-century Italy--though occasionally appearing in France in the thirteenth and fourteenth centuries.

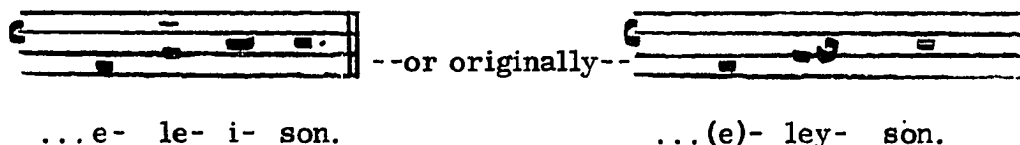
Melnicki's earliest sources are Rome, Bib. Naz. 1343 (Sess. 62), f. 4--an eleventh-century Nonantola Troper--and Rome, Bibl. Vallic. C 52, f. 152, an eleventh-century Nursian Gradual. The melody appears often in German and East European sources from the twelfth century and in Cistercian collections.

But here the evidence from Melnicki's manuscripts leads astray. The melody is very simple. Its construction and tonal pattern suggest that it is primitive and older than Melnicki's first sources. Moreover the Winchester Troper now at Cambridge contains it, giving proof for the use of this melody in late tenth-century England or France.¹ Gastoué says that this melody belongs among "the most ancient recitatives." He goes on to describe how this melody, Vatican Kyrie XVIII, is related to

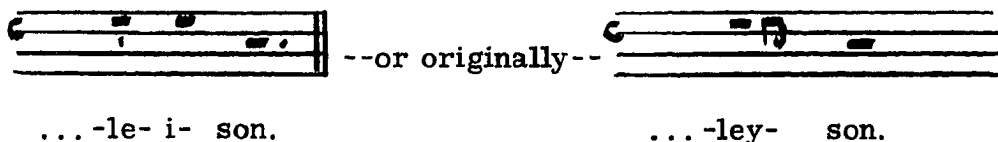
[Vatican Kyrie] XVI, which is but another form of it, and to [Vatican Kyrie] XV, which is an expanded variation upon it. Another variant, which goes back at least to the fourteenth century, used to be found in the editions which were once in use at Solesmes [Pothier's Liber Gradualis, 1882 and 1895, No. XII], but this variant was rejected from the Vatican edition in order to avoid confusion with No. XV.²

-
1. Cambridge, Corpus Christi 473 (WT^C), f. 57 v.
 2. Le Graduel et l'Antiphonaire romains, p. 278.

The connection between Vatican Kyries XV ("Dominator Deus"), XVI, and XVIII ("Deus genitor alme") may not appear at first sight. But Gastoué is right: the word "eleison" shows the same notes "G, a, b" in the first petitions of all three Kyries--



The last "Kyrie" of XV and XVIII, and the "Christe" of XVIII use a different cadence--



For its final cadence the last "Kyrie" of XVI descends below the range "G, a, b" to "E" as final.

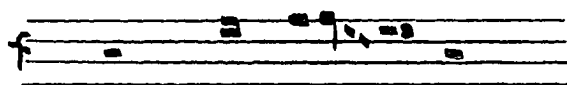
There are other connections between these melodies. All three appear in Cambridge Winchester Troper--firm evidence for their use in the late tenth century.¹ The final neume of XV and XVIII is

1. Cambridge, Corpus Christi 473: f. 57 v., "Nemphe item Kyrriele"--Vatican XV; ff. 57 v., 58 r., "Item hic laudabile Kyrriele"--Vatican XVI; f. 57 v., "Utique aethic Kyriele"--Vatican XVIII.

According to Machabey's concordance in his article "Remarques sur Le Winchester Troper" in Festschrift Heinrich Bessler, Leipzig, 1961, pp. 67-90, organa for the first and last of the Kyries listed above are found at f. 138 r., "Denuo Kyrie eleison"; and at f. 137 v., "Denuo Kyrieleison." I have not collated the vox organalis and so cannot confirm Machabey's concordances.

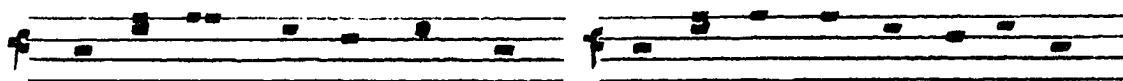
Kyrie and Verse "Deus genitor alme" are reproduced in facsimile from Ben. VI. 34 as Plate XXVIII in Volume III of this study.¹ The Beneventan version also appears as Line 1 of Table No. 83. The Winchester notation with my transcription--the uncertain pitches are marked--is given as Line 2 of Table No. 83, and Kyrie XVIII of the Vatican edition as Line 3.

The Beneventan "Christe" melody--



Chri- ste ley- son

--or the Beneventan melody for the Verse--

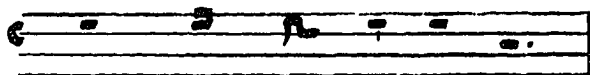


Je-su Chri-ste Re-dem-ptor. Be-ni-gnus no-bis ad-e-sto.



Ut sem-per lau-de-mus te di-gne.

--varies from the Vatican "Christe" melody--

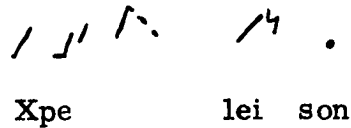


Chri- ste e- le- i- son.

1. PM. Vol. 15, f. 277.

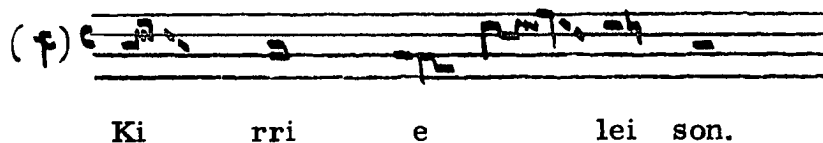
The Beneventan first note is "b" ("E" in the notation a fifth lower) not "d"; and the syllable "-ley-" is set to the top note of the phrase.

Winchester agrees with the Vatican syllable placement--

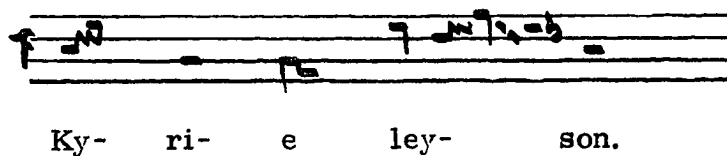


--but the pitches of the first note and the climacus in the Winchester Troper are conjectural.

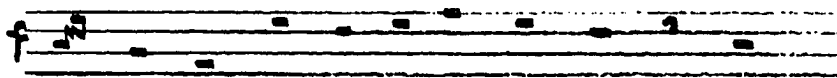
The Beneventan version, like the Vatican, returns to the first melody for the seventh and eighth "Kyrie." Winchester begins these two phrases as before but ends them differently, perhaps on "G." In the Winchester Troper two more petitions are added after the eighth, making ten altogether.¹ These last two have the same melody--much like the last "Kyrie" in the Vatican edition, but more ornamented--



The ninth Beneventan "Kyrie" reads--

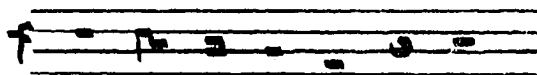


1. But Burgess gives only the traditional nine in his transcription.



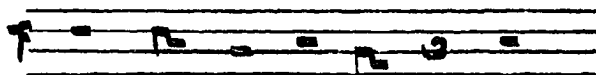
Quo ti- bi lae- ti ca- na- mus e- ley- son.

Each Beneventan verse is preceded by "Kyrie eleison" plain, in the typical Italian fashion. The text of these verses--probably used for Sundays in Lent or perhaps the Lenten Stational Masses--consists mainly of supplicatory petitions rather than the acclamatory phrases more often found in Kyrie Verses. The melody is adjusted carefully to the differing accents and number of syllables in each line of the Verse:



De- us gé- ni- tor al- me

--but--



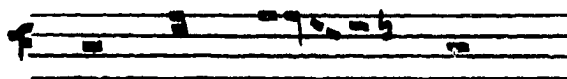
No- stra de- lí- cta par- ce

The Vatican "Christe" melody--with no accented syllable or pressus on the top "e"--



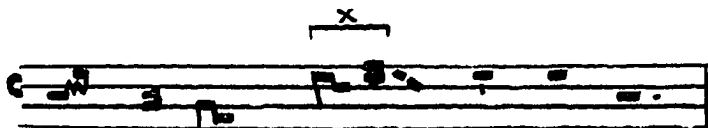
Chri- ste e- le- i- son.

--is much weaker than the Beneventan version--



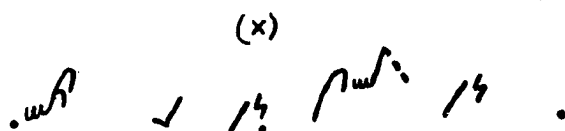
Chri- ste ley- son.

In the last "Kyrie" of the Vatican edition--



Ky- ri- e * e- le- i- son.

--the absence of the quilisma for the notes "c, d, e" is peculiar, especially since it appears here in Vatican Kyrie XV. The clivis "a, G" just before the asterisk in the example above ought to have been given mora-dots. Winchester's oriscus is explicit:

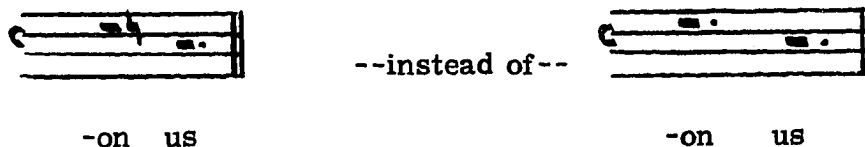


Ki rri e lei son.

The Vatican form of this last "Kyrie" is rhythmically dull and in disagreement with these manuscripts.

Douglas' Greek version of Kyrie "Deus genitor alme" in the 1933 Kyrial (Line 4 of Table No. 83) restores the quilisma in the last phrase but not the mora vocis for the clivis "a, G." The melody for "Christe eleison" is left as in the Vatican edition.

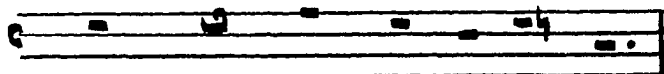
Douglas' 1915 edition with English text is exactly the same as his one manuscript except for the liquescents in the 1915 edition and except for the notation--



--found in the manuscript. The text of the 1933 Kyrial (Line 5 of Table No. 83) is identical with the 1915 edition.

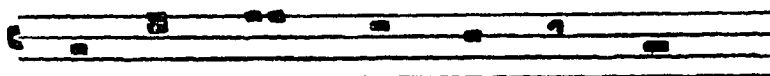
Goldsmith had no suggestions or comments for this Kyrie.

Douglas' phrase--



Christ, have mer- cy up- on us.

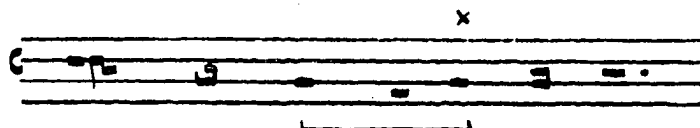
--resembles the superior rhythm and accentuation of the Beneventan Kyrie and its Verse--



Je- su Chri- ste Re- dem- ptor,
Chri- ste ley son.

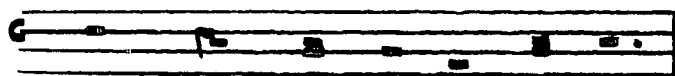
--and is preferable to the Vatican or Douglas' Greek version for the phrase.

But is Douglas' transcription of the first petitions--



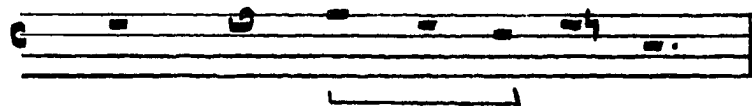
Lord, have mer- cy up- on us.

--with its extra inserted note for the syllable "up-," the best that could be found? Would not the following--



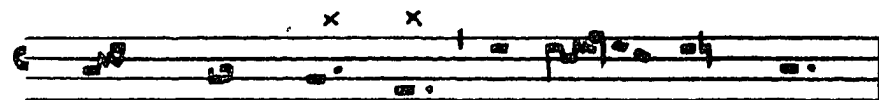
Lord, have m^ércy up- on^ó us.
 (like: D^e- us gé- ni- tor ál- me)

--which does not involve the addition of an extra note, have been a better transcription? In theory it would have been. But five repetitions of the very short phrase just suggested produce an annoying rhythmical tap on the weak syllable "-cy." Douglas' asymmetrical version is preferable, especially as it produces large rhythmical symmetry with the following phrase--



Christ, have mer- cy up- on us.

In the last phrase of his English version, Douglas gives the mora vocis missing in modern editions with Greek text--



Lord, have mer- cy * up- on us.

Kyrie No. 7b. (Penitentialis)

"Kyrie Salve Semperque"

Melnicki No. 210. Melnicki includes under this number both Vatican Kyrie XI ad libitum, the early simpler form of the melody, and Vatican Kyrie XVII, its modestly developed later form. The melodic incipit in Melnicki's index is closer to the latter. Melnicki lists 16 French and 4 monastic sources from the thirteenth to the seventeenth century now in the Regensburg photostat archives in which this melody occurs.¹ No Verse is found associated with this melody in any of Melnicki's sources.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47

"Kyrie salve semperque"

No. 143

The one source known to the editors of AH is WT^e--Bodleian 775--at f. 4, in an early supplement added to the MS in the 11th century.

"Miserere Domine. Kirrie leison, voce, corde"
Introductory Trope in Cambridge, Corpus Christi 473 (WT^c), f. 56 r., v.

1. Melnicki says there are 17 French sources in her introductory table. But only 16 are actually listed under Melody No. 210.

Vatican edition: ad lib. XI, GR page 83*; Solesmes' date, 10th century;
XVIIa, GR page 55*; Solesmes' date, (10th) 15th-17th centuries.

EGR, No. XII, page 75
 (The melody of Vatican Kyrie XVIIa.)

DKY, No. 7b, pages 26, 104
 (Based on Vatican Kyrie XI ad lib.)

This melody appears in both Winchester Tropers. (It also probably occurs in eleventh and twelfth century French manuscripts which Melnicki did not examine since it again appears in the thirteenth-century French sources listed by her.) Bodleian 775 (WT^e) gives the complete Verse "Kyrie salve" and its melody--but with only the first "Kyrie eleison" melody in melismatic notation. The text and melody of the Verse "Kyrie salve" are very fine, and the lines--

Mirifice Christe,
 Quem cunctae adorant machinae,
 eleison!

--should be useful for automated worship in a technological age, although the tenth century meant something else by machina than we do or the Greeks did by $\mu\chi\alpha\nu\acute{\eta}$.

With the help of the melismatic version of this melody in WT^c and the Vatican text, a reliable transcription of the Verse melody can be established, which is given at Table No. 84 in Volume III.

The other Winchester Troper, Cambridge, Corpus Christi 473 (WT^c), has only the melismatic version of the melody without

Verse¹ but prefaces each phrase with an introductory Trope. According to rubrics in other manuscripts, this introductory bidding may have been sung by the deacon of the Mass introducing and explaining each item of the Liturgy, like the vernacular commentator at contemporary Roman Masses. The introductory Trope of WT^C, its neumatic notation and melismatic Kyries here copied as accurately as possible, reads--

miserere domine. Kirrie leison

voce corde postulate regem

invisibilem canentes illi

Kirrie leison. ter

Iterum dicamus oms xpe leison

& rogemus xpr dmm una voce

proclamantes.

1. Machabey in his article "Remarques sur Le Winchester Troper" lists a corresponding vox organalis at f. 136 r.

Xre leison. ter

Et summissis vultibus deprecemur

trinitatem deum aeternum

canentes illi.

Kirrie leison. *b*

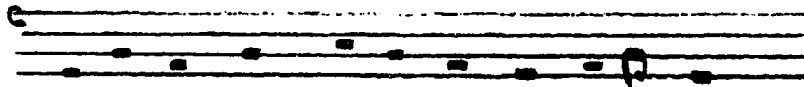
Kirrie e leison

Let him who can transcribe the melody for the introductory Tropes without the help of a diastematic manuscript.

The melismatic versions of both Winchester Tropers place a liquescent torculus over the syllable "ley-"

(e) ley- son

--while the syllable as set in the Verse melody of WT^e consistently uses only the last two notes of the torculus--a liquescent clivis--



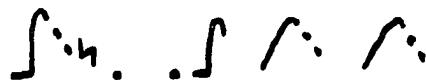
semperque pr(a)esenti turm(a)e e-lei-son.

The melody for "Christe eleison" differs in both Tropers from the version of Vatican Kyrie XI ad libitum. The slightly heightened virgas in WT^e clearly indicate the following pitches--



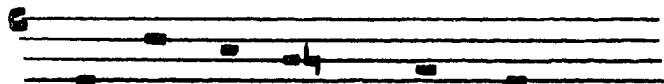
Mi-ri-fi-ce Chri-ste, quem cun-ctae a-do-rant ma-chi-nae, e-lei-son.

--but the first neumatic group for the "Christe" melody in WT^c--



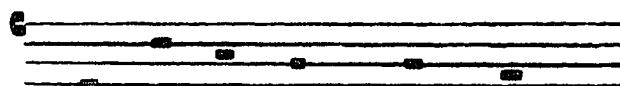
X p e

--seems to have punctum missing before the oriscus and an extraneous dot before the torculus. This notation applied literally to the melody of the Verse would entail either--



Pa-tri si-mil-li-me
Mi-ri-fi-ce Chri-ste

--or--



Pa-tri si-mil-li-me
Mi-ri-fi-ce Chri-ste

The first alternative is possible, the second very unlikely. Probably we have a scribal slip which should read just as in Vatican Kyrie XI ad libitum--

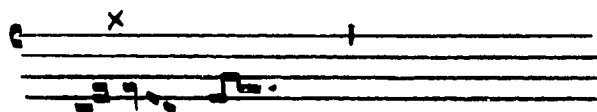


My transcription of the melismatic version from WT^C is given at Line 1 of Table No. 85; Vatican Kyrie XI ad libitum at Line 2; Douglas' Greek version in the 1933 Kyrial at Line 3; Douglas' English transcription, exactly the same in the 1915 edition of Missa Penitentialis and the 1933 Kyrial, at Line 4; Vatican Kyrie XVII, the later form of the melody, at Line 5; and Burgess' modern notation transcription of Vatican Kyrie XVII at Line 6.

Not only is the Douglas Kyrial version identical with the 1915 edition. Both correspond exactly with the corrected form of Douglas' one manuscript for "Kyrie salve." In this manuscript there is but one correction. The opening phrase originally read--



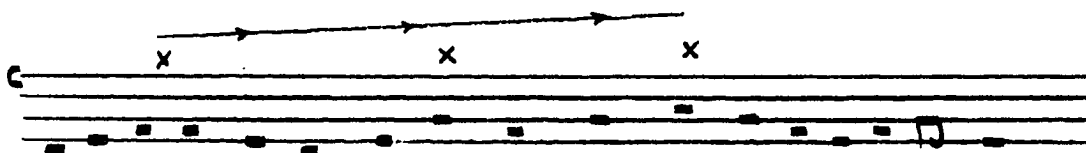
--as in Vatican Kyrie XI ad libitum. Douglas crossed out the first "F" and wrote "So. here. pressus." In 1915 and Douglas' later editions the phrase begins--



Lord

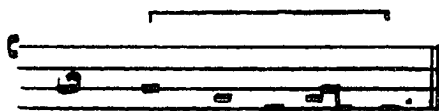
"So." of Douglas' note probably means "Solesmes." The proposed text of this early version of the melody as submitted by Solesmes to the Vatican Commission must have read as in Douglas' corrected version. Dom Pothier probably altered the third note back to "F."

What was sung at Winchester for the third note of the first phrase--"E" or "F"? In the melismatic Winchester version it could be either. But the consistently heightened virgas of the Verse melody in WT^e suggest "E" as the Winchester reading--a reading which gives by far the better melodic design for the whole phrase--

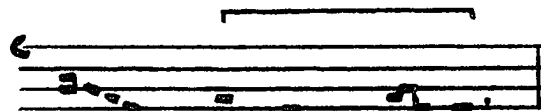


Vi-vi-fi-ce plastes, ex-cel-s(a)e prin-ceps patri-ae e-lei-son.

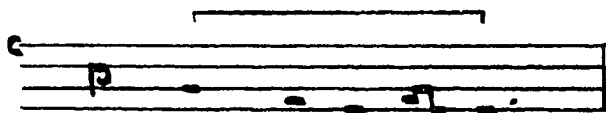
Douglas' also uses "E" for the third note of the first phrase in his Greek version in the Kyrial. Douglas' juncture of the two "E's" as pressus is suitable for the English monosyllable "Lord." The rest of Douglas' English transcription, with his consistent underlay of the refrain--



have mer-cy up-on us.



have mer-cy up-on us.



have mer- cy up- on us.

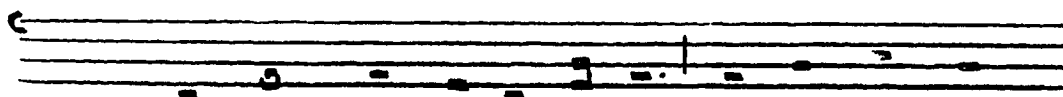
--seems the best possible version for the longer form of the English Kyrie text. Goldsmith had no suggestions to make for this Kyrie.

The two Kyrie melodies of Douglas' Missa Penitentialis--Kyrie "Deus genitor alme" and "Kyrie salve"--differ vastly. "Kyrie salve" belongs to the tenth-century northern European world of the developed Prose and expanded Kyrie Verse; "Deus genitor" is embedded in the Mediterranean Hellenic-Jewish-Roman tonal complex of congregational and clerical recitative which we call Anaphoral-chant. "Kyrie salve" is art music for choir and soloists; "Deus genitor" is the musical servant of the servants of the liturgy.

An elaborate Kyrie melody like "Kyrie salve," written for the pattern and structure of a particular Verse, always raises the question-- what artistic value remains when the melismatic Kyrie is completely divorced from its Verse text--and from the recollection of its Verse text? The question does not become acute for our melody, associated with the Verse "Kyrie salve", until the repetitive, sequela-prose-like final phrases. With text these are magnificent. (See Table No. 84.) The repetitions of the melody provide unity; the new text to each repeated phrase, variety. The climactic last phrases expand the melodic and rhetorical conclusion of this Kyrie with matched repetition,

parallelism, and soaring antiphony. Here is hymnody--music and liturgical poetry joined. But without the words there remains but a decorative art.

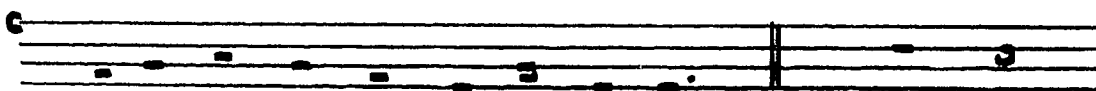
This melody is not found in The Ordinary of the Mass. A pity-- for the syllable count of the Responses to the Commandments is almost exactly right for the first phrase of this melody, and adjustments for the other phrases are easily made. The following setting of the Responses to the Decalogue is the most satisfactory way of singing this melody with an English text:



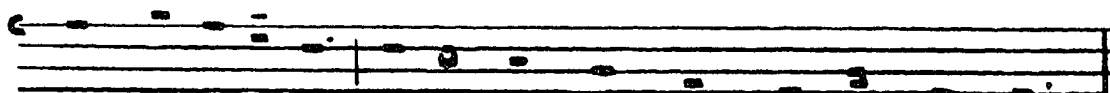
1, 2, 3 Lord have mer- cy up- on us, and in- cline our



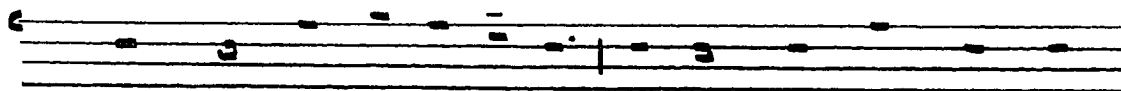
hearts to keep this law. 4, 5, 6 Lord, have mer- cy up- on us,



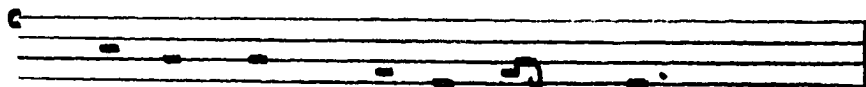
and in- cline our hearts to keep this law. 7, 8, 9 Lord, have



mer- cy up- on us, and in- cline our hearts to keep this law.



10. Lord, have mer-cy up-on us, and write all these thy laws



in our hearts, we be-seech thee.

Burgess' version in the English Gradual (Line 6 of Table No. 85) accurately transcribes Vatican Kyrie XVII--the later version of the melody--into modern notation. The English text "Lord (Christ) have mercy" is indifferently and unrealistically underlaid beneath the Greek words. No attempt is made to show how the repeated notes from the Greek words are to be sung to the English text.

Douglas' transcription is as fine a version for the text "Lord (Christ) have mercy upon us" as can be expected of this melismatic melody written for its Verse text "Kyrie salve." Douglas' English text is nearly as satisfactory as the Greek text in the 1933 Kyrial, which should be sung if possible. Vatican Kyrie XI ad libitum is marred by the raised third note "F," but is still preferable to the over-decorated later form of Vatican Kyrie XVII.

* * *

Sanctus No. 7. (Penitentialis)

Thannabaur No. 32. This melody appears in 385 places in 321 manuscripts of the Regensburg Institute photostat archives, of which 51 are French, 3 Norman-Sicilian, 88 German, 26 East European, 86 Italian, 1 Friaulian, 14 Iberian, 9 Dominican, 8 Franciscan, 7 Premonstratensian, 21 Cistercian, and 2 of unknown origin besides 1 of unknown monastic origin. These manuscripts reach from the eleventh century to the eighteenth.

<u>Sanctus Tropes associated with this melody</u>	<u>Analecta Hymnica</u> <u>Volume 47</u>
"Adonay athanatos Kyrios" Prague, 13th-14th centuries.	No. 297
"Ave Virgo virginum" Italian. Marian.	----
"Clemens Verbi Sator (Factor)" Limoges, 11th century; and northern France, 12th century. In a few 12th and 13th century English MSS. Also Aix-la-Chapelle, 13th century; and Prague, 13th and 14th centuries. Thannabaur also indicates Norman-Sicilian, German, and Iberian sources.	No. 250
"Clemens Deus Pater qui libras" The version of the preceding Trope found at St. Evroult (<u>Paris, Bib. Nat. lat. 10508</u> , 12th century), St. Alban's (<u>Brit. Mus.</u> , <u>Royal 2 B IV</u> , 12th century), and Worcester (<u>Worc. 160</u> , 13th century).	No. 250

Sanctus Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Constat in altari" As a Sanctus Trope AH gives only one 16th century Bohemian source for this text. As an Agnus Dei Trope, 14th century.	No. 410 (as Agnus Dei Trope in AH)
"Divinum mysterium" German, East European, Iberian, Dominican--13th to 16th century. Also sung to <u>Th 106</u> and <u>Th 49</u> (DKY No. 5, Vat. IV). ¹ Widely sung. For Corpus Christi.	No. 319
"Flos candens oritur" Bohemian, German, Cistercian, 14th to 16th centuries. Marian. Also sung to <u>Th 29</u> and <u>Th 106</u> .	No. 330
"Fortis El et Eloy" Only source in AH--Brander's Sequentiary, <u>St. Gall 546</u> , (1507).	No. 324
"Genitor ingenitus" German (14th century), East European, Cistercian. Also sung to <u>Th 94</u> .	No. 302
"Jesu bone Rex in caelis" Marian. AH gives Brander's Sequentiary (1507) as the only source.	No. 329
"Omniparens fons numinis (luminis)" French, German, Iberian.	----
"Ordo futurorum, praesentium, praeteritorum" Prague, 13th century. Only one source given in AH.	No. 274

1. See Chapter XVII above, p. 760, and the footnote on this page.

Sanctus Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

- "Sanctificans cuncta"
Italian. -----
- "Sanctorum (Cunctorum) exsultatio" No. 287
In several 11th and 12th century
northern French MSS including the
St. Evroult Troper, Paris, Bib. Nat.
lat. 10508; Brit. Mus., Royal 2 B IV,
from St. Alban's; and the Worcester
Gradual, Worc. 160. Thannabaur also
gives German, Norman-Sicilian, and
Iberian sources. For Saints' Days.
- "Speciosa plus quam rosa"
Iberian. Marian. -----
- "Splendor Christe Patris"
Iberian. -----
- "Summus et invisibilis"
Italian. -----
- Hosanna Prosulae associated with this melody
- "Carmina plebs sedula" No. 343
French (11th-12th century), Norman-
Sicilian, Iberian. For Eastertide.
Also associated with Th 10 and Th 126.
- "Christo Regi regum" No. 366
In two English sources only in AH, the
first of which is the 13th century English
Gradual, Worc. 160. Possibly intended
for a royal visitation.
- "De Virgine nato" No. 356
French. Only source in AH,
Wolfenbittel 677 (Helms. 628).
Marian.
- "Illa nobilis dieta"
French, German. -----

Hosanna Prosulae associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Laude canora" English, 13th century. Only one MS source in AH. Marian.	No. 373
"Rex gubernans" Narbonne, 12th century. Only one MS source in AH.	No. 351
"Te pr(a)ecamur" French, Italian.	----
"Voce vita sit unita" French, English. Also associated with <u>Th 116</u> (DKY No. 4, Vat. VIII). ¹	----

Vatican edition: XVII, GR page 56*; Solesmes' date, 11th century.

ORD, No. V, page 36

EGR, No. VI, pages 47, 48

DKY, No. 7, page 27

The many Tropes in Thannabaur's list reflect the international popularity of this melody from the eleventh century onwards. Of the Tropes associated with this Sanctus, only "Clemens Verbi Sator (Clemens Deus Pater)" and "Sanctorum exsultatio" were both early and widespread--and perhaps the Hosanna Prosula "Carmina plebs sedula" also.

1. See Chapter XVI above, p. 675.

Thannabaur's earliest northern French source for the melody is an eleventh-century manuscript from St. Vaast, Cambrai 75. The earliest Italian source is an eleventh-century Nonantola Troper, Rome, Bib. Naz. 1343 (Sess. 62). According to Thannabaur the melody first turns up in German manuscripts in the twelfth century.

A long life and many Tropes make for much melodic variation. Some of the variants of this zersungene melody appear in Table No. 86 in Volume III. Line 1 gives the melody from the Vatican edition; Line 2, a thirteenth-century French or Cistercian form preserved in the present Dominican Gradual (where it is assigned to Double Feasts and Sundays);¹ Line 3 gives the twelfth-century text of Ben. VI. 34;² Line 4, the Sarum Gradual version;³ and Line 5, the English transcription in The Ordinary of the Mass.

The melody uses modified motive-row technique.⁴ The three opening "Sanctus" and "Dominus Deus" use one row with two motives only. Motive No. 2 (in the second row of the example below) is doubled back by repetition at the phrase "in nomine Domini." In the Vatican form of the melody a two-note link is added at "Pleni." Here are the motive-rows according to the Vatican form of the melody:

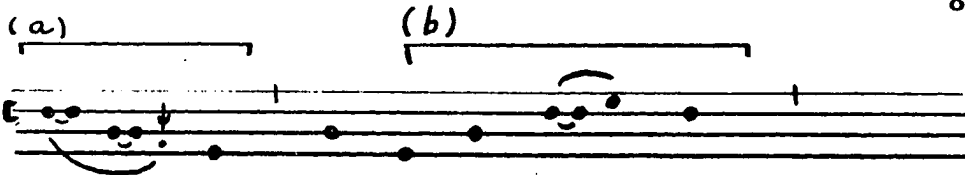
1. GP, p. 125*.

2. PM, Vol. 15, f. 284.

3. GS, p. 16*.

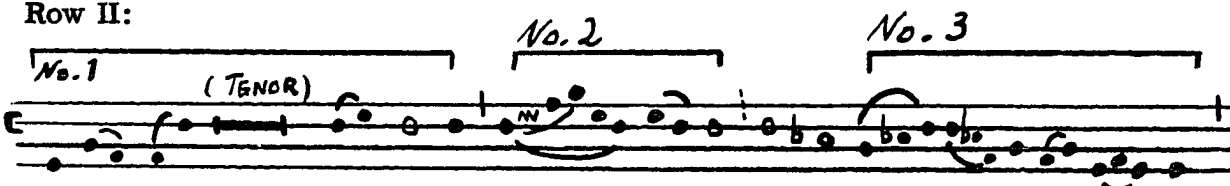
4. See Chapter XVII above, pp. 768-769.

Row I:



San- ctus, San- ctus,
San- ctus Do-mi-nus De- us

Row II:



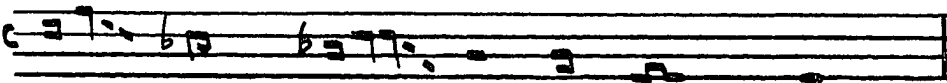
glo-ri-a xxxxxxxx tú- a. Ho- ba-oth, Pleni sunt cae-li et ter-ra
Be-ne-di-ctus qui vé- nit san-xxxxxxx na in ex-cel-sis.
in no-mi-ne xxxx Do-mi-ni. Ho- san-xxxxxxx na in ex-cel-sis.

The cadence after the tenor at the end of motive No. 1 is adapted to the text according to set-form technique.

This melody belongs to a mediaeval family of tunes based on the tonic triad and authentic ambitus of the major scale, like Sanctus and Agnus Dei of Missa Marialis and most of Missa de Angelis.

(Douglas included this Sanctus in his early editions of Missa de Angelis.)

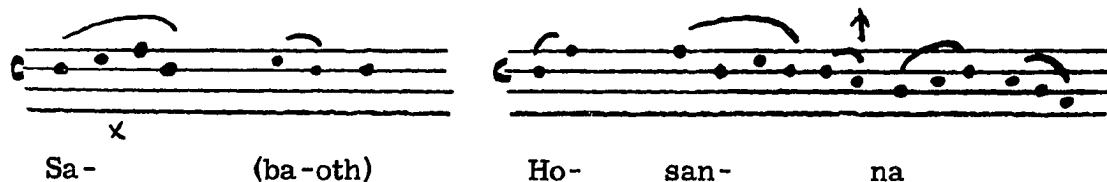
In the earlier text used for this melody in The Ordinary of the Mass motive No. 2 appears in this form:



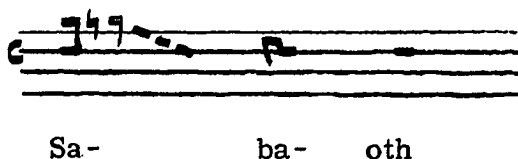
Ho- san- na in the high- est.

This earlier version is tonally more interesting and easier to sing than the versions which rise to the upper tonic, "f." Thannabaur quotes an

eleventh-century Beneventan version, nearly a century older than the Beneventan text given in Table No. 86, in which motive No. 2 also rises only to "e"--¹



Furthermore Thannabaur mentions a twelfth-century Italian version of the melody with motive No. 2 rising only to "e"--Modena Bib. Cap. I. 16. But the later Beneventan version (Line 3 of Table No. 86) definitely has "f" as the top note and as the rhythmical climax of the phrase--



The attack of the first and third "Sanctus" in the various manuscripts shows pitch instability--Douglas' "initial appoggiatura"--

Vatican and Dominican: Sarum: Ben. VI. 34:



This variation recalls our discussion towards the end of Chapter XII of the St. Gall oriscus; but neither of these first two notes is technically

1. Ben. VI. 38.

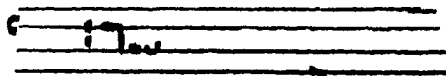
an oriscus of either the St. Gall or Anglo-Norman variety.¹ (One also recalls the problematical appoggiatura introductions to many Notre Dame organa.)

The triadic outline of this opening "Sanctus" motive (a) is softened and obscured by the Vatican passing liquescent "G"--



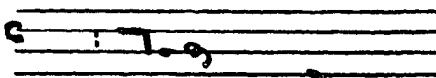
San- ctus,

Ben. VI. 34 clearly indicates that the consonant "n" is to be sung on the note "a" without a portamento--in Beneventan notation--



San- ctus.

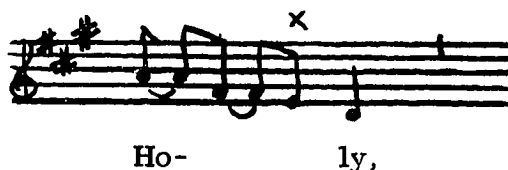
If the Vatican version had been meant, another of the numerous Beneventan signs for "liquescence" (a better term might be "reminders for careful pronunciation of consonants and diphthongs") would have been used here instead--



San- ctus.

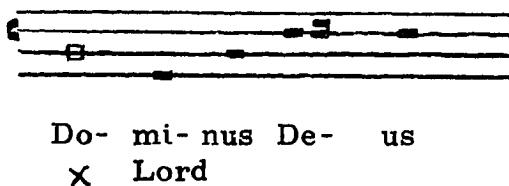
1. Chapter XII above, pp. 375-83.

In any case the English word "Holy" needs no liquescence, and Burgess' retention of the Vatican liquescent passing "G" in his transcription--

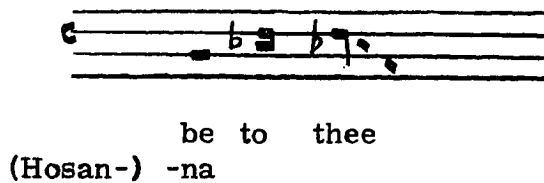


--is a mistake that weakens the melody.

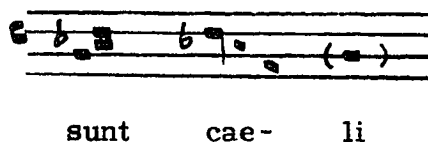
In his preface to the 1916 organ edition of Missa Penitentialis Douglas writes that his Sanctus transcription is "a revision of the Plainsong Society's text"--namely the text of The Ordinary of the Mass (Line 5 of Table No. 86). In The Ordinary version the prosthetic first note of motive (b) is correctly omitted--



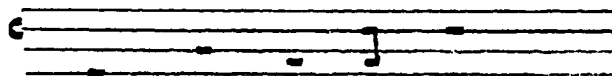
--and the neumatic group at the phrase--



--is split, carrying the dieresis of the neume one step further than at the Latin text--

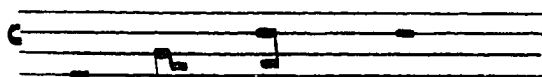


The English text is underlaid--



Bless- ed is hé that

--instead of as in the Latin text--



Be- ne- dí- ctus...

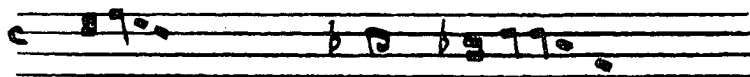
--so that the accented syllable remains on the podatus.

In The Ordinary, motives No. 2 and No. 3 are treated in such a way that the two notes "c" and "b-flat" for "Heaven" (or "Pleni")--which in the Vatican text occur only as a link between motives No. 2 and No. 3--become an essential part of the motive-row; while the clivis for "Sa-ba-oth" (or "God of hosts")--which in the Vatican version is repeated at the "Hosannas" as an essential part of the motive-row--is omitted after its first occurrence. To state the difference more simply, the Vatican text reads--



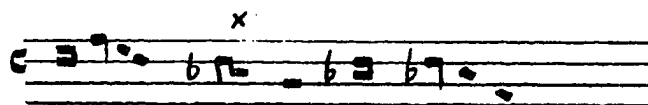
Ho- san- na

--while The Ordinary text reads--



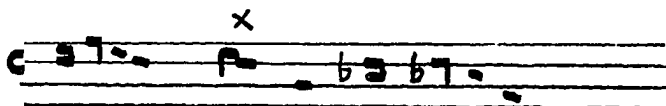
Ho- san- na

The resulting English word underlay in The Ordinary for motive No. 3--



Glo- ry be to thee,

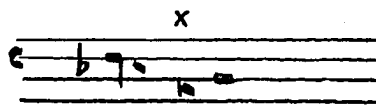
--is better than the following, from the Vatican form of the motive-row--



Glo- ry be to thee,

--with a false pitch accent for the weak syllable of "glo-ry."

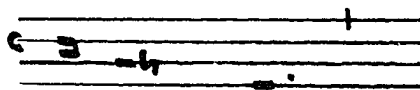
There are three Douglas manuscripts for this Sanctus. The first is one of Douglas' earliest. The second is part of the early manuscript of Missa de Angelis, labelled "Imperfect" on the outside cover, in which this Sanctus was included. Both manuscripts show traces of an early Mocquereau ictus which has been erased--



earth

The melody and word underlay for these two manuscripts are identical.

The version of the second manuscript appears as Line 6 of Table No. 86 in Volume III. The notation used in the first manuscript--



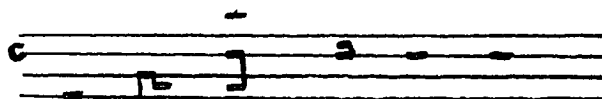
Ho- ly,

--has been replaced in the second by the more customary formation--



Ho- ly,

In the second manuscript a horizontal episema has been added over the podatus for "Name"--



in the Name of the Lord.

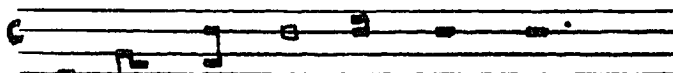
--an attempt to lessen the accent on the weak syllable "of," created by the higher pitched podatus, by stressing the preceding accent on "Name."

In his manuscripts Douglas had altered The Ordinary reading--



in the name of the Lord:

--to conform more closely to the Vatican version--



(Douglas MSS)	in the Name x of the Lord.
(Vatican)	in no- mi- ne Do- mi- ni.

The alteration was not a complete success, as Douglas' addition of the horizontal episema in his second manuscript suggests; but the

Douglas' third manuscript, prepared not long before 1915, adds liquescents but otherwise follows the second manuscript. The 1915 edition (Line 7 of Table No. 86) is exactly the same as the third manuscript except that a liquescent has been added at "and earth" while the the liquescent in the third manuscript for "of thy" has been removed. The 1933 Kyrial (Line 8 of Table No. 86) adds horizontal episemas from the Solesmes edition of the Vatican text to the torculi at "are full, " "glo-ry, " "Most High, " and "High-est, " and makes the melodic change mentioned above for the phrase "in the Name of the Lord. "

Douglas' final version in the Kyrial is a slight improvement on the excellent transcription of The Ordinary of the Mass. It fits the English text well, and--thanks to the readings chosen by the editors of The Ordinary--is melodically superior to the Vatican version.

Burgess' version (Line 9 of Table No. 86) is based solely on the Vatican text. But the parallelism of the phrase "Lord God" with the second "Holy" is destroyed--and the motive-row disturbed--since Burgess omits the bottom note of the triad at "Lord God. " In the same phrase--



--Burgess fails to reproduce the Vatican quilisma; at "Glory"--for the same figure- he uses the horizontal episema on the note preceding

the Vatican quilisma but not the quilisma sign itself--and similarly at "Hosanna."

Burgess' phrase--



--ruins the rhyme at the end of the phrase and introduces instead a figure foreign to this melody and extremely rare in chant--the fall of a major third to the final at a cadence.

For the phrase--



--Burgess uses an horizontal episema but not at--



Both melodic text and transcription in the English Gradual are inferior to the versions of The Ordinary and Douglas' Kyrial.

* * *

Agnus Dei No. 7. (Penitentialis)

Vatican edition: VII, GR pages 27*, 28*; Solesmes' date, 15th century.

ORD, No. VI, pages 42, 43

CHM, No. VIII, Volume 2, page 14

DKY, No. 7, pages 27, 28

In his preface to the 1916 organ edition of Missa Penitentialis

Douglas writes--

The Agnus Dei was formerly used in England on Week-days in Easter-tide and on days within Octaves; occasions little likely to be honoured by a sung Eucharist in America. The Vatican Kyriale assigns this piece to the Missa Rex Splendens, doubtless on account of its English origin. The editor has adopted it for Advent and Lent because of its fine agreement in feeling with the Sanctus [of Missa Penitentialis].

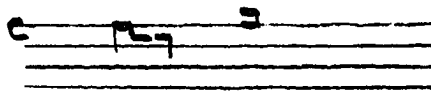
Douglas dates the melody "thirteenth century, but with revisions of the earlier form made about two hundred years later." The "revision" Douglas speaks of is the fifteenth-century manuscript of the Ordinary reproduced in Graduale Sarisburiense.¹ The first and last petitions of the Vatican version of this melody are almost identical in melodic detail with the text of the Sarum Gradual--hence the fifteenth-century

1. GS, p. 18*.

date given by Solesmes for this melody.¹ But the Sarum version--
 Line 1 of Table No. 87 in Volume III--has a different melody for the
 second petition--but with the same refrain for "miserere nobis" as in
 the first. The form of the Sarum melody is therefore abc. The English
 transcription in The Ordinary of the Mass--Line 2 of Table No. 87--
 follows Sarum or rather a similar earlier English manuscript (since
 the melody is dated "thirteenth-century" in The Ordinary) using this
abc form.

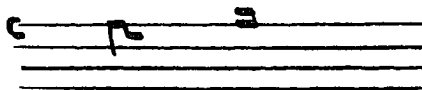
But the Vatican version--Line 3 of Table No. 87--omits the
 different melody for the second petition and instead repeats the first
 petition exactly--an aab form. Douglas uses this Vatican revision of
 the form in all his manuscripts and editions. The Vatican change is
 an improvement. The second Sarum petition is melodically diffuse
 and dull in Latin or English; the formal balance of this short piece

1. The third petition in the Sarum Gradual begins--



A - gnus

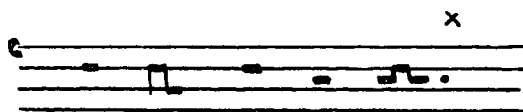
The Vatican text (and The Ordinary of the Mass) omit the doubled note--



A - gnus
 O Lamb

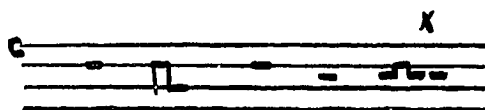
gains from the greater element of unity; and the contrasting and climactic third petition is far more effective with the Vatican structure.

Douglas probably made his first draft version of this melody with both The Ordinary of the Mass and the Vatican Kyriale open on his desk or bed. The one Douglas manuscript we have--Line 4 of Table No. 87--at the phrase--



that ta- kest a- way

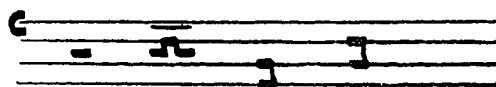
--reflects The Ordinary doubled note--



that ta- kest a- way

--although Douglas' mora-dot could also be derived from the Vatican text.

In the 1915 plainsong edition and all succeeding editions of Douglas' this torculus is given the Solesmes horizontal episema--



a- way the sins

--but the mora-dot for the last note of the torculus is removed.

Douglas' manuscript omits the doubled note found in The Ordinary and Vatican versions of the phrase--

pec- cá- tá mun- di:
(the sins of the world:)

Douglas' manuscript reads--

the sins of the world;

--but in 1915 and the following editions Douglas places a horizontal episema over the first note only of the clivis (the episema was shortened by Douglas in one of his proofs) for "of"--

the sins of the world,

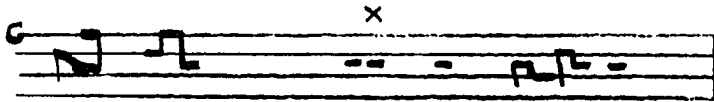
--a cautious return to the rhythm of The Ordinary.

Douglas, like the Vatican edition, adds a mora-dot to the last note of the porrectus on "mer-cy"; but he does not lengthen the last syllable "-cy" as in The Ordinary:

Douglas:

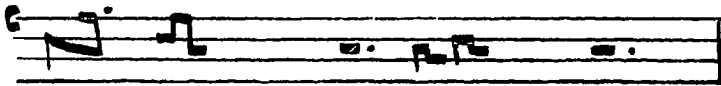
mer- cy up- on us.

The Ordinary:



mer- cy up- on us.

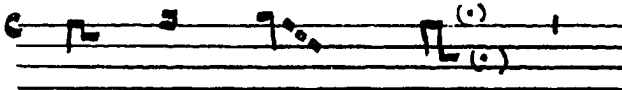
Vatican:



-re- re no- bis.

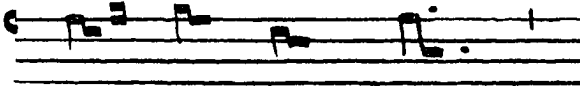
Douglas' unfortunate liquescence for "r" survives in the 1933 Kyrial.

In Douglas' manuscript the intonation of the third petition was originally melodically identical with The Ordinary:




O Lamb of God,

Douglas however crossed out this original version, with the group of notes for "of," and at the end of his manuscript pencilled in the following phrase--



O Lamb of God,

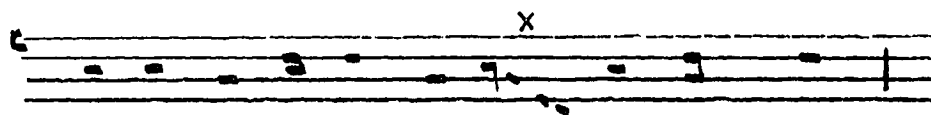
--the version used in 1915 but altered editorially in 1933 to read--



O Lamb of God

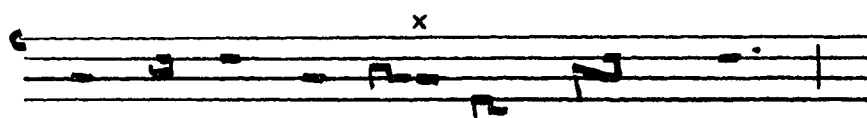
A similar alteration of the first mora-dot to horizontal episema was made in 1933 in the intonation of the first two petitions.

The last petition in The Ordinary reads--



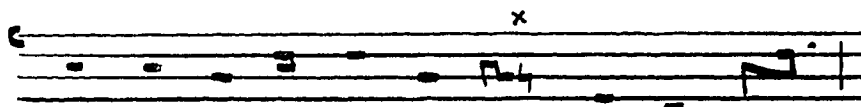
that ta-kest a-way the sins of the world:

--omitting the doubled note of the Vatican version--



qui tol-lis pec-ca-ta mun-di:

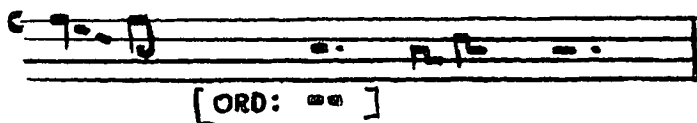
Douglas retains it:



that ta-kest a-way the sins of the world,

--revising the ending so that "of" takes the last two low notes of the Vatican clivis and "world" the porrectus.

Douglas' final phrase--



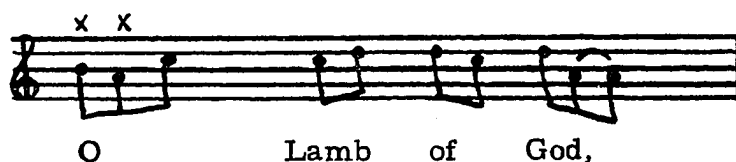
grant us thy peace.

--follows the version of The Ordinary, beginning on "c" and omitting the ascending triad of "dona," in the Vatican edition--



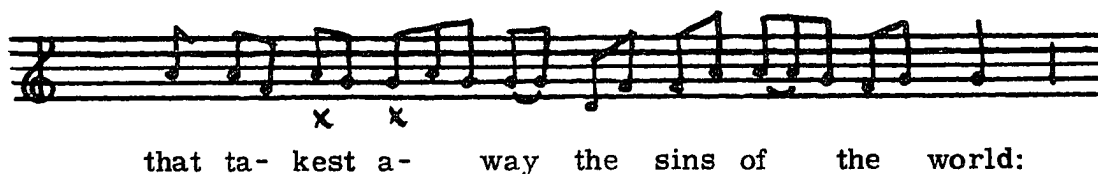
Douglas' 1915 edition appears at Line 5 of Table No. 87 and the 1933 Kyrial text at Line 6. Hughes' transcription in the Choir Missal is given at Line 7.

Hughes, like Douglas, follows the formal structure of the Vatican text--aab. The beginning of Hughes' first and second phrases shows either a gross misprint or a mistaken reading of the first two pitches of the initial porrectus:



A misprint is likely, since the second petition is not written out but indicated by the numbers "1, 2." It is not impossible that some manuscript should have read this way; but the Sarum, Vatican, and earlier English texts followed by The Ordinary certainly do not.

Hughes' syllable underlay at--



--is awkward and inferior to that of The Ordinary or Douglas' Kyrial.

CHAPTER XX

MISSA FERALIS

No. 8

Douglas published a Missa Ferialis--for ordinary weekdays which are not festivals-- as part of his 1915 series of Masses in plain-song notation. Only the Kyrie of the 1915 edition was retained for the 1933 Kyrial Missa Ferialis. Douglas' rearrangement of the contents of this Mass and of Missa Simplex, No. 10 in the Kyrial, is thoroughly discussed in Chapter XII above.¹ In the Kyrial the 1915 Ferialis Sanctus appears only in the Requiem Mass as Sanctus No. 12a; the 1915 Ferialis Agnus Dei as No. 18 of the "Additional Settings"; and the 1915 Ferialis Gloria, much revised, as the Gloria of Missa Simplex. All these pieces from 1915 will be examined were they now stand in the Kyrial.

Douglas' new Sanctus and Agnus Dei for 1933 are both from Vatican Mass XVI, "in feriis per annum." This thirteenth-century Sanctus is found but rarely in mediaeval manuscripts. The Kyrie on the other hand was widely used, but its ancient melodic formula does

1. Pp. 357-59.

not now appear in the Vatican Kyriale but only as a part of the Roman Litany. There is no Gloria in Excelsis in Douglas' 1933 Missa Ferialis.

The Ordinary of the Mass contains this Kyrie only. The English Gradual does not have Kyrie, but Burgess uses this Sanctus in his Mass No. XI, "on Ferias," and this Agnus Dei in his Mass No. VI, "on Feasts of the B. V. M. and at Midnight on Christmas Eve." The Choir Missal contains none of these pieces. Sanctus and Agnus Dei also appear in Mass XVI of J. C. Hackney's American Kyriale.¹

Neither the 1915 nor the 1933 versions of Douglas' Missa Ferialis has been published in modern notation or with an organ accompaniment.

* * *

1. J. C. Hackney, "The American Kyriale: Ordinary of the Mass," [privately reproduced], East Chicago, Indiana: Church of St. Alban, Martyr, 1946; Part 4, pp. 8, 9.

(The Church of St. Alban, Martyr, of which J. C. Hackney was organist, is no longer in existence; and Hackney's present whereabouts are unknown.)

Kyrie No. 8. (Ferialis)

Melnicki No. 7. This melody appears in 119 sources from the thirteenth to the eighteenth centuries in the Regensburg photostat archives, of which 13 are French, 26 German, 12 East European, 40 Italian, 5 Dominican, 7 Franciscan, 5 Premonstratensian, 5 Cistercian, and 4 of unknown origin. No Verse or Tropes are found with this melody.

Vatican edition: "In Litaniis Majoribus, in Festo Sancti Marci Evangelistae; et in Minoribus, in Feriis Rogationum ante Ascensionem," GR, pages (274) and 278; "Sabbato Sancto," GR (1948), page 233; "De Vigilia Paschali," GR (1961), page 239G; "Litaniae Sanctorum," AR, page 78*.

ORD, No. X, page 25

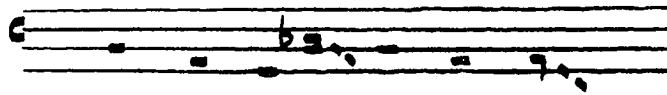
DKY, No. 8, pages 29, 105

"Codex Rosenthal"--a twelfth-century north Italian Carthusian Gradual with early staff notation first noticed by Peter Wagner--gives this melody in the following form:¹



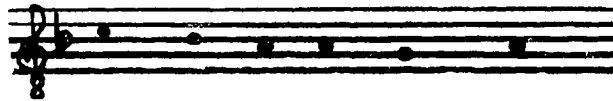
1, 2, 3	Ky- ri- e le- i- son.
4, 5, 6	Chri- ste e- le- i- son.
7, 8	Ky- ri- e le- i- son.

1. EGM III, p. 440.



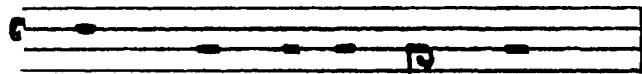
9 Ky- ri- e le- i- son.

Melnicki gives the following incipit for Meln 7:

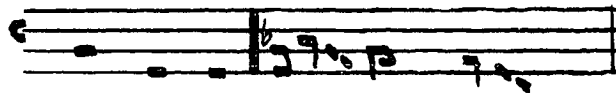


Ky- ri- e e- ley- son.

The Kyrie "Profestis Diebus" in the Dominican Gradual (a mid-thirteenth-century version) reads--¹

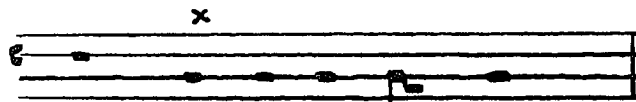


Ky- ri- e e- lei- son. iij
 Chri- ste xxx e- lei- son. iij
 Ky- ri- e e- lei- son. ij



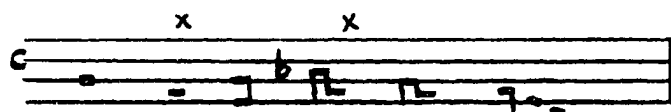
Ky- ri- e e- lei- son.

The Ordinary of the Mass (1937 edition) gives the following un-
 dated melody for the Greek text, without English words--



Ky- ri- e e- lei- son. iij
 Chri- ste xx e- lei- son. iij
 Ky- ri- e e- lei- son. ij

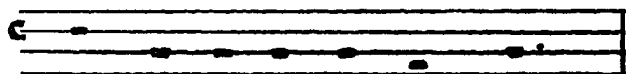
1. GP, p. 137*.



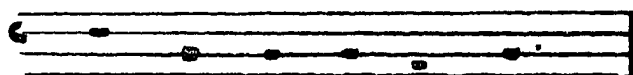
Ky- ri- e e- lei- son.

--which is the same as Wagner's Carthusian version except for the second note and like the Dominican version except in the last phrase.

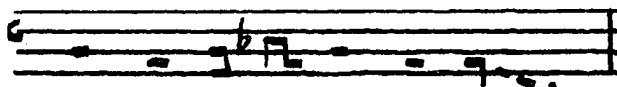
The Vatican Kyriale does not use this melody, but it appears in the Roman Litany of the Saints as follows--



Ky- ri- e e- le- i- son.



Chri- ste e- le- i- son.

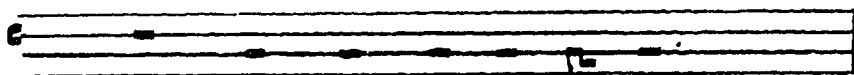


Ky- ri- e e- le- i- son.

--which--allowing for the different treatment of the syllable "lei"-- is identical with The Ordinary.

Douglas' transcription of 1915 and 1933--we have no manuscript--follows the Vatican and Dominican versions of the first phrase--¹

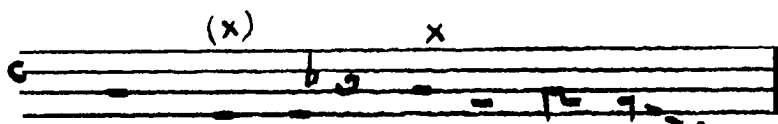
1. The melody as it appears in The Ordinary of the Mass was added to the Kyries in the 1937 edition and so could not have influenced Douglas.



Lord, have mer- cy up- on us. iij
 Christ, have mer- cy up- on us. iij
 Lord, have mer- cy up- on us. ij

This formula fits the English text even better than the Latin.

In 1915 Douglas used the Dominican form of the final phrase--

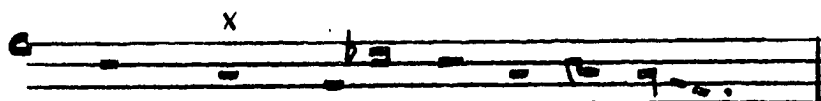


Lord have mer- cy up- on us.

--which has exactly the right number of notes for the English text.

Douglas suggests his source by his title--"Kyrie in profestis diebus."

But for the 1933 Kyrial Douglas replaced the second note "F" of the last phrase with the passing note "G" from the Vatican edition, which sings far more smoothly and naturally--



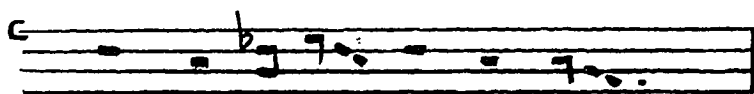
Lord, have mer- cy up- on us.

Douglas also omitted the liquescence for "r" found in the 1915 version.

Douglas' sensitive choice and blend of versions for this final version of the last phrase is entirely satisfactory for the English text.

His result turns out to be identical with the last phrase of "Codex Rosenthal." The first phrase offers no problem in transcription.

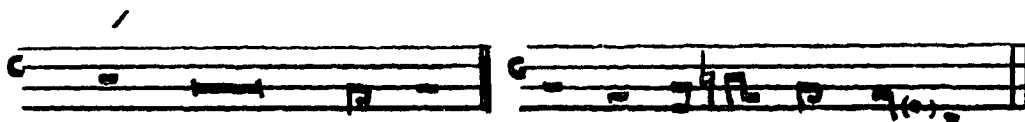
For his Greek text in the Kyrial Douglas presents a blended version consistent with his English transcription in which the last phrase is like "Codex Rosenthal" and the first like the Vatican or Dominican versions:



Ky- ri- e e- le- i- son.

But the Vatican reading without the passing note "a," as in The Ordinary, is really better for the Greek text. Inconsistency here would have been gain.

One can invent an "original" text derived from the earliest level of Anaphoral-chant, with recitation on "a" rising to "b" for accents--



Ky- ri- e e- ley- son.
Chri- ste e- ley- son. Ky- ri- e e- ley- son.

--a text which would presumably have been altered to the present versions by raising the "b" to "c" or lowering it to "b-flat"; but this derivation may be fictional.

At any rate the melodic formula as we have it from the twelfth century has been intimately connected to text "Kyrie eleison, Christe eleison, Kyrie eleison" whether used as "Greater Litany" or "Lesser Litany"--that is, at Mass or at the Office--or for the Litany proper.

This melody in Douglas' excellent English transcription has been neglected because it was not included with the Mass music of the Vatican Kyriale. This simple, congregational formula deserves wider use.

* * *

Sanctus No. 8. (Ferialis)

Thannabaur No. 131. This melody appears in the Regensburg photostat archives in five manuscripts only, from the thirteenth century to the fifteenth. Four of these manuscripts are German, the earliest of which is the thirteenth century "Arnoldus" Gradual from Aachen.¹ In Thannabaur's one source from outside Germany--a thirteenth-century Missal from Sarum or Canterbury²--the melody is noted a fourth higher than in the other manuscripts and in the Vatican edition. No Tropes are associated with this melody in these sources.

Vatican edition: XVI, GR, page 54*; Solesmes' date, 13th century.

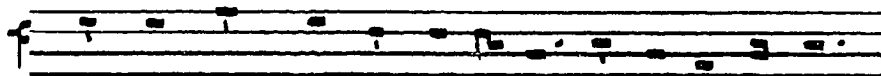
EGR, No. XI, page 74

DKY, No. 8, page 29

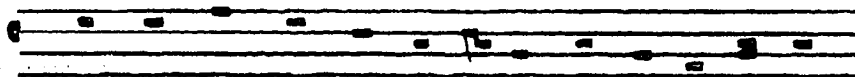
Also in J. C. Hackney, "The American Kyriale," Part 4, No. XVI, pages 10, 11.

1. Aachen Cap. Dom. XII (Gatzweiler Kat. -13), f. 119 v. (also after f. 155).

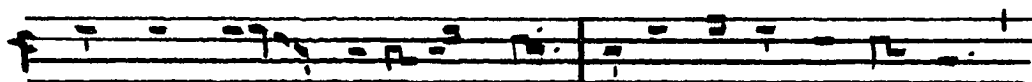
2. Paris, Bib. de l'Arsenal 135, f. 286 v.

Vatican edition:

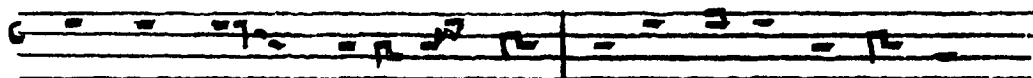
Ple- ni sunt cae- li et terra glo- ri- a tu- a.

Supposed original:

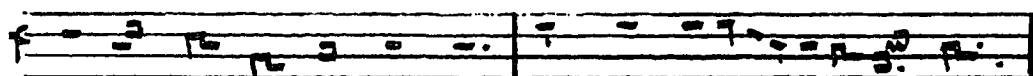
Ple- ni sunt cae- li et terra glo- ri- a tu- a.

Vatican edition:

Ho- san- na in excel- sis. Bene- dictus qui ve- nit

Supposed original:

Ho- san- na in excel- sis. Bene- dictus qui ve- nit

Vatican edition:

in no- mi- ne Do- mi- ni. Ho- san- na in excel- sis.

Supposed original:

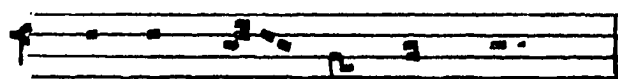
in no- mi- ne Do- mi- ni. Ho- san- na in excel- sis.

Douglas' one manuscript for this Sanctus must have been used to prepare the 1933 Kyrial, in which his transcription was first published. This manuscript contains one correction only: at the bottom of the manuscript Douglas changed the phrase "in the Name of the Lord" to the form used in the Kyrial. The original phrase in the manuscript read--



in the Name of the Lord.

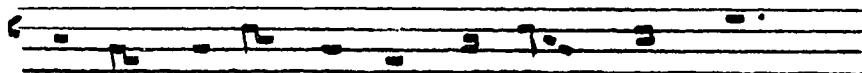
The correction reads--



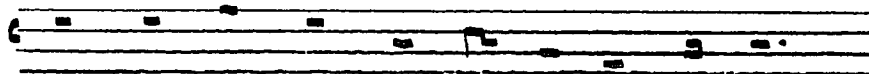
in the Name of the Lord.

Otherwise the manuscript is identical with the Kyrial version.

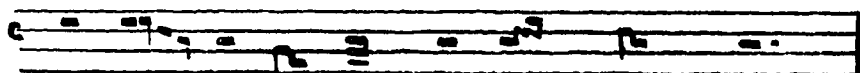
Table No. 88 in Volume III gives the Vatican text at Line 1, Douglas' transcription in the 1933 Kyrial at Line 2, Burgess' version at Line 3, and J. C. Hackney's transcription in the "American Kyriale" at Line 4. Burgess' version is the best of these transcriptions. (Burgess' printer has misplaced the signs for the quilisma at the word "highest" one note too far to the right.) Douglas' neumatic accumulations on "God," "full," and "Name" alter the generally smooth and non-neumatic character of this piece and reduce the climactic effectiveness



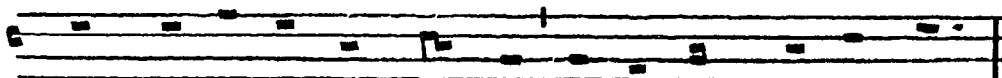
Ho-ly, Ho-ly, Ho-ly Lord God of hosts,



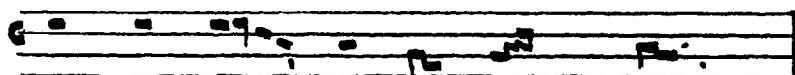
Hea-ven and earth are full of thy glo-ry:



Glo-ry be to thee, O Lord Most High.



Bless-ed is he that com-eth in the Name of the Lord.



Ho- san- na in the High- est.

* * *

Agnus Dei No. 8. (Ferialis)

Vatican edition: XVI, GR, pages 54*, 55*; Solesmes' date, 10th-11th century.

EGR, No. VI, page 49

DKY, No. 8, page 30

Also in J. C. Hackney, "The American Kyriale," Part 4, No. XVI, pages 11, 12.

Gastoué lists a late eleventh-century source for this Agnus Dei, "the second invocation of which was added in the eleventh century, on the solemn psalmodic recitative of Tone IV."¹

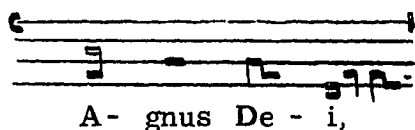
The melody is not typical of Mode I. The second Agnus petition, as Gastoué says, is a Mode IV set-form, and the first and third petitions also behave as if they were in Mode IV with a final altered to "D."

Douglas' one manuscript, in his late notational style with typed text like the Ferialis Sanctus, is identical with the 1933 Kyrial except for a mora-dot inadvertently omitted on the third "God." The manuscript is labelled in ink "Ferialis" and in pencil "new simplex?".

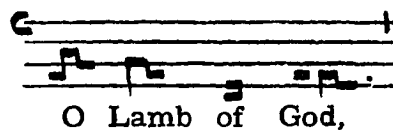
1. Le Graduel et l'Antiphonaire romains, p. 277. The MSS given by Gastoué are Paris, Bib. Nat. lat. 9431, f. 2, from St. Denis, and Bib. Nat. lat. 13252, after f. 26.

Douglas' word underlay and his slight alteration of the melodic line at the first and third "have mercy upon us" invite notice.

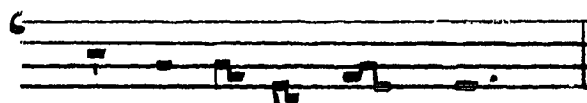
Vatican;



DKY:

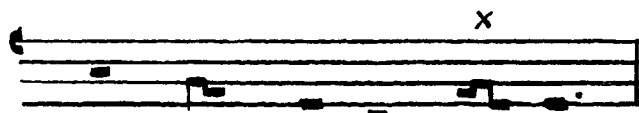


In technical terms we have syneresis of the first three notes and dieresis of the last Latin neume. Whatever the terms, Douglas' procedure is successful. For the last phrase of the first petition--



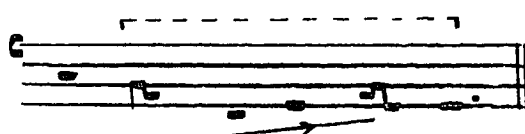
mi- se- re- re no- bis.

--we should have expected the following English transcription--

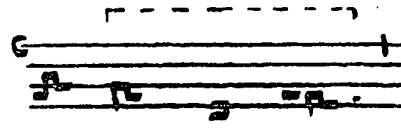


have mer- cy up- on us.

--a transcription which would have placed a primary and excessive accent at "upon." Douglas altered the phrase so that it corresponds with the melodic line of "O Lamb of God":



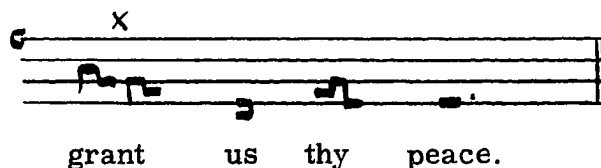
have mer- cy up- on us.



O Lamb of God,

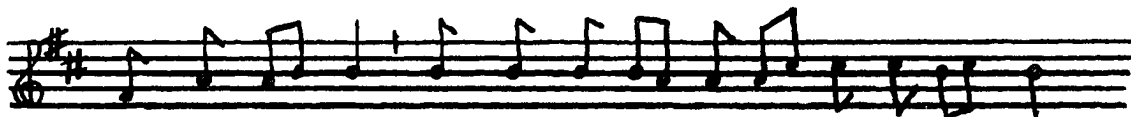
"Up-on" is now approached by step from below rather than by leap from below. The excessive accent is removed.

In the refrain of the final petition, Douglas uses a pressus to emphasize the strong verb:

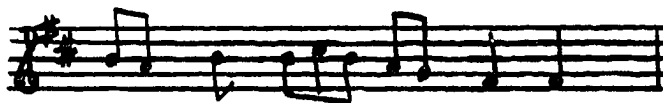


The Vatican version of this Agnus Dei and the transcriptions in Douglas' 1933 Kyrial, Burgess' English Gradual, and Hackney's "American Kyriale" are given in Table No. 89 at Lines 1, 2, 3, and 4 respectively.

Burgess' second petition is a paradigm of mistakes.



O Lamb of God, that ta-kest a-way the sins of the world:

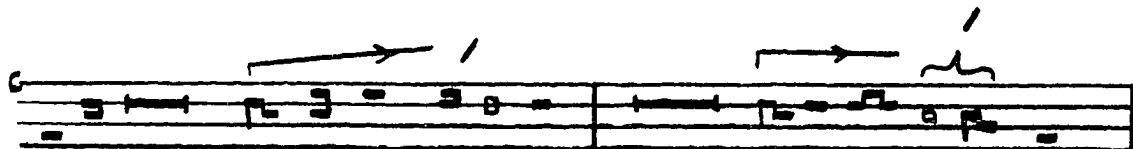


have mer-cy up- on us.

In spite of the accent marks which Burgess places on every stressed syllable of the text, we actually hear--

that tákest á-way thé sins of thé world, háve mer-cý upón us.

The set-form used for the second petition is one of the mediaeval solemn forms of Psalm Tone IV:¹



Either Burgess was unaware of the set-form or chose to ignore it. He wrecks the mediation by inserting epenthetic notes where there should only be three fixed preparatory syllables. Compare the examples above. He wrecks the final cadence by displacing the accent from "G" and by repeating the final. If Burgess' English version were singable, the sacrifice of the set-form might be justified--but his version is deplorable. The strict application of the set-form, as in Douglas' and Hackney's versions, yields far better results. The sad truth is that Burgess was ignorant of much of the music he was attempting to transcribe and often crude in his treatment of English.

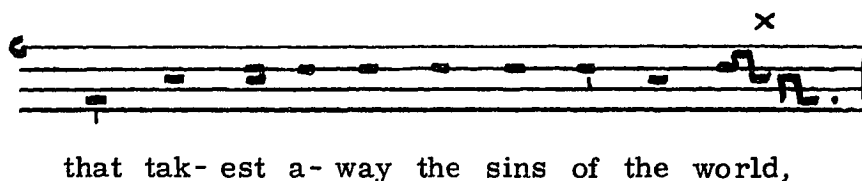
If Burgess with his own eyes and ears could not discern this Psalm Tone, as editor of the English Gradual and Musical Director of the Gregorian Association he ought by 1920 to have read Gastoué's Le Graduel et l'Antiphonaire romains, published in 1913.

1 AM, pp. 1214, 1220. The mediation is described as a "clausula unius accentus, cum tribus neumis praeparationis." The ending, "Differentia E²" consists "unico accentu cum tribus notulis (vel neumis) praeparationis."

J. C. Hackney's transcription is much better than Burgess' but inferior to Douglas' phrase "grant us thy peace." In "that takest away the sins of the world" of the first and third petitions) Hackney keeps the neumatic accumulation for "mundi"--



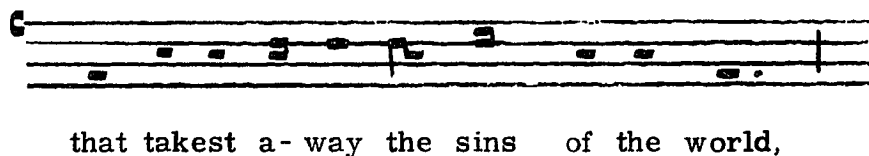
--and joins the final note of the phrase to this neume--



Douglas saw at once that melody for this phrase is lifted from the second set-form for Te Deum Laudamus,¹ a conflated verse of which reads--



--and so transcribes as follows, dissolving the neume--



1. See Chapter III above, especially pp. 146-47.

2. AM, pp. 1250-53.

Douglas' transcription of this Agnus Dei is best by far--a singable and useful version of a modest and not very original melody.

* * *

CHAPTER XXI

MISSA SIMPLEX

No. 10

The first Missa Simplex to bear Douglas' name was published in 1915 in plainsong notation, as part of the series of Masses in the Saint Dunstan Edition.¹ The 1915 Missa Simplex is however completely different in content from the Missa Simplex now found in the 1933 Kyrial. Only the 1915 Kyrie was retained in 1933, as the second of two alternative Kyries.

Among Douglas' papers and St. Dunstan Kyrial manuscripts is a faded copy of a publication entitled--

Missa Simplex
being the earliest known adaptation of
Plain Chant
to the English Liturgy
(now for the first time printed)

edited by the
Rev. J. Wilberforce Doran, M. A.
Rector of Souldern, near Banbury, Oxon.

Wantage
Imprinted at the Convent of S. Mary
MDCCCXCIX

1. See Chapter XII above, pp. 353-59.

The prefatory note by the editor of this publication proceeds--

The following chant is the earliest known arrangement for the English Liturgy, & presumedly that used at the opening of the first Parliament of King Edward VI. (Nov. 4. 1547), when, for the first time, the choir's part of the Mass was sung in the vernacular. It has come down to us in a choir-book which is thought to have been in use at S. George's Windsor, and is now in the British Museum, numbered 34191 amongst "Additional Manuscripts". In point at least of conservatism, being everywhere a simplification of ancient melodies, it will bear favourable comparison with the better known chant afterwards composed by Merbecke.

It contains no Kyrie (probably because the Kyrie was still sung as before), no priest's Intonation for the Gloria (perhaps for a similar reason), and only the last two Responses at the Preface. With a view to practical use these gaps have in the pages following been filled; that of the Kyrie by an adaptation of Kyrie vij in the Ordinary of the Mass issued by the Plainsong and Mediaeval Music Society, and that of the Intonation from Gloria ij. The Editor is indebted to his friend the Rev. G. H. Palmer, both for the adaptation of the Kyrie, and for a transcript from the MS. of the entire Mass.

The original arrangement is otherwise scrupulously reproduced, except where alterations in the English text called for corresponding modifications.

(The Kyrie in Doran's edition is a transcription of the "Orbis Factor" melody, set to the Decalogue Responses.)

For his 1915 Missa Simplex Douglas borrowed the title and reprinted the melody and text underlay of Doran's publication. Douglas added the usual mora-dots and bar lines found in the Saint Dunstan Edition. In the Gloria Douglas inserted an extra note for the middle syllable of "heavenly"--to replace Doran's "heav'nly." No acknowledgment of the source of this work is made in Douglas' 1915 edition. The

contents therefore do not correspond with its title page: "Missa Simplex: A Plainsong Service newly adapted to the American Liturgy by the Reverend Charles Winfred Douglas. . ."; but it was doubtless then Douglas' intention to publish organ accompaniments to all the Mass in the series and a preface to the projected Kyrial with explanatory material. The subtitle was used for the entire series of Masses.

The Creed included in Douglas' 1915 Missa Simplex is labelled "Credo IV." So Douglas must at this time have envisioned four settings rather than three for the projected Kyrial: Vatican "authentic" Credo I, Credo de Angelis, Merbecke's, and Simplex.

This Simplex Creed is a rough and ready syllabic transcription of the "authentic" melody. The Simplex Sanctus is a simplification of Vatican Sanctus XI, which in the 1933 Kyrial appears in complete form as Additional Setting No. 13. Agnus Dei, similar to Merbecke's, has been traced to a melody in the Sarum Gradual.¹ Gloria in Excelsis is based on the melody of Vatican Gloria XI, transcribed in Douglas' Kyrial as Additional Setting No. 16. The derivation of all these melodies from their parent plainsong is discussed exhaustively by Perry Marshall in Chapters III and IV of his dissertation Plainsong in English.²

1. GS, p. 18*.

2. Union Theological Seminary, D. S. M., 1964.

Facsimiles of Doran's publication appear in Volume III of this study at Plate XXIX. Douglas' 1915 Missa Simplex (the Kyrie excepted) is reproduced at Plate XXX.

Sanctus, Agnus Dei, and Gloria of this early Tudor Mass in English were also published by Hughes as Mass No. XII, "Missa Simplex," in Volume 2 of the Choir Missal (pages 40 to 44). In the preface to the second volume Hughes writes--

Missa Simplex is the title given by the late Rev. J. W. Doran to an experimental setting to English words, probably a year or two older than Merbecke. The Creed of this MS. is an adaptation of the traditional melody on the mistaken note-for-note principle laid down by Cranmer, and is better omitted in favour of the transcript current in England to-day, for which see p. 10.

Hughes uses the quarter-note instead of the eighth-note as the unit of rhythm. Occasional eighth-notes and dotted notes reproduce the mensural notation of the sixteenth century--as Doran's version does not in spite of his assurance that the original has been "scrupulously reproduced." Hughes' edition is excellent. Why should sixteenth-century mensural monody--Merbecke included--be "plainsongized"?

In Douglas' Kyrial of 1933 all these early Tudor settings disappear. "Credo IV" is seen no more. The title Missa Simplex for Mass No. 10 and the 1915 Kyrie only remain. By the standards of Douglas' work and The Ordinary of the Mass, these early Tudor settings are poor transcriptions, however great their historical interest; and they could not hope to compete with Merbecke's superior and (by 1933)

popular melodies. To replace them Douglas added a new Kyrie, "Pater cuncta" (Vatican XII) as the first of two alternatives, a new Sanctus (Vatican XIII), and a new Agnus Dei (Vatican XVII). The 1933 Simplex Gloria is Douglas' thoroughly revised transcription of Vatican Gloria XV which had been used in its earlier form for Missa Ferialis of 1915. (The 1933 Missa Ferialis has no Gloria, but the 1933 Simplex Gloria still inadvertently bears its old number "8" instead of "10.")

From manuscript paper and notation we can tell that Douglas' transcriptions of Kyrie "Pater cuncta," Gloria, and Agnus Dei included in the new Missa Simplex were already sketched in first drafts before 1915. Once the general shape of the projected Kyrial of 1915 settled in his mind, Douglas may have intended to include Kyrie and Agnus Dei among the Additional Settings of the projected Kyrial. These early transcriptions, Gloria especially, were revised in second manuscript before being included in the Kyrial. Only one late manuscript, with one correction written in, of Sanctus survives in Douglas' files. The transcription of Sanctus must have been done from scratch for the new Missa Simplex.

No modern notation voice parts nor organ accompaniments for these pieces were ever published by Douglas, nor have they been much sung even by the Community of Saint Mary.

Douglas' second Kyrie (Vatican XVI), Sanctus (Vatican XIII), and Gloria (Vatican XV) of the 1933 Missa Simplex are also found in

The Ordinary of the Mass. Burgess uses Kyrie "Pater cuncta" and this Sanctus in Mass No. VIII, "on Semi-Double Feasts" in the English Gradual; Douglas' second Kyrie in Mass No. XI, "on Ferias"; and this Gloria in Excelsis in Mass No. X, "on Simple Feasts," in the English Gradual. Hughes has Douglas' second Kyrie in his "Missa Ferialis," No. IV, and this Gloria in his Mass No. IX, "Dominator Deus," in the Choir Missal. The Agnus Dei in the new Missa Simplex (Vatican XVII) does not appear in any of these collections.

The melodies for Douglas' second Kyrie and his Gloria in Excelsis can be traced back at least to the tenth century and are probably still older. They were widely used through all the Middle Ages well into the seventeenth century and even later. Kyrie "Pater cuncta," from the eleventh century, was also regularly sung all over Europe until the seventeenth century. Sanctus of Missa Simplex is found in only one source, the Sarum Gradual. The melody for Agnus Dei is dated thirteenth century by Solesmes but eighteenth century by Gastoué; it appears to have been borrowed from other texts, which may account for the disagreement.

* * *

Kyrie No. 10a. (Simplex)

"Pater Cuncta"

Melnicki No. 58. Melnicki lists 235 sources from the eleventh to the seventeenth century in the Regensburg Institute photostat archives where this melody occurs, of which 38 are French, 73 German, 32 East European, 56 Italian, 5 Dominican, 8 Franciscan, 10 Premonstratensian, and 11 Cistercian.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47**"Pater cuncta / Sede sedens"**

No. 10

Very often found with this melody in 11th-13th century northern French and Limoges MSS. Verses other than this for the melody were rare in France. Also used in Germany and East Europe in the 12th century to the 14th, but the melody there more often appears without Verse. In England used only at Hereford, 14th-15th century, according to AH. This is the only Verse of importance for this melody.

"Cunctipotens orbis Factor"

No. 10

An altered version of the Verse above, found in three 13th-14th century MSS, of which two are from St. Gall.

(See explanatory notes)

"Pater cuncta / Summa servans"

No. 97

Another altered version of the first Verse above, in one German and two East European sources in Melnicki's list.

Verses and Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Pater pie, lux Mariae"

No. 51

In one 11th century MS only, Paris Bib. Nat. lat. 1132, f. 145, from St. Martial, Limoges, which Melnicki lists as the earliest French source for this melody. AH however indicates that the Verse occurs in a 13th century addition to the MS--a more likely date for the jejune Marian text.

"Rex immens(a)e"

According to Melnicki found only in the Codex Calixtinus (about 1140), for one voice at f. 134 and in a two-part setting at f. 189.

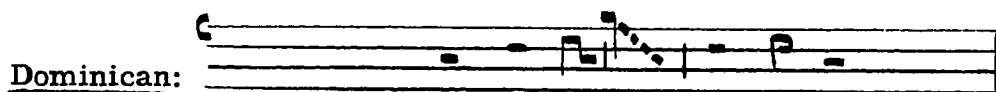
This melody appears without Verse in all of Melnicki's 56 Italian sources, mostly from the north of Italy beginning in the late twelfth or early thirteenth century, and also without Verse in all her monastic sources.

Vatican edition: XII, GR, page 42*; Solesmes' date, 12th century.

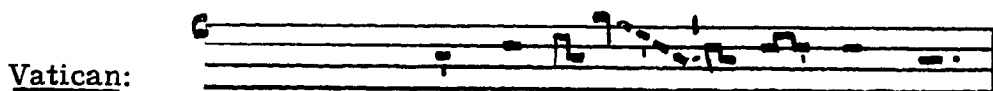
EGR, No. VIII, page 59

DKY, No. 10a, pages 35, 106

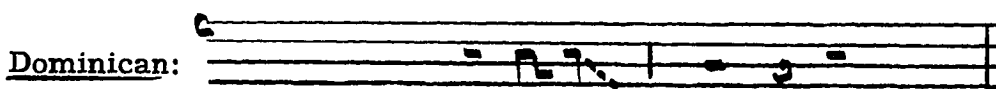
The thirteenth-century French or Cistercian version of this melody found in the Dominican Gradual and used by Douglas as the basis of his transcription fits the text of the Verse "Pater cuncta" more naturally than the melody in the Vatican edition, which has two extra notes.



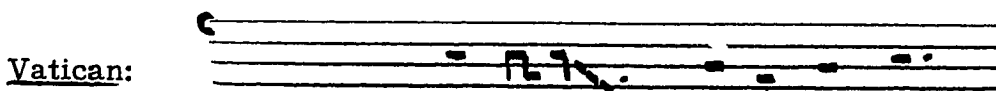
1, 2, 3, 7, 8 Ky- ri- e e- leison.



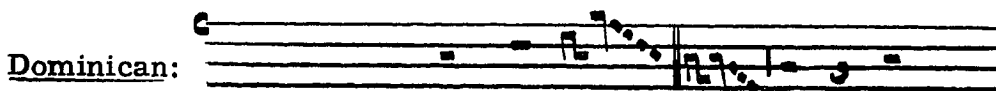
1, 2, 3, 7, 8 Ky- ri- e e- le- i- son.



4, 5, 6, Christe e- leison.



4, 5, 6 Christe e- le- i- son.



9 Ky- ri- e e- leison.

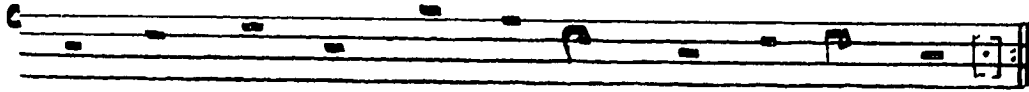


9 Ky- ri- e e- le- i- son.

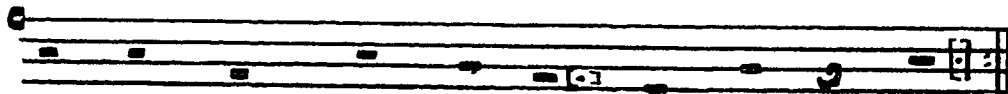
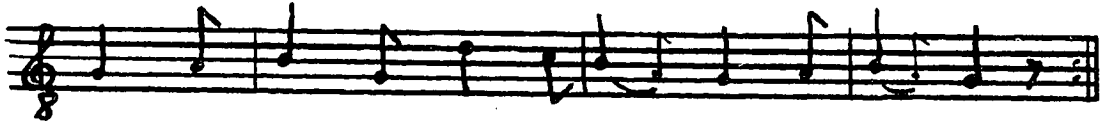
This melody consists of but two nicely balanced and contrasting phrases which are combined in the last invocation.

The Verse "Pater cuncta" is accentual, with well-developed rhyme and some alliteration. The simple, obvious tune may very well

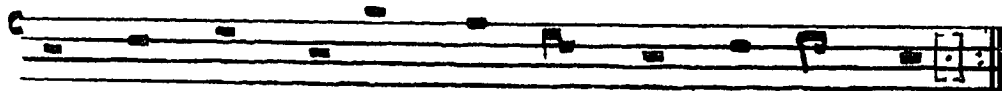
have been sung to this text in the first rhythmical mode, perhaps like this--using the Dominican form of the melody:



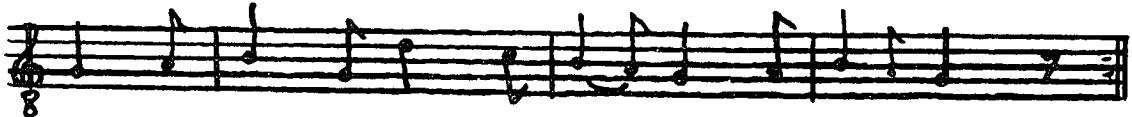
Pa- ter, cun- cta qui gu-ber- nas, e- ley- son.
 Se- de se- dens in su- per- nas, e- ley- son.
 Ple- bem pi- e vul- tu cer- nas, e- ley- son.



O Chri- ste, splen- dor Pa- tris, e- ley- son.
 In- ta- ctae fi- li ma- tris, e- ley- son.
 Ne clau- stris de- mur a- tris, e- ley- son.



U- tri- us- que sa- crum fla- men, e- ley- son.
 Mi- se- ro- rum sis so- la- men, e- ley- son.



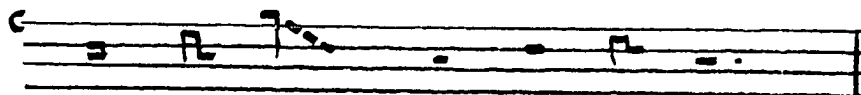
Tri- num De- um at- que u- num con- fi- te- mur

Ut in i- pso glo- ri- e- mur, e- ley- son.

The image shows two staves of musical notation. The first staff is a plainchant notation with a single line and a C-clef, showing a sequence of notes with horizontal lines indicating equal durations. Below it is a vocal line with a treble clef and a 6/8 time signature, showing a melodic line with eighth and quarter notes. The second staff is another plainchant notation, similar to the first, with a C-clef and a single line. Below it is another vocal line with a treble clef and a 6/8 time signature, showing a melodic line with eighth and quarter notes. The lyrics are written between the plainchant and the vocal lines.

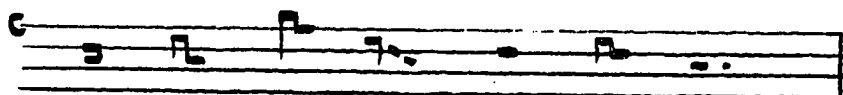
Such a metrical performance is purely conjectural: the Verse may have been exclusively or often sung with equal notes--which produces a duple meter as in the plainsong notation above. But music in this modal rhythm was being sung in the twelfth century when the theory of the rhythmical modes was developed and refined. Accentual verse need not then have been sung in the same style as the "Gregorian" Proper of the Mass was sung in Carolingian times.

Three Douglas manuscripts of this Kyrie exist. The first is labelled "From Graduale Praedicatorum." In this manuscript Douglas' transcription at first read--



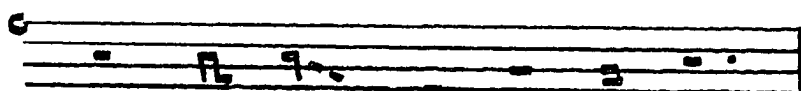
Lord have mer- cy up- on us.

In the same manuscript Douglas corrected this to read--



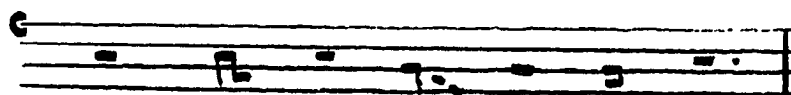
Lord have mer- cy up- on us.

The syllable underlay of the second phrase is likewise corrected from the original version--



Christ have mer- cy up- on us.

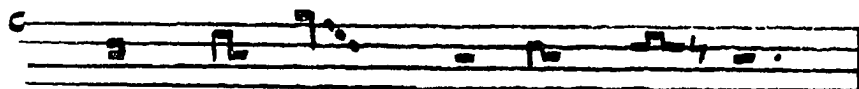
--to read--



Christ have mer- cy up- on us.

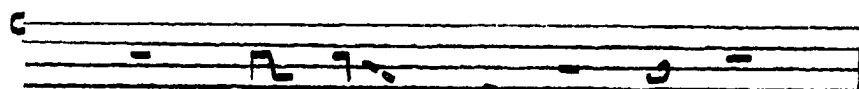
--and similarly in the last Kyries.

Douglas' second manuscript is identical with the revised text of the first manuscript except that liquescents have been added. The third manuscript is labelled "Kyrie Pater cuncta: Dom. better" in ink, and "10 Simplex" in pencil. It is written in Douglas' late notational style. The original text of this third manuscript is a transcription of the Vatican form of the melody:



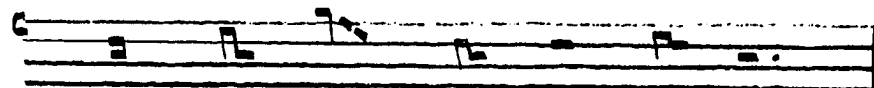
Lord, have mer- cy up- on us.

The second phrase of the original text of the third manuscript, like the original of the first manuscript, read--



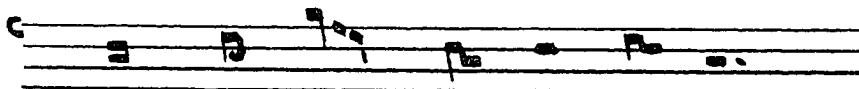
Christ, have mer- cy up- on us.

Corrections in red ink however restore the Dominican version, but with a different syllable underlay in the first phrase for "mer-cy" than in the first or second manuscript--



Lord, have mer- cy up- on us.

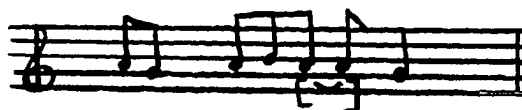
The 1933 Kyrial follows the red ink corrections of the third manuscript. However a vertical episema has been added to the note "b," as in the Solesmes edition of the Vatican text--



Lord, have mer- cy up- on us.

But the change of syllable on the note immediately following the ictus is not in accord with Solesmes' rhythmical theory. The ictus and the underlay of syllables here are inconsistent with Douglas' treatment of

Burgess' English text underlay here is successful, since the repeated notes of the Vatican Greek version produce an acceptable pressus on the accented syllable of "mer- cy"--



have mer- cy

For ease of comparison Table No. 90 in Volume III assembles the versions of Kyrie "Pater cuncta" just discussed. Line 1 gives the Dominican version; Line 2, Douglas' Greek text of the 1933 Kyrial; Line 3, Douglas' English version of 1933; Line 4, the Vatican edition of the melody; Line 5, the uncorrected version of Douglas' third manuscript; and Line 6, Burgess' text in the English Gradual.

We conclude that Burgess' English text of Kyrie "Pater cuncta" is better than Douglas', even though the Dominican form of the melody on which Douglas based his transcription is superior to the Vatican form. Douglas' English version in the Kyrial is marred by inconsistent and awkward underlaying of the word "mercy." However fresh and appealing this melody when sung with its Verse, its two phrases repeated for nine Greek or English Kyries without the words of the Verse are monotonous and dull.

* * *

Kyrie No. 10b. (Simplex)

Melnicki No. 217. This melody appears in 283 sources in the Regensburg photostat archives, extending from the tenth through the seventeenth centuries. Of these 43 are French, 83 German, 53 East European, 56 Italian, 5 Dominican, 7 Franciscan, 19 Premonstratensian, 12 Cistercian, and 3 of unknown origin. In all but two of Melnicki's sources this melody appears without Verse or Trope.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47**"Kyrie Genitor eleison"**

No. 147

In two 12th-13th century French MSS in Melnicki's list. AH gives six English MSS only, of which the earliest is the 12th century MS British Museum Royal 2 B IV from St. Alban's. Four of the others are in 14th-16th century MSS from Hereford.¹

1. In one of these four MSS, Brit, Mus. Harl. 3965, the following rubric precedes the Verse: "In nocte natalis Domini duo vicarii sacerdotes in cappis sericis:" ("On Christmas Eve two priest-vicars in silken copes [sing the following] :)")

Kyrie genitor eleison.
Omniumque factor eleison.
Bonorum largitor eleison.

Christe genite eleison.
Procedens a Patre eleison.
Mundi redemptor eleison.

Kyrie spiritus eleison.
Illustrans omnibus eleison.

Trine et une Kyrie,
Semper miserere tu ymas eleison.

Vatican edition: XVI, GR, page 54*; Solesmes' date, 11th-13th century.

ORD, No. XLX, page 30

EGR, No. XI, page 74

CHM, No. IV, Volume 1, page 27

DKY, No. 10b, pages 35, 106

"L'une des formes du Kyrie primitif--cf. [Vatican Kyrie] XVIII," says Gastoué.¹ Instead of the description "one of the forms of the primitive Kyrie," it would be better to call this melody "one of the forms of Anaphoral-chant"--one of its simplest and most obvious forms.² The scribe of the Winchester Troper now at Cambridge sarcastically entitles this--by his standards--primitive tune "item hic laudabile

1. Le Graduel et l'Antiphonaire romains, p. 277.

2. See Chapter IX, pp. 265-72, and Chapter XIII, pp. 396-97, 424-29, above.

Kyrie"--"likewise this worthy Kyrie here."¹ In view of its widespread popularity for more than eight hundred years, this Kyrie can be called "laudabile" in a literal sense not I think intended by the Winchester scribe.

Here is the Winchester version. My transcription above the neumes is secure except for the end of the seventh and eighth and the entire ninth Kyrie, where the pitches given are only the most likely of several possibilities.

1. Cambridge, Corpus Christi 473 (WT^C), ff. 57 v., 58 r. The scribe has tried his best to vary his titles (still useful for reference when several Kyries occur on one page) in his collection. As he approaches the end of his thirteen Kyries--the melodies growing more and more simple, short, and uncongenial to the scribe, his titles grow more and more caustic--a crescendo of scribal disdain:

"Utique aethic Kyriele"
 "Item Deus scit hic sunt Kyriele"
 "Et hic certe"
 "Item hic laudabile Kyriele"
 "Hic ineine Kyrie"

I take "ineine" as an affected spelling, like "aethic," for "inane." Machabey reads "in fine"; but the letter is clearly "e" not "f." Machabey also bowdlerizes the title, "Item Deus scit hic sunt Kyriele," by omitting "Deus scit." According to Machabey's article "Remarques sur Le Winchester Troper" (Festschrift Heinrich Bessler, 1961, pp. 67-90), there is no corresponding setting in organum of this Kyrie in WT^C.

Kirri e lei son. t[er]

Xre lei son. t[er]

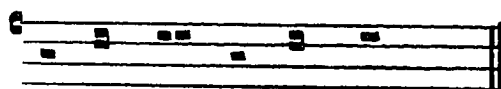
Kirri e lei son. [repeated exactly]

Kirrie leison ymas

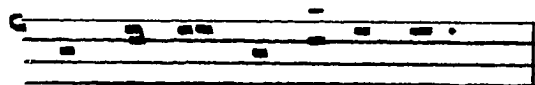
The "t" meaning "tene(te)"--"hold," "lengthen," tenuto--over the first syllable of "Christe" must not have been a welcome indication to Dom Mocquereau, who would have insisted that such an arsic accented syllable ought to be kept short.

The extreme simplicity of this melody, which in the first invocations uses only the "G, a, b" Anaphoral-chant pattern repeated twice, is just as apparent in the version found in The Ordinary of the

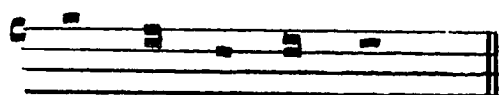
Mass, which retains "lei-" as one syllable. The Vatican edition, as always, breaks it into two and here obscures the appearance of symmetry between the two matching halves of the phrase.

The Ordinary:Vatican:

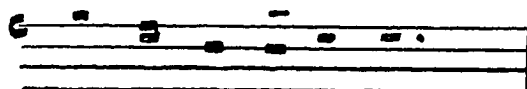
Ky- ri- e e- lei- son. iij.



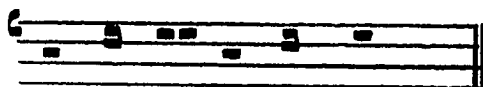
Ky- ri- e e- le- i- son. iij.



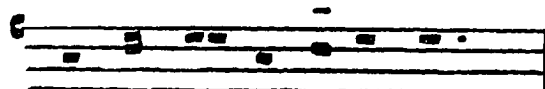
Chri- ste e- lei- son. iij.



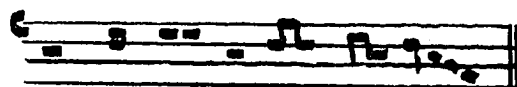
Christe e- le- i- son. iij.



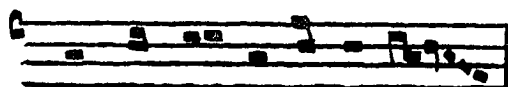
Ky- ri- e e- lei- son. ij.



Ky- ri- e e- le- i- son. ij.



Ky- ri- e e- lei- son.

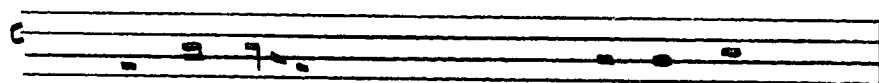


Ky- ri- e e- le- i- son.

(Douglas' Greek version in the 1933 Kyrial follows the Vatican edition exactly.)

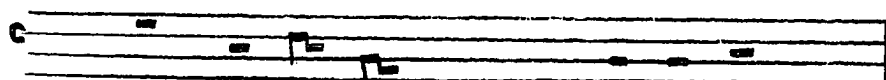
Peter Wagner's twelfth-century north Italian Carthusian Gradual, Codex Rosenthal, gives a slightly expanded form of the melody, assigned to "Dominicis diebus"--¹

1. EGM III, p. 441.



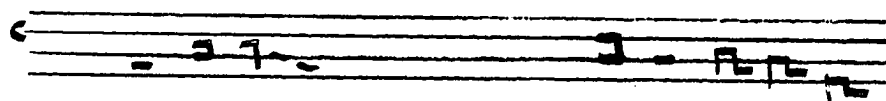
Ky- ri- e

le- i- son.



Chri- ste e-

le- i- son.



Ky- ri- e

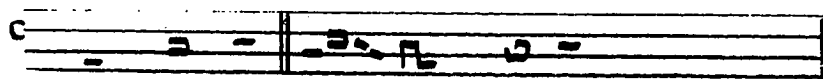
le- i- son.

Wagner says flatly that this melody was never troped. Melnicki's list shows how nearly right Wagner was: but it is just this form of the melody quoted by Wagner which would accommodate the text of the Verse "Kyrie Genitor" as given in Analecta Hymnica.¹

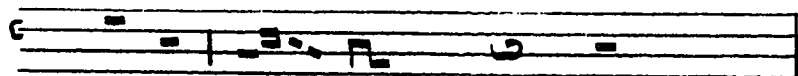
The Dominican Gradual gives an expanded form of the melody, "infra octavas simplicis, in Missis matutinalibus et votivis":²

1. See p. 927 above, footnote.

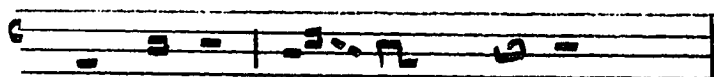
2. GP, p. 135*.



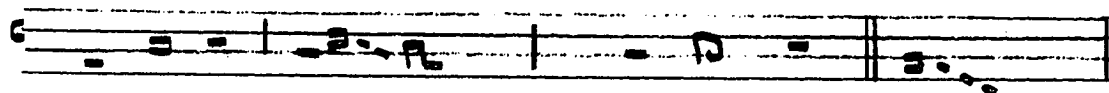
Ky- ri- e e- leison. iij.



Christe e- lei- son. iij.



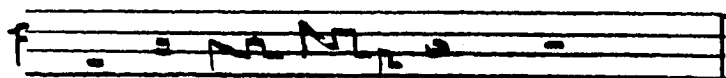
Ky- ri- e e- leison. ij.



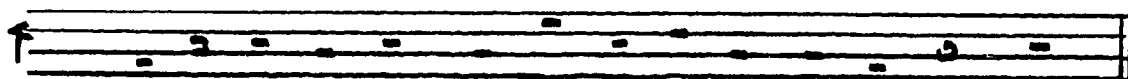
Ky- ri- e e- lei- son.

In the twelfth-century Ordinary settings found in the collection at the end of Ben. VI. 34 this melody appears (at folio 276 verso) in a still more expanded form with the Verse "Christe caelorum Rex."¹ This Verse with its melody is reproduced below as a fine example of the Mediterranean Kyrie Litany with refrain, on its way toward becoming the developed Prose-like Kyrie Verse of northern Europe.

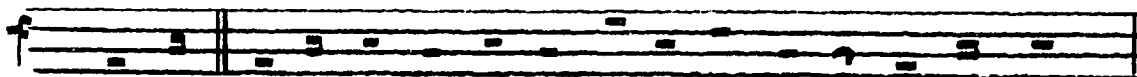
1. AH, No. 132; Meln 215. This Verse is only found in Beneventan MSS. Meln 214-16 are all different expansions of this same basic melody.



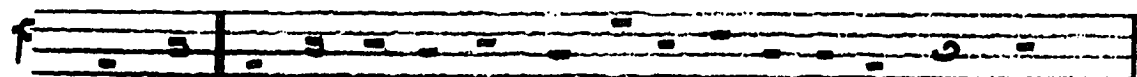
Ky-ri-e ley-son.



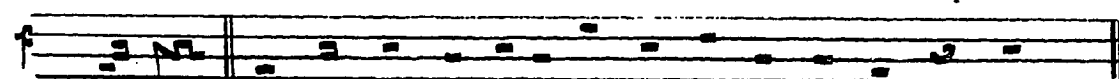
Christe cae-lo-rum Rex De-us ae-ter-ne Re-dem-ptor.



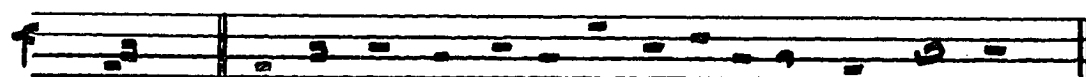
Ky-ri. Lux lu-ci-fer O De-us po-li-que or-bis Re-ctor.



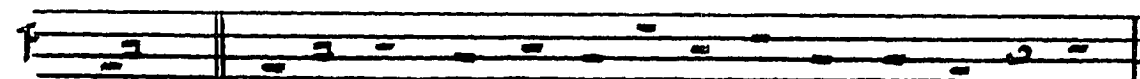
Ky-ri. Fa-mu-los di-gnan-ter tu-os pro-te-ge cla-man-tes.



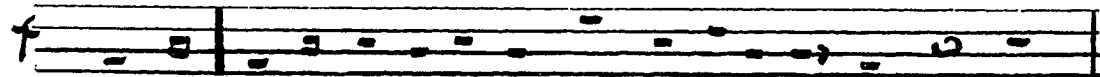
Christe. Mo-du-lan-tes ti-bi vo-ces con-ci-nunt di-cen-tes:



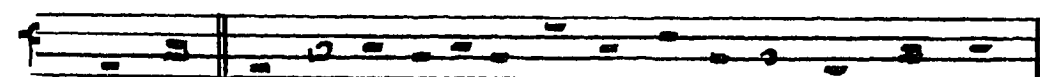
Christe. Ve-ni-am con-ce-de no-bis ti-bi sup-pli-can-tes.



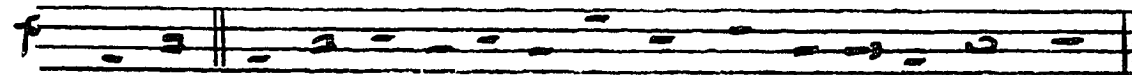
Christe. Vo-ces no-stro-rum vo-ci-bus san-cto-rum ad-iun-ge.



Ky-ri. Mi-se-re-re no-bis Chri-ste ad te pro-cla-man-tes.



Ky-ri. Ho-san-na fi-li-o Da-vid be-ne-di-ctus qui es.



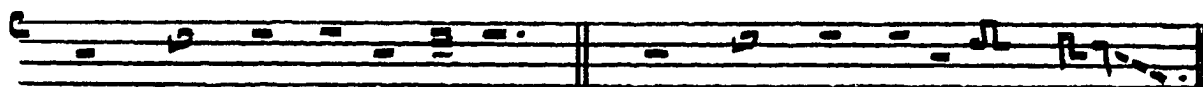
Ky-ri. Tri-nus De-us u-nus re-gnans per sae-cu-la. A-men.

It is especially interesting that the material used to expand the "Kyrie" melody in the Beneventan version is just that used for the "Christe" melody in the other versions we have examined.

Douglas' only manuscript of this Kyrie--a fair copy with typed English text--is identical with his 1915 plainsong notation edition. The 1933 Kyrial English version in turn exactly follows the 1915 edition except for the addition of horizontal episemas from Solesmes' edition of the Vatican melody for the podatus on "upon." Douglas' excellent transcription seems the inevitable one for this text; and the added note "G" which Douglas introduces in the "Christe" melody (in comparison with the versions of the Vatican edition or The Ordinary) is not noticed as an addition. Here is Douglas' transcription in the Kyrial:

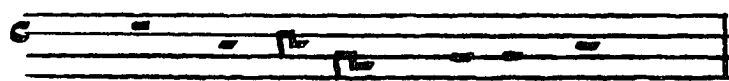


Lord, have mer-cy up-on us. iij. Christ, have mer-cy up-on us. iij.



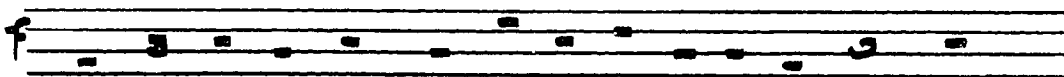
Lord, have mer-cy up-on us. ij. Lord, have mer-cy up-on us.

The added note "G" actually occurs in the Codex Rosenthal "Christe" melody--



Chri- ste e- le- i- son.

--and in the Beneventan Verse--



Chri-ste cae-lo-rum Rex De-us ae-ter-ne Re-dem-ptor.

--although it is doubtful that Douglas knew either of these versions.

An horizontal episema might well have been set over the word "Christ," as in the Winchester Troper version with "t" above "Chri-ste." The English word "Christ" needs the lengthening.

Burgess' Greek version in the English Gradual follows the Vatican edition exactly. The English text underlaid below the Greek in Burgess' version cannot be taken seriously, with its three repeated notes on "Lord"--



Ky-ri- e e- le- i- son.
Lord, have mer- cy.

Hughes' Greek text also follows the Vatican edition, except for the mysterious opening quarter-note--not repeated at the seventh and eighth invocations nor for "Christ"--

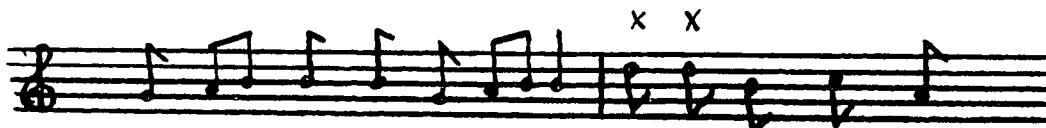


1, 2, 3 Ky-ri- e e- le- i- son, 4, 5, 6, Chris- te e- le- i- son.
Lord have mer- cy, Christ have mer- cy.

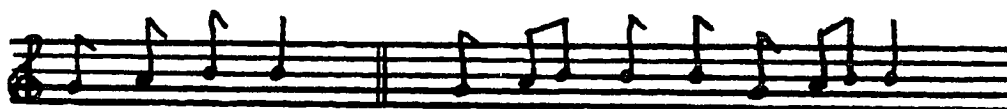


7, 8 Ky-ri- e e- le- i- son. 9. Ky-ri- e e- e- i- son.
Lord have mer- cy. Lord have mer- cy.

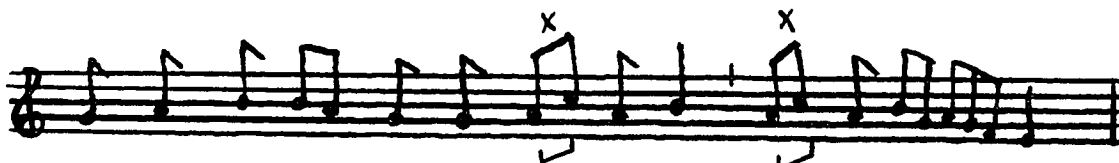
Hughes sets his English text more reasonably than Burgess to this melody. But the shorter English text without "upon us" is unsuited to the tune. Hughes' transcription is nearly as unsatisfactory as Burgess'. Hughes also offers his adaptation of the melody as a Response to the Commandments:



1-9. Lord have mer-cy up-on us, and in-cline our hearts

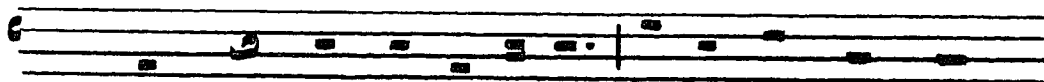


to keep this law. 10. Lord have mer-cy up-on us;

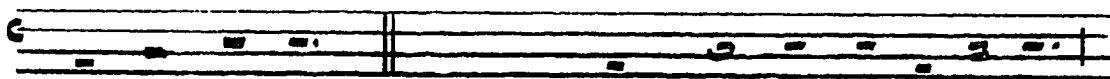


and write all these Thy laws in our hearts, we be-seech thee.

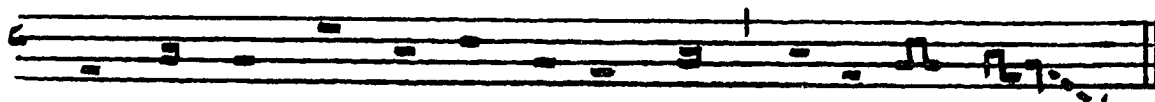
Hughes' tenth response is clumsy, and the two repeated notes on high "d" in the first phrase sing awkwardly. A better transcription could have been made by referring to the Beneventan Verse "Christe caelorum Rex":



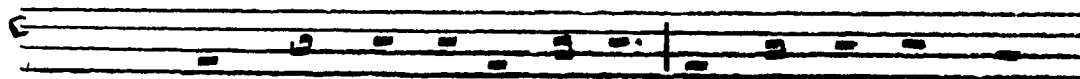
1-9 Lord, have mer-cy up-on us, and in-cline our hearts



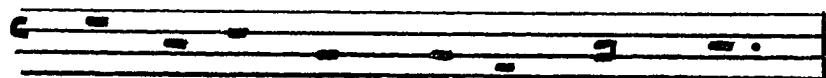
to keep this law. 10. (Either:) Lord, have mer-cy up- on us,



and write all these thy laws in our hearts, we be-seech thee.



(Or:) Lord, have mer-cy up- on us, and write all these thy



laws in our hearts, we be- seech thee.

We conclude that Douglas' transcription is the only acceptable English version of this melody in print. Douglas' version is more than acceptable; it is excellent.

* * *

Sanctus No. 10. (Simplex)

Thannabaur No. 82 This melody appears in but one of the 473 manuscripts in the Regensburg photostat archives examined by Thannabaur--
British Museum Lansdowne 462, the fifteenth-century Gradual published in facsimile as part of Graduale Sarisburiense.¹
 But Thannabaur examined only two other English manuscripts. The thirteenth-century date given by Solesmes and the editors of The Ordinary of the Mass points to other sources, almost certainly English, which contain this melody--from one of which at least the variant Vatican text must be derived. Gastoué says, "xiii^e s. (Salisbury)."² Thannabaur finds no Tropes associated with this melody.

1. This MS is not from the 13th century as indicated by Melnicki in her list of sources on p. 125 of Das einstimmige Kyrie des lateinischen Mittelalters. One would like to assume a misprint; but Melnicki arranges her sources in their assumed chronological order and places Lansdowne 462 second in her list of four English MSS, just preceding two which she lists as 14th century. Did Melnicki read Frere's preface to GS? She may have mistaken the 13th century date for British Museum Add. 12, 194 (also reproduced as part of GS) as intended for Lansdowne 462. Even so--and amidst such a flood of photostats as she examined, one can see how the preface might have been misread--she ought to have known at first glance that a thirteenth-century date for the calligraphy, notational style, and layout of Lansdowne 462 was out of question.

2. Le Graduel et l'Antiphonaire romains, p. 277.

Vatican edition: XIII, GR, page 46*; Solesmes' date, 13th century.

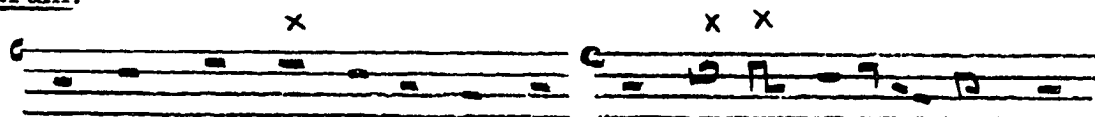
ORD, No. VI, page 37

EGR, No. VIII, page 60

DKY, No. 10, page 36

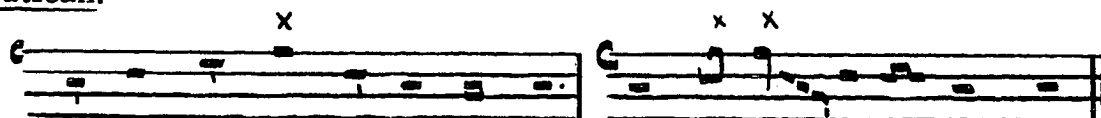
The Sarum Gradual text of this melody appears in Table No. 91 in Volume III at Line 1, and The Ordinary transcription based on it or on another version very close to it, at Line 2. The Vatican edition is given at Line 3. The Sarum version, late as it is, in some respects preserves the earlier form of the melody. Two accented "b's" have been raised to "c" in the Vatican edition:

Sarum:



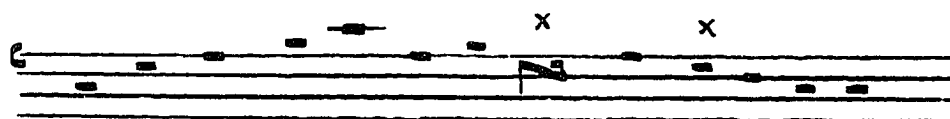
Do- mi- nus De- us Sa- ba- oth. Ho- san- na in ex- cel- sis.

Vatican:



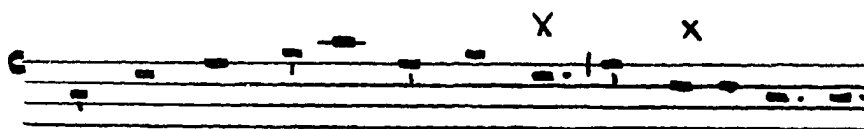
Do- mi- nus De- us Sa- ba- oth. Ho- san- na in ex- cel- sis.

On the other hand, the Sarum reading--



Ple- ni sunt cae- li et ter- ra glo- ri- a tu- a.

--appears to have been smoothed out and improved from the version in the Vatican edition--



Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a.

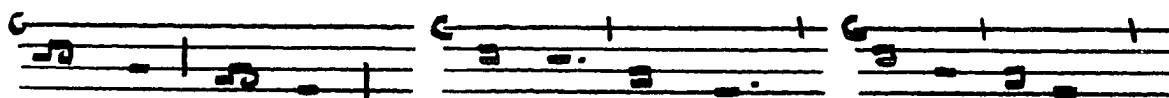
(The Sarum porrectus on "terra" is omitted in The Ordinary.)

The first two "Sanctus" read as follows:

Sarum:

Vatican:

The Ordinary:



San-ctus, San-ctus,

San-ctus, San-ctus,

Ho-ly, Ho-ly,

Was the Sarum final liquescent of the torculus omitted in The Ordinary as unnecessary for the English text, or is it a late addition to an original Latin text without it? The Sarum version sings more smoothly. "F" rather than the Vatican "G" for the second syllable of the first "Sanctus" is certainly right.

This melody is derived second-hand from Anaphoral-chant.

Witness the following phrases--

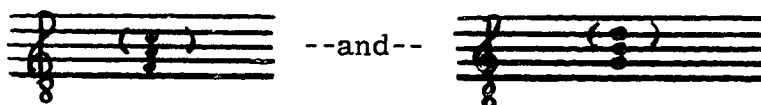
(Sarum:)



San-ctus Do-mi-nus De-us Sa-ba-oth.

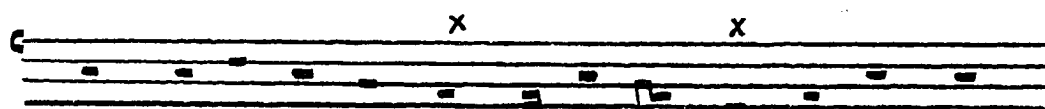
Ho-san-na...

But these patterns from Anaphoral-chant are tinged with the color of the plagal G-Mode in its early form which emphasizes the melodic tritone between "F" and "b" by juxtaposing figures based on--



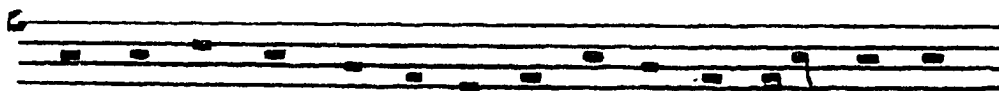
Our melody thus represents a Mode VIII inflection of Anaphoral-chant.

The Ordinary version uses Sarum "b's," not the raised "c's" of the Vatican edition. This transcription is good except for two phrases. In the first of these, The Ordinary transcription--



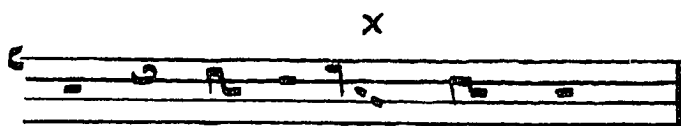
Bless-ed is he that com-eth in the name of the Lord:

--from Sarum's—



Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.

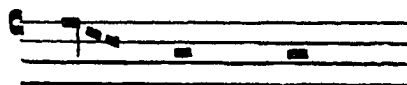
--places the first pitch accent on "is" instead of "he," while the accented English syllables "cometh" and "Name" receive less stress than they should. In the second unsatisfactory phrase, the unstressed article "the"--



Ho-san-na in the high-est.

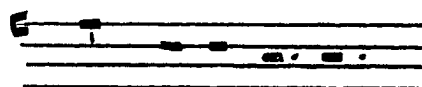
--is given too much weight by the Sarum phrase "Hosanna in excelsis."

In Douglas' first manuscript (Line 4 of Table No. 91) the labels "Ferialis" and "Simplex" were both crossed out when this Sanctus was discarded from the 1915 series of Masses. In this first manuscript of Sanctus Simplex Douglas usually followed the Vatican reading. But he used The Ordinary phrase--



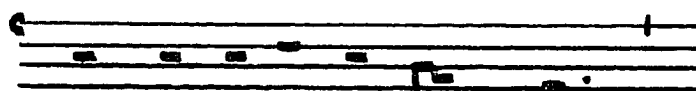
thy glo- ry

--rather than attempting to transcribe its Vatican form--



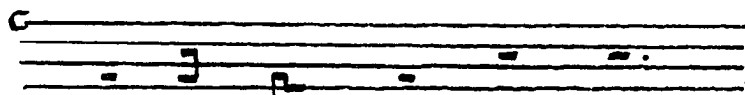
glo- ri- a tu- a.

Douglas' phrase "Blessed is he that cometh," with the Vatican clivis, improves the syllable underlay and accentuation of the phrase in The Ordinary. Here is Douglas':



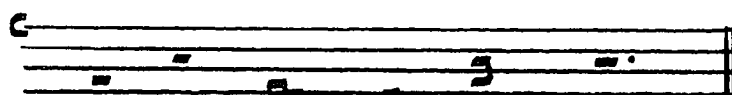
Bless- ed is he that com- eth

Both in his first manuscript and later versions, Douglas used the Vatican form "in nomine Domini" as the basis for his transcription "in the Name of the Lord"--here below as in his first manuscript--



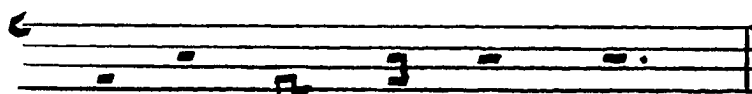
in the Name of the Lord.
(in no- mi-ne Do- mi- ni.)

In his second manuscript (Line 5 of Table No. 91)--labelled "Simplex, Ferialis," with "Ferialis" crossed out--Douglas altered the phrase above to read--



in the Name of the Lord.

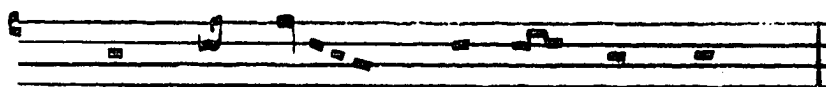
But this version was again erased and changed in the second manuscript to the following version printed in the Kyrial--



in the Name of the Lord.
(/)

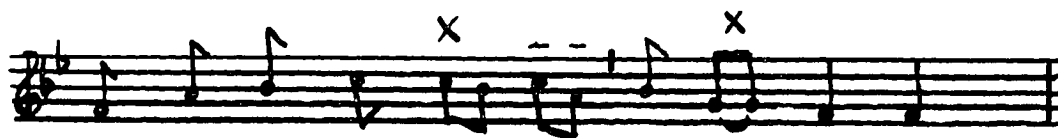
Douglas' last version, with its stress upon "of," is not satisfactory either, although better than that in The Ordinary. This one phrase is surprisingly hard to transcribe.

In his first manuscript Douglas used the Vatican reading with "c" as the top note for the last "Hosanna":



Ho- san- na in the High- est.

--of the Vatican edition to read--



Hea- ven and earth are full of thy glo- ry.

First objection: Burgess keeps the two "a's" (plainsong notation) from "gloria" in the Latin text as essential when one of these two "a's" is epenthetic, inserted to preserve the melodic sequence. Second objection: By removing the top note Burgess removed the keystone of the phrase arch and destroyed its descending sequence. Here as elsewhere Burgess' heavy-handed transcriptions--too widely attempted by Anglo-Catholic choirs in England--did much harm to the plainsong revival.

No wonder music lovers like Archbishop Temple hated plainchant. The phrase "Heaven and earth are full of thy glory" as carved up by Burgess in this transcription is insipid as cheap imitation ecclesiastical brass.

* * *

Agnus Dei No. 10. (Simplex)

Vatican edition: XVII, GR page 57*; Solesmes date, 13th century.

DKY, No. 10, page 36

This melody is a contrafactum based on Vatican Sanctus XVII (Douglas' Sanctus of Missa Penitentialis, No. 7), with which it is paired in the Vatican edition and in two Renaissance manuscripts consulted when the Masses of the Vatican Kyriale were arranged--Milan Brera AE XIV 12, a fifteenth-century Missal from Utrecht, and Milan Brera 21, a fifteenth or early sixteenth-century Kyrial from Monza in northern Italy.¹ Gastoué gives a seventeenth century date for the melody;² but Solesmes implies that this arrangement creating a Sanctus-Agnus Dei pair with common melodic motives was made in the thirteenth century.

The Sanctus melody is ill suited to the text of Agnus Dei. The Agnus Dei arrangement uses the motives of Sanctus XVII but not its motive-row.³ The melody for each of the three petitions is the same, except that the intonation of the second petition is altered to begin on a bizarre low "C."

1. Dominique Catta, "Aux origines du Kyriale," RG (1955), pp. 175-180.

2. Le Graduel et l'Antiphonaire romains, p. 277.

3. See Chapter XIX above, pp. 875-78.

Douglas' first manuscript draft transcription of this Agnus Dei, written before 1915 and labelled "Experimental form, Vat XVII," contains two forms of the refrain "have mercy upon us." This first draft with its second form of refrain seems superior to the literal transcription of the melody given in Douglas' late second manuscript and printed in nearly the same form for the 1933 Kyrial. Perhaps Douglas mislaid his first draft and had to start from scratch when he decided to use this melody for the new Missa Simplex of 1933.

Douglas was aware of the relation of this Agnus Dei to Vatican Sanctus XVII, his Sanctus Penitentialis, for Douglas' second manuscript bears the title "Penitentialis?" in ink as well as the superseding pencilled label "(Simplex)." Fortunately Douglas decided not to include this contrafactum--as ill suited for the English text as for the Latin--in his popular and widely used Missa Penitentialis. One wishes that he had found another melody for the new Missa Simplex. Whatever merits the melody possesses are due to its thematic connection with its parent Sanctus and are dependent upon its being sung after this Sanctus at the same celebration, as in the Vatican edition of Mass XVII. Isolated from its parent Sanctus as in Douglas' Missa Simplex, this Agnus Dei fails to stand on its own merits.

There are understandably no other English transcriptions of the melody. The Vatican text is given at Line 1 of Table No. 92; the alternative drafts of Douglas' first manuscript at Lines 2 and 3; the new

Douglas transcription of the second manuscript at Line 4; and the Kyrial text in Line 5.

* * *

Gloria No. 10. (Simplex)

Bosse No. 43. According to Bosse's study of the Regensburg Institute photostat archives, this melody appears in 20 French, 51 German, 15 East European, 48 Italian, 1 Dominican, 6 Franciscan, 6 Premonstratensian, 13 Cistercian, and 2 unknown sources--a total of 163 found by Bosse reaching from the eleventh century into the eighteenth. The melody is troped only in Bosse's French and Italian sources but never in those from Germany, East Europe, or the centralized monastic orders.

Gloria Tropes associated with this melodyAnalecta Hymnica
Volume 47

"Quem cives caelestem (coelestes) sanctum clamantes laudes frequentat (clamantes voce praecelsa)"

(omitted from AH--in prose)

The most common Trope for this melody. Especially suitable for ordinations. In WT^C, f. 68 r., v. (no corresponding organum); and in Ben. VI. 34, ff. 279, 280. Gautier (Les Tropes, p. 264) lists the following early sources:

St. Gall 484 (c. 970), p. 232; St. Gall 381, p. 316; Paris Bib. Nat. lat. 9448, (Prum), f. 22; 10510 (Echternach), f. 9; 909, f. 104; 1084, ff. 103, 122; 1118, f. 4 v.; 1119, f. 127; 1121, f. 57 v. --(Saint Martial or Limoges); 903 (St. Yrieix), f. 175; 9449 (Nevers), f. 63; 13252 (Paris), f. 36; 10508 (St. Evroult), f. 23; Paris Bib. de l'Arsenal 1169 (Autun), f. 40; Munich lat. 14083, f. 107; 14322, f. 106 (St. Emmeran); Rome Vitt-Emanuele 1343 (Romagna), f. 8.

Gloria Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Hanc qu(a)esumus, nobis semper
propitius largiaris"

No. 186

Listed by Bosse as "Hanc que"
in two French sources only. In
WT^c f. 65 r., v., (without organum)
and in WT^e, f. 71, r., v. AH gives
no further English sources but sev-
eral 11th and 12th century northern
French MSS including Cambrai 76 (St.
Waast, 11th century) and Paris Bib.
Nat. lat. 10508 (St. Evroult, 12th
century).

"Quem Patris ad dextram"

No. 171

Associated with this melody in
Bosse's Italian sources only;
usually sung with Bosse 51
(Vatican XI).¹ Very common
and widespread.

"Laudat in excelsis"

No. 170a, b

Associated with this melody in
only one of Bosse's Italian sources.
Sung to Bosse 56 (Vatican IV).²
A very popular text.

1. See Chapter XXVII below, pp. 1198-1207.

2. See Chapter XIV above, p. 525.

Gloria Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Spiritus et alme" -----

This famous Marian Trope, found with this melody in one of Bosse's Italian sources, really belongs to Bosse 23 (Vatican IX) with which it was regularly sung.¹

"Cives superni" No. 167

Used both as an Introductory Trope and as the beginning of several other Gloria Tropes. Associated with this melody in only one of Bosse's Italian sources.

"Pax in" (?) -----

So listed by Bosse from one Italian source.

"Quia nato" -----

So listed by Bosse from one Italian source.

Vatican edition: XV, GR, pages 51*, 52*; Solesmes' date, 11th-13th centuries.

ORD, No. VI, pages 54, 55

EGR, No. X, pages 72, 73

CHM, No. IX, Volume 2, pages 20, 21

DKY, No. 10 (No. 8 in 1915), pages 37, 38

Also in J. C. Hackney, "The American Kyriale," Part 4, No. XV, pages 6-8.

1. See Chapter XXVII below, 1187-92.

This Gloria melody has been much commented upon because of its simplicity, its age, its widespread use, and its clear set-form so obviously related to the Anaphoral-chant of Te Deum Laudamus and the Responses at Mass--"le thème primitif de ce récitatif," says Gastoué.¹ Bosse however objects to calling this the "oldest Gloria melody" on the basis of its syllabic style. Perhaps the antiquity of this Gloria has been overstressed at the expense of Vatican Glorias I and IV which may be just as old. But Bosse claims, because he has found several very late melodies which are entirely syllabic, that he has refuted Wagner's thesis that this Gloria is the most ancient.² Bosse has not proved his point: the humanist and rationalist revival of syllabic writing (as in Merbecke's Communion Service) really has nothing to do with the claims of Gloria XV to antiquity. Certainly this Gloria melody, like several others, does belong to the Anaphoral-chant set-forms; certainly it is ancient. The melody is found in both Winchester Tropers, written in the late tenth or early eleventh centuries.

1. Le Graduel et l'Antiphonaire romains, p. 277. See also Apel, GC, p. 409, and Wagner, EGM III, p. 451.

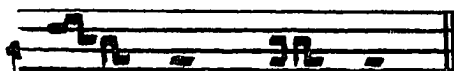
2. Bosse 4 (17th c.), 8 (17th c.), 16 (15th c.), 35 (16th c.), 49 (14th-18th c.), 50 (15th c.), and 54 (15th c.).

We examine first the Beneventan Gloria in Excelsis and Trope "Quem cives," transcribed complete in Table No. 93 in Volume III.¹ The first half of the Beneventan Trope melody, repeated in much the same form for each Trope insertion, resembles the set-form of Gloria itself. The second half of the Trope melody descends to bottom "C" and approaches the final, "E," from below at the cadence concluding each Trope insertion. Thus the set-form for Gloria and a quasi-set-form for the Trope are interwoven. Their initial figures are similar but their cadences vary. The Trope text is nearly three times as long as Gloria itself. Each interpolated phrase is usually longer than the Gloria phrases surrounding it.

In the Beneventan manuscript Gloria itself is fully noted--but not in the Winchester Tropers, which give only abbreviated cues for the text of Gloria, which is furthermore shortened by omitting several phrases. The Beneventan melody differs from the Vatican. The Beneventan set-form has no medial cadence like the Vatican and Winchester set-forms, but only intonation, tenor, accent podatus on the tenor (from which the northern mediation may have developed), and final cadence. Here is the Beneventan set-form:

1. Ben. VI. 34, ff. 279 r., v., and 280 r., v.--reproduced in facsimile in PM Vol. 15.

*Glo-	ri-	a in ex-			cel- sis	Dē-	o.
Et in	ter-	ra pax ho-	mi-	nibus bo-	nae	vo- lun-	tis.
	Lau-				da-	mus	te.
	Be- ne-	di-			ci-	mus	te.
	A- do-				ra-	mus	te.
Glo- ri-	fi-				?(ca-)	mus	te.
Gra- ti-	as	agimus	ti-	bi propter			
				magnam glo-	ri- am	tu-	am.
Do- mi-	ne	Deus			Rex cae-	le-	stis.
De- us	Pa-	ter			om- ni-	po-	tens.
Do- mi-	ne	Fili			u- ni-	gēni [†]	te,
	Do-	mine			Je- su	Chri-	ste.
					A- gnus	De-	us,
	Fi-	lius				Pa-	tris.
Qui tol-	lis				pec- ca-	ta mun-	di,
	mi-	se-			re- re	no-	bis.
Qui tol-	lis				pec- ca-	ta mun-	di,
su- sci [†]	pe depreca-				ti- o-	nem no-	stram.
Qui se- des	ad				dex- te-	ram Pa-	tris,
	mi-	se-			re- re	no-	bis.
Quo ni-	am	tu			so- lus	san-	ctus.
	Tu	so-			lus	Dōmi-	nus.
	Tu	so-			Al- tis-	si-	mus,
		lus			Je- su	Chri-	ste.
Cum San- cto			Spi-	ritu in			
			glo-	ria De-	i		
Cum			Pā-				tris.

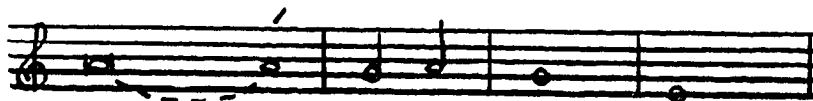


(Pa- tris. A- men.)

Notes in columns where there is no syllable are omitted for that line.

The intonation (*) is from Desiderius' Sacramentary, Monte Cassino 449, since the folio with intonation and beginning of this Trope has been removed from Ben. VI. 34.

The doubled use of the accent podatus in the tenor of the last verse--for both "Spíritu" and "glória"--dispels any doubt that this podatus and its following punctum might have been intended as a rudimentary mediation rather than an accentual decoration of the tenor. The invariable doubled notes "G, G" just before the final "E" belong to the set-form and take the penultimate syllable regardless of accent--although in the Latin Gloria text the penultimate syllable is usually accented. (In two exceptional verses ending-- "benedi-ci-mus te" and "Do-mi-nus"--the doubled note is split into two single puncta.) This doubled note "G, G" together with the last note of the tenor--usually but not always doubled--produces as fixed and metrical a cadence as in nineteenth-century Anglican chanting of the Cathedral Psalter type"

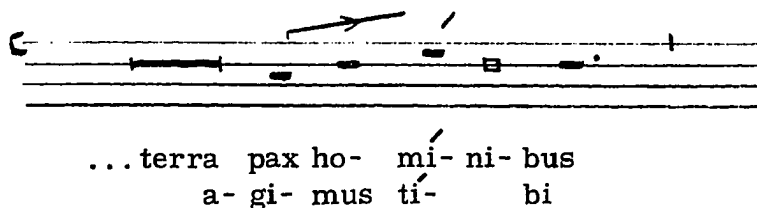


Exceptional verses like "Tu solus Dominus" and "Benedicimus te" break the pattern.

This Beneventan version of Gloria in Excelsis only, without Trope, is repeated as Line 1 of Table No. 94. The Dominican version of this melody is given at Line 2 of the table¹--a weak variant of the

1. GP, pp. 135*, 136*.

northern set-form, of which the Vatican version (Line 3 of Table No. 94) is melodically (though not rhythmically) a better representative. The Beneventan accent podatus decorating the tenor has been transformed in the Vatican version into a true mediation like that in Psalm Tone IV--



--and the resulting set-form, with two halves like a Psalm Tone, has been applied to all the longer verses and several shorter verses. The Vatican form of the melody often extends the accentual principle to proparoxytones at the final cadence, where an epenthetic note for the weak penultimate is inserted. The intonation podatus of the Beneventan version remains--a reminiscence of the older form--in three of the opening Vatican verses, but these podatus have been dropped in favor of single notes in the Dominican and Winchester versions. However the Vatican reading is very close to the Winchester text. The Vatican set-form is given below: first the verses which keep the older form of the set without mediation, and second the verses in which the mediation has been introduced.

1. Glo-ri-a in ex-cel-sis De-o.
 3. Lau-da-mus^(G) te.
 4. Be-ne-di-ci-mus te.
 5. A-do-ra-mus te.
 6. Glo-ri-fi-ca-mus te.
 8. Do-mi-ne Deus Rex cae-le-stis.
 9. De-us Pa-ter om-ni-po-tens.
 11. Do-mi-ne De-us,
 16. Quo-ni-am tu so-lus san-ctus.
 18. Tu so-lus Al-tis-si-mus,
 19. Je-su Chri-ste,

2. Et in terra pax ho-mi-ni-bus bonae vo-lun-ta-tis.
 7. Gra-ti-as a-gi-mus ti-bi propter ma-gnam glo-ri-am tu-am.
 10. Do-mi-ne Fili u-ni-ge-ni-te, Je-su X-ste.
 12. A-gnus De-i, Fi-li-us Pa-tris.
 13. Qui tol-lis pec-ca-ta mun-di, mise-re-re no-bis.
 14. Qui... (as above) su-sci-pe de-pre-ca-ti-o-nem no-stram.
 15. Qui se-des ad dex-te-ram Pa-tris, mise-re-re no-bis.
 20. Cum San-cto Spi-ri-tu,

in gloria De-i Pa-tris. A-men.

The Beneventan set-form for this melody must be older than the musically superior Vatican set-form just given, even though the Vatican form is supported by Winchester texts a century older than the manuscript in which we find the Beneventan set-form. The Beneventan version with

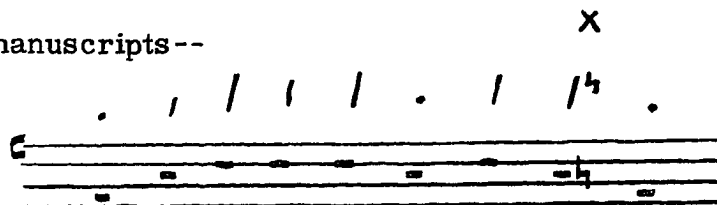
its inconsistencies, its occasional misaccentuations, its maddening monotony, must represent some scribe's recollection of how a certain bishop or abbot applied Anaphoral-chant to the text of Gloria in Excelsis-- followed more or less by his clergy (if he had a strong voice) or supported by them (if he was unmusical). This recollection then copied and re-copied and so fixed in Beneventan tradition was at some time equipped with a Trope imported from France. What a relief for the more musical brethren it must have been to have a Trope interspersed in this boring tune! However, the less musical clergy, upper and lower, could certainly sing this Gloria tune. Many conservative Italian bishops and abbots must have insisted on singing all the Gloria--not just its intonation--until the eleventh century. Some of them could hardly have managed a tune more demanding than this. But Tropes sung by the best of the choir must have helped relieve its monotony.

Did the Frankish musicians hear a set-form like our Beneventan version when Pope Stephen celebrated Easter and sang Gloria in Excelsis in the Frankish kingdom in 754? Or did they hear it from Pope Leo III, spending Christmas with Charlemagne at Reims in 804? Or during that famous Christmas in Rome of 800? The liturgical and musical habits of the Pope and his entourage must have been closely observed by the Frankish clergy charged by Charlemagne with conforming Gallican habits to Roman ways. If indeed they heard this melody in its

Italian shape, these Frankish musicians must have been appalled at the poverty of so miserably constricted a set-form for so long a text. They must quietly have improved it with a mediation and a more flexible treatment of the final cadence. Their improved version (like Alcuin's improved Roman liturgy) would then have passed into oral and written tradition among the East and West Franks and finally all over Europe, including Winchester and eventually Italy and Rome.

The neumes for the Gloria text (omitting the Tropes "Hanc quaesumus" and "Quem cives" with which it is noted) from the Winchester Troper at Cambridge, with my transcription above, are given at Line 4 of Table No. 94; those from the Winchester Troper at Oxford (again omitting the Trope "Hanc quaesumus") at Line 5.

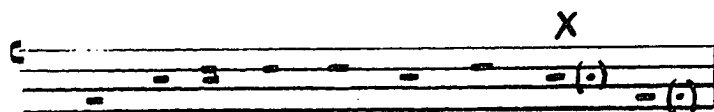
We can now return to criticism of the Vatican text of this melody in Solesmes' edition. In the Vatican text (as in the thirteenth-century Dominican version) the doubled penultimate note "G, G" common to the early manuscripts--



(WT^C.)

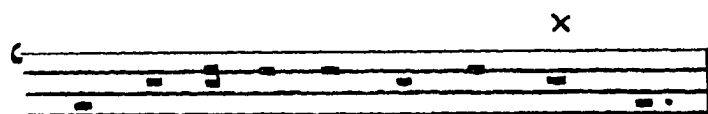
Glo-ri-a in ex-cel-sis De-o

--has been suppressed. Pothier would have sung the phrase with a mora vocis on both the last two notes--



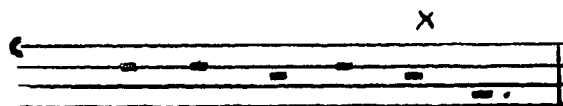
Glo-ri-a in ex-cel-sis De-o.

But when Dom Mocquereau edited the Vatican text with rhythmical signs, he relentlessly applied his formula that in syllabic chant an accented penult receives the mora-dot only when it is lower than, or at the same pitch as the last syllable. If the note for the penultimate syllable is higher in pitch than the note for the last syllable, then only the last syllable and not the next to the last is lengthened. The consequences in this melody of the application of this theory--



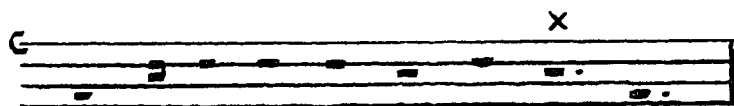
Glo-ri-a in ex-cel-sis De-o.

--or worse--



...bo-nae vo-lun-ta-tis.

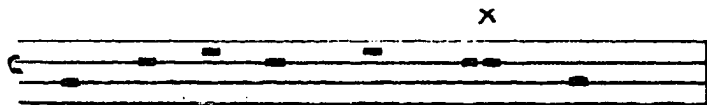
--are flatly contradicted by the evidence of the manuscripts. There is no question that--given the Vatican text with a single punctum for the next-to-last note at this cadence--the mora-dot should have been used--



Glo-ri-a in ex-cel-sis De-o.
... bo-nae vo-lun-ta-tis.

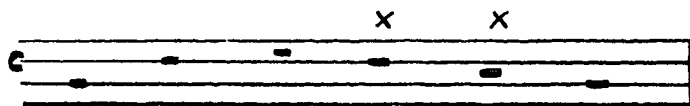
--and that Mocquereau sacrificed historical evidence to the logic of his system in his edition of the Vatican melody.

The English transcription in The Ordinary of the Mass of this Gloria is notated at transposed pitch with a final on "a." The transcription, except for the neumes on the last word "Father" and on "Amen," is entirely syllabic. The doubled penultimate note "G, G" (now "c, c") is maintained throughout--



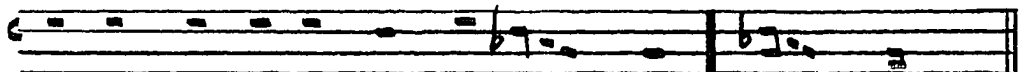
Glo- ry be to God on high,
 hea- ven- ly King,
 Je- su Christ;
 Lamb of God,

--until--



thou on- ly art the Lord;

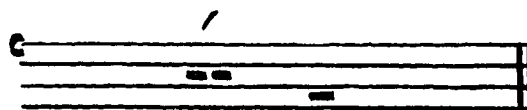
The lowered notes above the final at the very end of the piece--



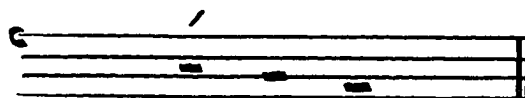
in the glo- ry of God the Fa- ther. A- men.

--bear the comment in the 1937 edition, "These two flats, which occur in at least two XIII c. MSS., establish the melody in the 4th mode (transposed); this Dr. G. H. Palmer considered 'undoubtedly right'."

This alteration of the cadence--

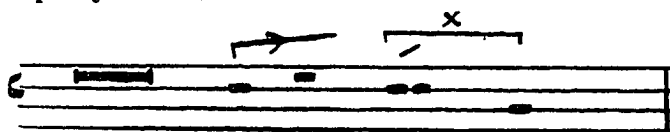


--to the following, for a proparoxytone--



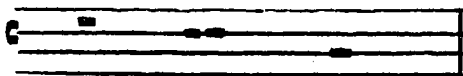
--also occurs in the thirteenth-century version of Te Deum in use at Worcester as well as in the manuscript Wagner quoted in his discussion of Te Deum.¹ This passing note to the final is an early mediaeval development from the original Anaphoral-chant version without the "F" or "F-sharp" (or "b-flat" or "b"). The introduction of this passing note here creates an excellent sense of finality. But should not "art the Lord" also have "b-flat"? Is its omission scribal oversight or intention?

The Ordinary gives a consistent, simple transcription of the Frankish redaction of this melody. The intonation of the set-form is everywhere kept syllabic, and the last two notes of the cadence--



--are everywhere preceded by two preparatory notes--unless there are too few syllables--

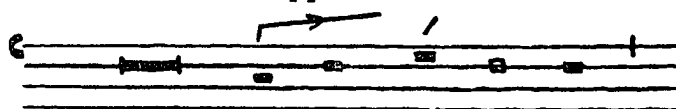
1. EGM III, p. 225. See Chapter III above, pp. 145-52.



We praise thee,
we bless thee,

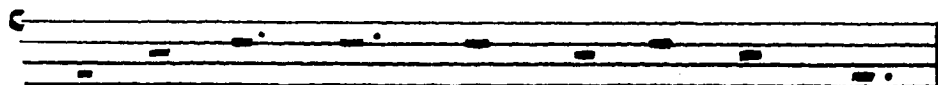
The Ordinary transcription is given as Line 1 of Table No. 95 in Volume III.

The only surviving copy of Douglas' Missa Ferialis plainsong notation edition of 1915 (which contains this Gloria) is that used to make corrections for the 1933 Kyrial. It is incomplete. Only the last half of Gloria is present, beginning "Thou that takest... receive our prayer." Douglas made many corrections in red ink on this copy, producing the Missa Simplex version of Gloria found in the Kyrial. There is however one manuscript in Douglas' files, the last half of which agrees exactly with the 1915 printed Ferialis version and is also probably the same in its first half. Line 3 of Table No. 95 gives Douglas' manuscript version of this Gloria. Line 4 gives the Kyrial text of the 1933 Missa Simplex. The manuscript transcription uses the Vatican text as basis. See "God the Father," "Amen," and the podatus in the intonation. Douglas clearly did not grasp the set-form underlying the melody when he did this transcription. The Psalm Tone mediation, introduced where caesura allowed in our supposed Frankish redaction--



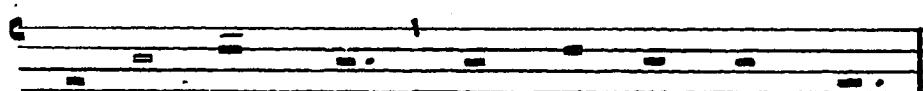
...terra pax ho- mi- ni- bus,
a- gi- mus ti- bi

--is mistranscribed--



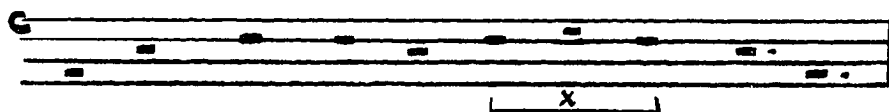
And on earth peace, good will to- wards men.

Nor is this phrase much improved in 1933--



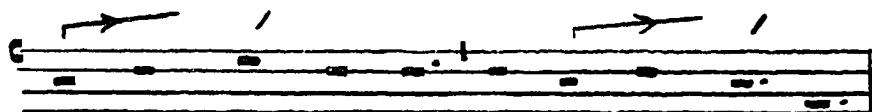
And on earth peace, good will to- wards men.

The 1915 transcription of the phrase--



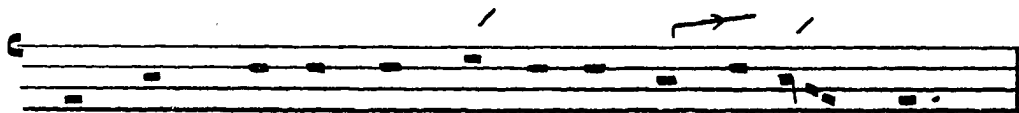
We give thanks to thee for thy great glo- ry,

--misses the point of the two preparatory notes to the penultimate note of the final cadence and also misplaces the mediation. Douglas set this right in 1933--



We give thanks to thee for thy great glo- ry,

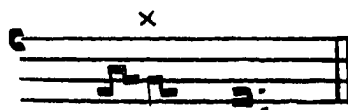
In the phrases "God the Father Almighty," "O Lord, the only-begotten Son," and "Thou only art the Lord," Douglas also improved the 1915 version so as to bring the Kyrial text into closer agreement with the set-form. The 1933 phrase--



Art most high in the glo- ry of God the Fa- ther.

--a great improvement over 1915--treats the mediation like the accent decoration of the Beneventan formula. There is precedent for this in the Vatican text at the phrase "súscipe deprecationem nostram," and Douglas' transcription of this phrase is successful.

In 1933 Douglas also made the intonation of the set-form syllabic throughout, as in The Ordinary. He removed his earlier imitations of inconsistent Vatican remnants from the Beneventan-type intonation with podatus. He also adopted The Ordinary reading for "... Father. Amen," except that he borrowed a pressus on the "F"--

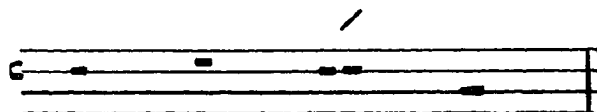


A- men.

--from the Dominican version of the melody. Douglas' 1933 version of this Gloria is thus much closer to The Ordinary transcription than his 1915 text. But even in 1933 Douglas preserved Mocquereau's indifference to the length of the penultimate note at the final cadences. True, Douglas uses the mora-dot when the penultimate syllable is accented and omits the dot, shortening the note to the value of an ordinary punctum, only for a weak syllable. But this variation creates an oddly slippery cadence.

The two notes "G, G" and the final "E" at the end of each phrase belong to the essence of the set-form, and The Ordinary was right to retain them all.

Of course The Ordinary version distorts English short, weak syllables which fall on the penultimate--



to	God	on	high,
we	wor-	ship	thee,
hea-	ven-	ly	King,
	Lamb	of	God,

The truth is that the cadence of this set-form suits the accentuation of many verbal cadences in the English text of Gloria in Excelsis badly. Either good English diction or an essential characteristic of the set-form has to be sacrificed. The Ordinary solution is better than Douglas'; but a pox on both solutions--let us sing another tune!

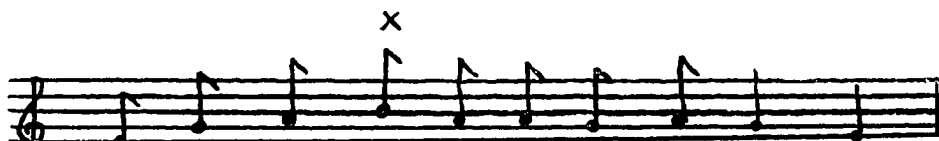
* * *

Hughes treats the penult "G" inconsistently. (His transcription in the Choir Missal appears at Line 5 of Table No. 95.) From "Son of the Father" to the end of Gloria he lengthens it, using a quarter-note. But in the first half of the melody, except for the intonation, he uses an eighth-note for the "G" before the final, without regard to accent.



We praise thee, We bless thee, We wor-ship thee. We glorify thee.

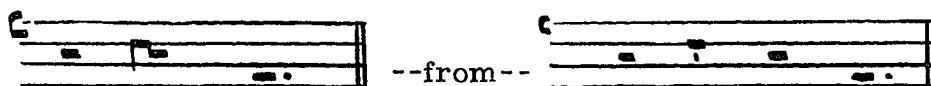
--may perhaps pass; but the phrase--



We give thanks to thee for thy great glo- ry.

--with its weak syllable set to the accented note of the medial cadence--
is wrong. Nevertheless Burgess' version of this Gloria is better than
Hughes'. The Douglas Kyrial transcription is superior to either; but
only The Ordinary gives the set-form in its integrity.

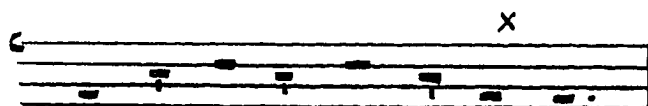
Hackney's version in "The American Kyriale" (Line 7 of
Table No. 95) piously preserves almost all the notes of each Latin
phrase, grouping them in neumes when necessary according to
Mocquereau's syllabic ictus (the note bearing the vertical episema be-
coming the first note of the new-made neume) but shatters the set-form.
Hackney's results are clear enough from Table No. 95: the melody is
often unrecognizable. Its cadence accent normally but not always is
transferred to "a" from "G"--



We praise thee.
We bless thee.

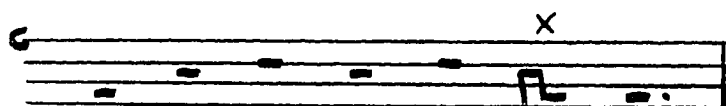
Lau- da- mus te.

--a version which is not bad English but a different melody from Vatican Gloria XV. The Latin cadence form with an intervenient or epenthetic "E" inserted to accommodate the extra syllable of a proparoxytone--



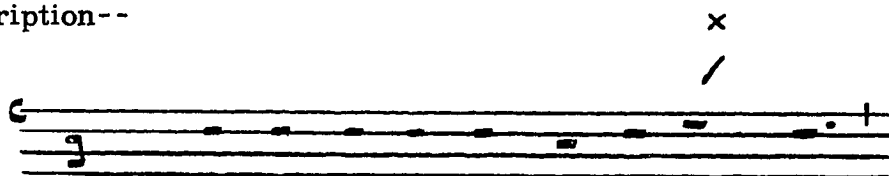
De- us Pa- ter om- ni- po- tens

--is reproduced complete, with the extra note pickled, should we say, in a hackneyed clivis:



God the Fa- ther Al- migh- ty.

The transcription--



That tak-est a-way the sins of the world,
 (Qui tol-lis pec- ca- ta mun- di,)

--disregards the basic accentual principle of the medial cadence, but is acceptable to Hackney because it reproduces the notes of the Vatican edition. And so on. We can only reflect with gratitude that Hackney's work was used nowhere else except in the parish (now defunct) of which he was organist for five years.

* * *

CHAPTER XXII

MISSA VOTIVA

No. 11

Douglas' Missa Votiva, "At Solemn Votive Masses," was first published in 1933 as part of the Saint Dunstan Kyrial. Douglas transcriptions of the pieces included in it were not made until the 1933 Kyrial was being prepared--except Sanctus, for which an early draft survives from before 1915. Douglas never published a modern notation edition nor organ accompaniment for this Mass.

In Douglas' projected 1915 Kyrial the Requiem was to have been the ninth Mass, after Missa Ferialis, and was to have been followed by two sixteenth-century Masses, Simplex and Merbecke, as No. 10 and No. 11. In 1933 Douglas made Merbecke's Communion Service No. 9 and the new Missa Simplex No. 10. The Requiem was moved last as No. 12, and a new group of Ordinary settings, Missa Votiva, was inserted as No. 11. This Mass is therefore the last to be assembled by Douglas and includes (along with the Glorias in the Additional Settings of the Kyrial) the last transcriptions of the Mass Ordinary made by Douglas.¹

1. See Chapter XII above, pp. 353-59.

The melodies in Missa Votiva are all elaborate except for Gloria. The two famous Kyries, "Kyrie Fons Bonitatis" and "Cunctipotens Genitor," and the equally renowned Easter Gloria, upon which the German chorale "Allein Gott in der Höh' sei Ehr'" is based, date from the tenth century. All three were internationally popular throughout the Middle Ages and into the eighteenth century. The eleventh-century Sanctus, sung in France and rarely in Italy, dropped out of use after the thirteenth century. Agnus Dei is from the twelfth century.

"Kyrie Fons Bonitatis" is from Mass II in the Vatican Kyriale; Douglas' alternative Kyrie "Cunctipotens Genitor" is from Mass IV; Sanctus is from Mass III; and Agnus Dei is found as the first of the Vatican ad libitum settings. Gloria in Excelsis comes from Vatican Mass I. This Gloria was usually paired with Kyrie "Lux et Origo" of the same Easter Mass in manuscripts from the thirteenth century on. The Missa Votiva grouping of these pieces does not occur in other Kyrials nor in mediaeval manuscripts and is Douglas' own.

The Plainsong and Mediaeval Music Society's collection The Ordinary of the Mass contains both these Kyries but none of the other pieces in Missa Votiva. Burgess uses this Agnus Dei in Mass III of the English Gradual, "on Double Feasts." Hughes did not include any of these melodies in the Choir Missal. Ernest White edited a "Missa Kyrie Fons Bonitatis" in the series published by Saint Mary's Press,

New York;¹ the Easter Gloria appears in "The Holy Saturday Rite. . ." adapted by Ernest White and Albert Fuller.

Missa Votiva has been very little used, in part because of Douglas' title "At Solemn Votive Masses"--the headstone under which these famous pieces lie unsung. The expression "Solemn Votive Masses" is too closely tied to Counter-Reformation liturgical and theological views to find much welcome among Anglicans. "Missa Festiva" or "Missa Splendida" would have been a more successful title.

* * *

1. I have not seen this transcription.

Kyrie No. 11a. (Votiva)

"Kyrie Fons Bonitatis"

Melnicki No. 48. This melody appears in 281 sources from the eleventh to the eighteenth centuries in the Regensburg photostat archives, of which 57 are French, 100 German, 34 East European, 49 Italian, 1 Dominican, 10 Franciscan, 10 Premonstratensian, 14 Cistercian, and 1 of unknown origin.

Verses and Tropes associated with this melody

Analecta Hymnica
Volume 47

"Kyrie Sabaoth, Judex diceos [$\delta\acute{\iota}\kappa\alpha\iota\omicron\varsigma$]"

No. 31

The earliest Verse associated with this melody. Listed by Melnicki in three German MSS only: Rome, Bib. Angelica 948 (an 11th or 12th century German Gradual, Troper, and Proser--from Reichenau, according to Melnicki), f. 131 v.; Bamberg Staatl. Bib. Lit. 12 (a 13th century Bamberg Gradual), f. 11 v.; and Bamberg Staatl. Bib. Lit. 45 (15th century, German), f. 13. AH also lists the following sources for the text of the Verse: Munich Clm. 14322 (a St. Emmeram Troper, dated between 1024 and 1036); Munich Clm. 14083 (another Troper from St. Emmeram, 11th-12th century); eight German sources through the 12th century and one 14th century German MS; Metz 452 (a 12th century Metz Troper); Cambrai 61 (12th century, perhaps from Metz); and two 13th century French sources.

Verses and Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Kyrie fons bonitatis"

No. 5

Melnicki's earliest French sources with this Verse are 12th century (the first is Laon Bibl. Comm. 263, f. 26 v.) after which the tune is almost universally associated in France with this text. AH's earliest source is 11th century--Cambrai 79. The Verse is thereafter common in northern 12th century sources in AH, including Paris Bib. Nat. lat. 10508, the 12th century St. Evroult Troper, but strikingly absent from early St. Martial sources. AH lists 24 English sources for the Verse, beginning with British Museum Royal 2 B IV (St. Alban's, 12th century) and including nearly all the important English MSS through the 15th century with Ordinary Tropes.

The earliest German MS with this Verse in Melnicki's list is Arnold of Aachen's 13th century Gradual (Aachen Münsterstift XII, Gatzweiler Kat. 13, f. 113 v.). Although the melody without Verse was very common from the 13th century on, this Verse became popular in Germany only during the 14th century. AH gives many sources.

The Verse appears in one 12th century Beneventan MS (Naples Bib. Naz. VI G 34, f. 29) and occasionally in 14th and 15th century Italy; but the melody is more often found without Verse.

"Kyrie per quem subsistit"

No. 123

In two Beneventan sources only in the lists of both Melnicki and AH: Rome, Bib. Urbin. 602 (an 11th-12th century Processional from Monte Cassino), f. 27 v.; and Naples Bib. Naz. VI G 34 (the Processional from Troia which also contains the Verse "Kyrie fons bonitatis"), f. 25 v.

Verses and Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Kyrie virginitatis amator" A skillful Marian paraphrase of "Kyrie fons bonitatis." France and England, 13th-15th centuries.	No. 9
"Kyrie lux claritatis" For St. Catherine--or with altered name in the text, for St. Barbara. Rare. 13th-16th centuries.	No. 74
"Kyrie lux honestatis" Based on the preceding Verse. For St. Isabella. Source uncertain. Very French--"Kyrie, lux honestatis, Protector Franciae..."	No. 76
"Kyrie vas pietatis" Only in Brander's (Fr. Joachim Cuontz's) collection, <u>St. Gall 546</u> , 1507.	----
"Kyrie divinitatis amor"	----
"Kyrie Pater aeterne" Sarum and France, 13th century. Corpus Christi.	No. 70
"Kyrie sacerdos summe" Hungarian-Bohemian, 14th-15th century. For ordination of priests.	No. 101
"Kyrie Jesu sacerdos"	----

(See also the list of late Bohemian Verses with three stanzas only, on page 41 of AH.)

Vatican edition: II, GR, page 8*; Solesmes' date, 10th century.

ORD, No. III, pages 15, 21

DKY, No. 11a, pages 39, 107

The perennial Verse "Kyrie fons bonitatis" is today better known than most, thanks to its famous melody and its accessibility in Dom Pothier's Variae Preces since 1888.¹ Bruno Stäblein gives the Verse with tune in his article "Tropus" in Die Musik in Geschichte und Gegenwart. Apel gives the first three lines of the Verse and claims that the St. Gall chronicler Ekkehard IV ascribed it to our old friend Tuotilo.² Dom Beyssac discussed the melody;³ Peter Wagner praised it as "a melody of kingly splendor, wrought with melodic intensifications of the most noble pathos."⁴

1. Solesmes, 5th edition, 1901, p. 165. The Verse is there entitled "In Festo Sanctissimae Trinitatis: Litanía cum Tropis, ex veteribus Gradualibus."

2. GC, p. 431, footnote. Apel's ascription has even less justification than Douglas' impression that Kyrie "Orbis factor" had been ascribed to Tuotilo. (See Chapter XVIII above, pp. 798-801.) Gautier (Les Tropes, pp. 34, 35) quotes extensively from Ekkehard IV's Casus Sancti Galli and certainly gives every attribution he can find to Tuotilo. "Kyrie fons bonitatis" is not among them. The earliest St. Gall sources given in AH for "Kyrie fons bonitatis" are 13th century addenda to earlier MSS.

3. Rassegna gregoriana, Vol. III, p. 531.

4. EGM III, p. 445.

All commentators have assumed that the Verse "Kyrie fons bonitatis" is the original for this melody. It is true that all the Verses listed above from "Kyrie virginitatis amator" to "Kyrie Jesu sacerdos" imitate "Kyrie fons bonitatis." But only one manuscript presumed to be as early as the eleventh century has been found to contain the words "Kyrie fons bonitatis." All other known sources for these words are no earlier than the twelfth century. The Verse is conspicuously missing among St. Martial Kyries until the twelfth century, although according to Melnicki the melody alone occurs in one eleventh-century Limoges manuscript. The melody alone without Verse is also found in both Winchester Tropers (late tenth or early eleventh century) in a form to which the text of "Kyrie fons bonitatis" cannot be fitted because of the consistent absence of one repeated note in the refrain.¹

One Verse listed above exactly fits the Winchester form of the melody: the eccentric German text "Kyrie Sabaoth, Judex dicheos," which first turns up in a manuscript no later than 1036. The melody was therefore probably composed for the words "Kyrie Sabaoth."

1. When there are more notes in a Kyrie melismatically notated than syllables in a Verse thought to have been sung to it, one or several syllables of the Verse may take a clivis or podatus. But when there are too few notes to accommodate a consistent verse pattern, then that form of the melody could not have been intended for use with that particular Verse. Of course the melody may later have been adapted to it by the addition of extra notes, as for "Kyrie fons bonitatis."

(The melody might just conceivably have been composed for a still earlier text and then have been adapted to "Kyrie Sabaoth," but if there was an earlier version we are not likely ever to discover it.) "Kyrie Sabaoth, Judex dicheos" was preserved here and there in Germany but was never popular. One can easily see why it was discarded while its great melody was everywhere accepted. "Kyrie Sabaoth" is an obscure, learned mixture of Greek and Latin. Even Blume--who without referring to the melody has wrongly divided the lines of the Christe verses--confesses that he finds the expression "thebatico" or "tabatico" dunkel and that he finds still another verse unverständlich.¹ To decipher the meaning of the stanza following--

1. Blume says (AH, p. 97) that

the manner of expression and the constructions are so strikingly reminiscent of Hermannus Contractus (cf. "Grates honos ierarchia," Kehrein No. 59) that there would be no reasonable doubt of his authorship if only this Trope were also found in MSS at St. Gall.

Hermannus Contractus (Heriman the Lame) was born in 1013 and died in 1054. He was educated at Reichenau (not at St. Gall as was thought at the time that Blume wrote) under the great and musical Abbot Berno, who had come to Reichenau from Prüm. Hermannus' authorship of the Marian Antiphon "Alma redemptoris mater" is uncontested (see Reese, Music in the Middle Ages, pp. 127-29). He is credited with another Marian Antiphon, five Proses, and a Respond, and is the author of a famous treatise on musical theory as well as works on astronomy and other subjects.

So perhaps Hermannus may have composed the tune (with the Verse "Kyrie Sabaoth") which later came to be sung to "Kyrie fons bonitatis"--if he wrote it before he was twenty-three. (According to AH the latest possible date for the St. Emmeram MS in which it first appears is 1036.) It is entirely possible that he did write it before he was twenty-three,

Christe, tuis verae lucis helios,
factus qui mesos Patris pulsum
ab Jerusalem protoplastum redemisti eleyson. ¹

--takes longer than to sing it. Imagine the senior scribe at Winchester or some abbey in northern France instructing his copyist: "Include this new melody but don't waste parchment on those hopeless words; we'll have to get a better Verse written for it." (The same procedure seems to have been followed with the melody for the discarded St. Martial Verse "Kyrie urbs caelestis" reset to "Kyrie Re(x) splendens."²) The new text created for the older melody was in both cases clear and rich in content. The isolated twelfth-century Beneventan Verse "Kyrie per quem subsistit" represents a similar substitution of a "normal" Italian text for the outlandish Verse "Kyrie Sabaoth."

for he entered Reichenau monastery school when he was seven years old, although he was not professed until he was thirty, in 1043. Reichenau was then at the height of its grandeur and influence. Emperor Henry II visited it in 1048 and Pope Leo IX (who is thought to have composed Vatican Gloria in Excelsis I ad libitum) visited there in 1049.

Very few MSS from the great Reichenau library survive and most of them as fragments. They were used for book-binding. So the near or possibly complete lack of MSS from Reichenau with "Kyrie Sabaoth" proves nothing either way. We shall have to rest with the statement that Hermannus may have written it.

1. "O Christ, thou Sun of true light, made the mediator of [= before] the Father, thou who didst redeem the first man expelled from Paradise [= the heavenly city "Jerusalem"] : have mercy upon thine own."

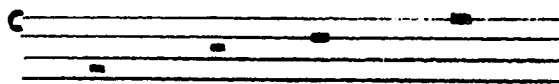
2. See Chapter XVII above, pp. 745-51.

The Winchester Troper melismatic neumes are placed above my transcription of the melody set to the Verse "Kyrie Sabaoth" in Line 1 of Table No. 96 in Volume III.¹ Line 2 gives the melismatic Greek Kyrie in The Ordinary of the Mass—probably from the twelfth-century St. Alban's Gradual. Line 3 gives the fifteenth-century Sarum Gradual text of the Verse "Kyrie fons bonitatis." These last two English versions show angularities inherited from the Winchester form. These irregularities have been ironed out, to the improvement of the melody when sung with its later text "Kyrie fons bonitatis" or melodically in the Vatican form of the Verse quoted by Bruno Stäblein-- at Line 4 of Table No. 96.²

The repeated notes added for the later text "Kyrie fons bonitatis" are marked with an "x" in the table. Winchester's abrupt beginning of the Christe melody--

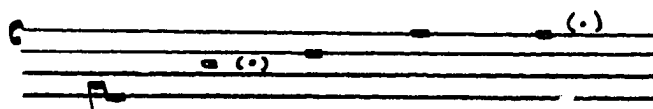
1. Bodleian 775, f. 63 v. The melody is notated almost identically in WT^C, f. 57 v. Other pitches for the first climacus in the last Kyries than those given, a different syllable underlay after the quilisma and for "eleison," and a different syllable placement for "Kyrie Sabaoth" are all possible. I was not able to order photostats of German MSS containing both melody and text in time for this study.

2. Article "Tropus" in MGG.



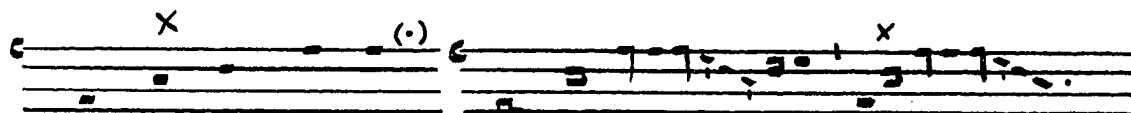
Chri- ste tu- is
Do- xa Pa- tris
A- tha- na- tos

--has been smoothed out in Stäblein's version--



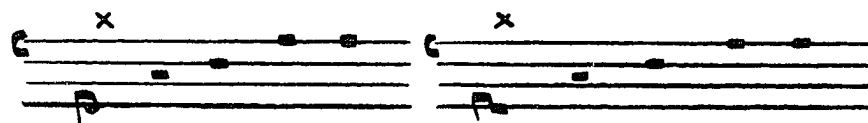
Chri- ste u- ni- ce
Chri- ste ha- gi- e
Chri- ste cae- li- tus

--but in both Stäblein's Verse and the Vatican edition the phrase at its repetition has been left as it was with the Verse "Kyrie Sabaoth"--



quem de vir- gi- ne Chri- ste
me- los glo- ri- ae
pro- nis men- ti- bus

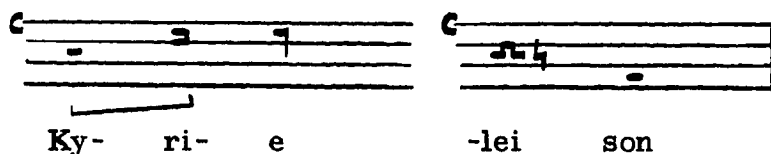
In Variae Preces however Pothier makes the repetition of the phrase conform to its first appearance--



quem de Vir- gi- ne me- los glo- ri- ae
pro- nis men- ti- bus

The melismatic version of the present Vatican text is given at Line 5 of Table No. 96.

The composer of this Kyrie melody has employed the old Anaphoral-chant motive for his beginning--

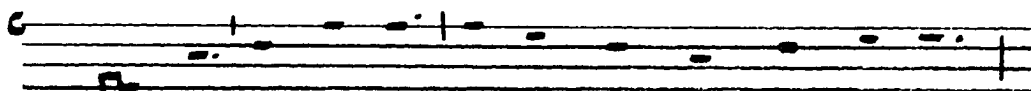


--and refers to the old modally ambiguous pattern again at the end of each line; but that is as far as Anaphoral-chant has influenced him.

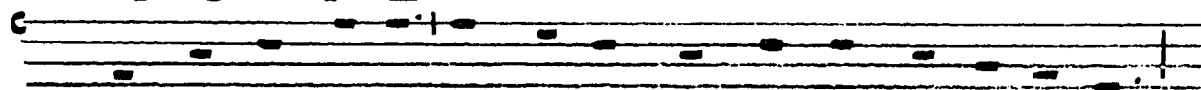
His model was the sweeping Carolingian Prose, with balanced repetition of phrases and carefully planned ascent to the high pitch of the last phrases.

We must not let the early, brief association of this melody with "Kyrie Sabaoth" obscure its lasting connection with "Kyrie fons bonitatis." The rhythm and phrasing of the melody ought to be considered in light of the latter text with which the melody was sung for hundreds of years.

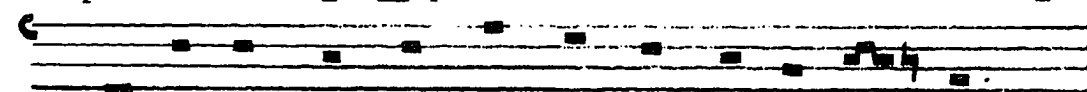
For rhythm and caesuras in "Kyrie fons bonitatis" we examine rhyme. The Christe verses show final double assonance which repeats the vowels of "Christe" in the fourth and fifth verses. The note with the final rhythming vowel is usually lengthened:



4. Chri-ste u- ni-ce De- i Pa- tris ge- ni-te (i, e)
 5. Chri-ste ha- gi-e cae- li com- pos re- gi-ae (i, e)
 6. Chri-ste cae- li-tus as- sis no- stris pre- ci-bus (i, u)

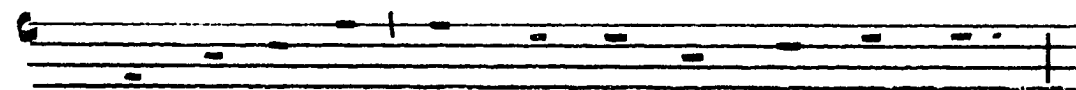


4. quem de vir- gi-ne na- sci- tu- rum mun- do mi- ri- fi-ce (i, e)
 5. me- los glo- ri-ae cu- i sem- per a- stans promu- ne-re (i, e)
 6. pro- nis men- ti-bus quem in ter- ris de- vo- te co- li-mus (i, u)

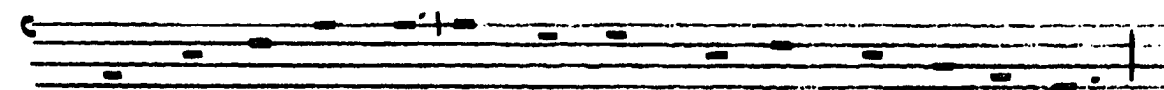


4. san- cti prae- di- xe- runt pro- phe-tae e- ley- son. (e)
 5. an- ge- lo- rum de- can- tat a- pex e- ley- son. (e)
 6. ad te pi- e Ie- su cla- ma-mus e- ley- son. (u)

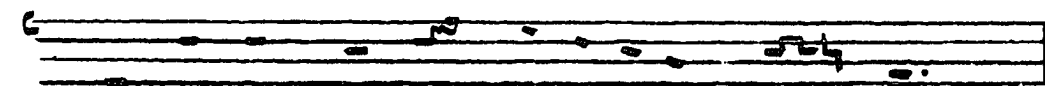
The original Verse "Kyrie Sabaoth" had no final assonance but required the same phrasing and morae vocis:



4. Chri- ste tu- is ve- rae lu- cis he- li- os
 5. Do- xa Pa- tris, Chri ste Ie- su sae- cu- li
 6. A- tha- na- tos a- pud Pa- trem qui ma- nes



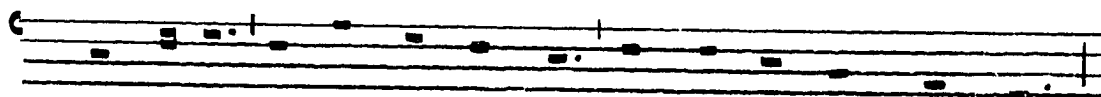
4. fa- ctus qui me- sos Pa- tris pul- sum ab Je- ru- sa- lem
 5. y- mas qui- bus es stau- ros mor- tem pas- sus in- no- cens
 6. fa- ctus pro no- bis et ex no- bis Chri- ste tha- na- tos



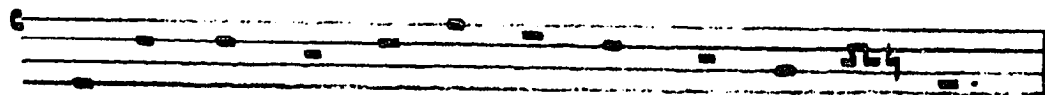
4. pro- to- pla- stum re- demisti? eley- son.
 5. con- do- nan- do pec- camina eley- son.
 6. pec- ca- to- rum cum veneris eley- son.

In "Kyrie fons bonitatis" the musical-poetic rhythm begins with a single metrical foot "Chri- ste" answered by another foot "unice, " both balanced by the longer phrase "Dei Patris genite. " This whole is in turn balanced by the phrase "Quem de virgine nasciturum mundo mirifice" with repeated melody, in which the first two brief members ("Christe" and "unice") are now compressed into a phrase without caesura--"Quem de virgine. " The third and last phrase, "sancti praedixerunt prophetae eleyson, " soars without break to its end.

Final assonance persists in the last Kyries, though not so regularly as in the Christes. In the first Kyries the same type of phrase structure is found but little assonance. The refrain "eleyson" at the end of each line rhymes musically through the entire composition. The first Kyries, again from Stäblein's version (but with my morae) read--

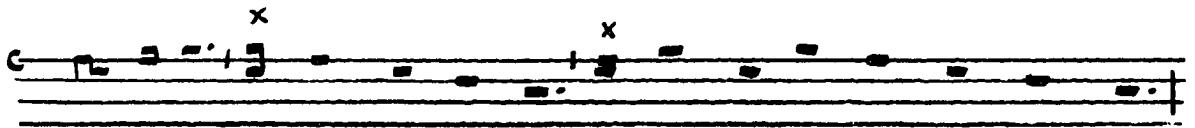


1. Ky-ri-e fons bo-ni-ta-tis Pa-ter in-ge-ni-te
2. Ky-ri-e qui pa-ti-na-tum mun-di pro cri-mi-ne
3. Ky-ri-e tu sep-ti-for-mis dans do-na pneu-ma-tis

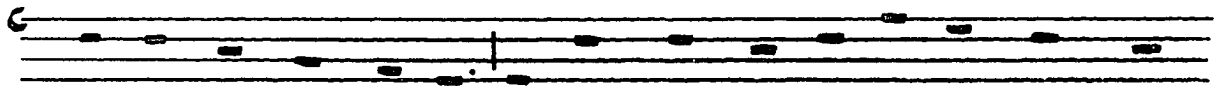


1. a quo bo-na cun-cta pro-ce-dunt e-ley son.
2. i-psum ut sal-va-ret mi-si-sti e-ley son.
3. a quo cae-lum ter-ra re-plen-tur e-ley son.

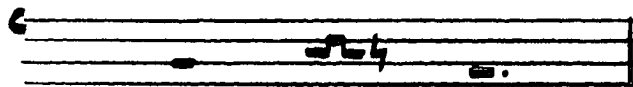
Here are the last Kyries, again from Stäblein's version:



7. Ky-ri-e Spi-ri- tus al- me co- hae- rens Pa- tri na- to- que
 8. Ky-ri-e qui ba- pti- za- to in Jor- da- nis un- da Chri- sto
 9. Ky-ri-e i- gnis di- vi- ne pec- to- ra no- stra suc- cen- de

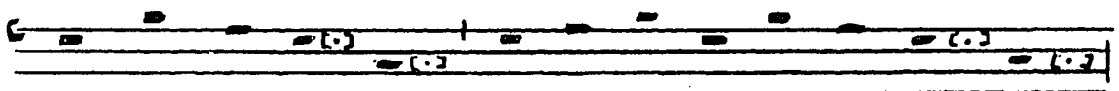


7. u- ni- us u- si- ae con- si- sten- do flans ab u- tro- que
 8. ef- ful- gens spe- ci- ae co- lum- bi- na ap- pa- ru- i- sti
 9. ut di- gni pa- ri- ter pro- cla- ma- re pos- si- mus sem- per



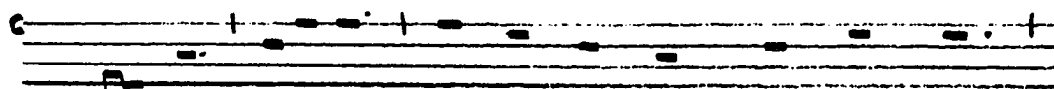
7, 8, 9: e- ley- son.

The underlay as given by Stablein, with two podatus over "Spi-ritus" and "co-haerens," shows more change from "Kyrie Sabaoth" than that found in the Sarum Gradual, which reads--



Spi- ri- tus al- me co- he- res Pa- tri na- to- que
 qui ba- pti- za- to in Jor- da- ne un- da Chri- sto
 i- gnis di- vi- ne pec- to- ra no- stra suc- cen- de

The Vatican edition and Douglas' Greek text in the Kyrial (which follows the Vatican exactly except omitting some of Solesmes' vertical episemas) edit the seventh and eighth Kyries by removing the

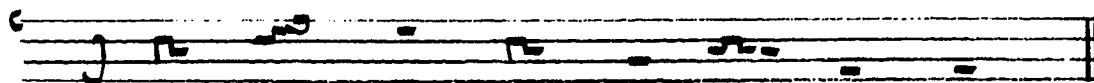


Chri-ste únice, Dé- i Pa- tris gé- ni- te.

In their melismatic form the last three Kyries fare better than the Christes.

Anglican plainsong transcribers have mistakenly tried to revive the textless versions of the elaborate Kyrie melodies. These melodies are unconvincing when permanently deprived of their Verses. They should have been revived with their translated Verses or not at all. John Mason Neale could have translated them. Today Anglican custom and liturgical law present obstacles. The Lutherans translated the Kyrie Verses at the Reformation. Plate No. XXXI reproduces four sixteenth-century adaptations of the Verse and melody of "Kyrie fons bonitatis" into High and Low German. (J. S. Bach's famous organ Kyries "Vater in Ewigkeit," "Christe, aller Welt Trost," and "Kyrie Gott heiliger Geist" employ these German Kyrie Verses as cantus firmus.)

The only Anglican Kyrie "Verse" now possible is the Responses to the Commandments. The version of these Responses in The Ordinary (Line 3 of Table No. 97) is excellent for the phrase--

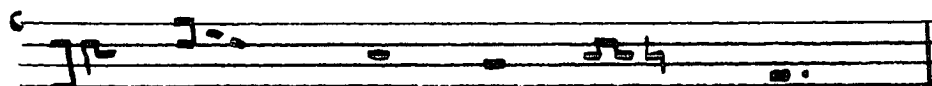


and in- cline our hearts to keep this law.

--but the rest is forced, with irregular bunches of neumes where there are too few English syllables for the notes.

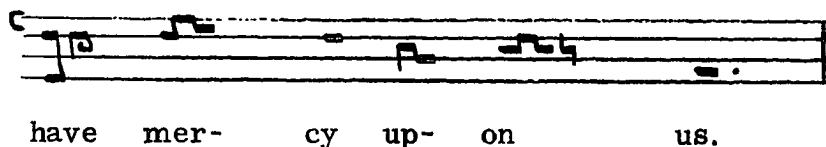
The Greek version of The Ordinary (Line 2 of Table No. 97), like its Decalogue Responses, follows Sarum and mediaeval English tradition for this melody. The shorter English text "Lord (Christ) have mercy," though underlaid as skillfully as possible in The Ordinary, suffers from even fewer syllables than the Greek melismatic text.

Douglas' Greek version in the Kyrial (Line 1 of Table No. 97) follows the Vatican edition, except for the omission of some Solesmes vertical episemas. One late manuscript of Douglas' English transcription exists (Line 4 of Table No. 97) labelled "Kyrie Fons Bonitatis; Votiva?" At the bottom of this manuscript also appears Kyrie "Cunctipotens genitor"--the second alternative Kyrie of Missa Votiva. Douglas' manuscript text follows the Vatican edition, not The Ordinary.
The refrain phrase--



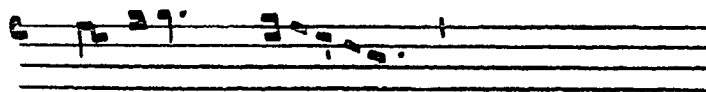
have mer- cy up- on us.

--bears a question mark in the manuscript. In the Kyrial the underlay of this phrase is changed--



Otherwise the English version of the Kyrial (Line 5 of Table No. 97) follows Douglas' manuscript.

The repeated notes at the beginning of Douglas' last Kyries--



Lord,

--are not typical of his transcriptions. They resemble Burgess' careless English Kyries. How is the repeated "d" to be performed?

Douglas' phrase here repeats the faults of the Greek melismatic notation for the Christe melody. Surely the instinct that led Douglas to avoid this melody when he prepared his 1915 editions was sound.

This great melody needs its Verse. The Lutherans were right to provide one.

* * *

Kyrie No. 11b. (Votiva)

"Cunctipotens Genitor"

Melnicki No. 18. This melody appears in 350 sources from the tenth to the eighteenth century in the Regensburg photostat archives, of which 83 are French, 100 German, 40 East European, 83 Italian, 5 Dominican, 10 Franciscan, 10 Premonstratensian, 12 Cistercian, and 2 of unknown origin.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47

"Cunctipotens genitor Deus omncreator"

No. 4

Universally associated with this melody from the earliest MSS. Melnicki's first sources are Paris, Bib. Nat. lat. 887 (a 10th century St. Martial Troper), f. 56; Paris Bib. Nat. lat. 903 (the St. Yrieix Gradual, probably earlier than 1013), f. 167 v.; and several other 11th century Limoges MSS. Both Melnicki and AH also give many northern French sources.

The list of 28 English MSS in AH begins with the Winchester Tropers, in both of which the melody appears in later insertions--a fact for once not noticed in AH. (WT^c: slightly later than rest of MS--1040-80? WT^e: 1100?) The Verse appears in the 12th century St. Alban's Graduals and Tropers and in all the chief English MSS thereafter.

The earliest German sources are 12th century, including the Echternach Troper, Paris Bib. Nat. lat. 10510. The Verse appears at St. Gall only in 13th century additions to earlier MSS.

Verses and Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

The Verse is found in scattered Italian and several Beneventan sources beginning in the 11th century. In Italy the melody often appears without Verse.

- "Rex virginum amator Deus" No. 8
A Marian Verse frequent in 12th-14th century English MSS. Also in later Limoges and northern French MSS from the 12th century on. In some 12th and 13th century German sources. This Verse--the only other besides "Cunctipotens" (from which it borrows its last line "Spiritus alme") to be regularly sung to this melody--was widely but sparsely distributed over Europe.
- "Rex omnium sanctorum" No. 148
In Worc. 160, the 13th century Worcester Gradual. The incipit only is found in a 12th century English source. Requires an altered version of the melody. For All Saints'. Not listed by Melnicki.
- "Rex omnium virginum" ----
Listed by Melnicki as a variant of AH No. 8, "Rex virginum." (Or is it a variant of "Rex omnium sanctorum," No. 148?) Appears in one German, one East European, and one late Cistercian source--in all three MSS set for two voices.
- "Clementissime redemptor" No. 57
In the St. Evroult Troper (Paris Bib. Nat. lat. 10508, f. 13) only. AH says that it is "forced beneath the melody of 'Cunctipotens genitor'."
- "Jesu pie Patris" No. 72
Only in the 14th century Fontrevault Gradual, Limoges Bib. mun. 2 (17), f. 293 v. For Easter.

Verses and Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Kyrie Rex Abrahæ"

No. 73

Only source the Fontrevault Gradual
just mentioned. For St. John Baptist.

Vatican edition: IV, GR, page 15*; Solesmes' date, 10th century.

ORD, No. VIII, pages 19, 24

DKY, No. 11b, pages 39, 108

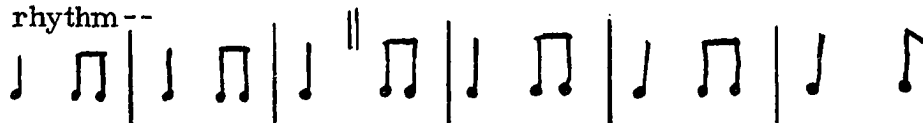
Among Kyries the famous melody and Verse "Cunctipotens genitor Deus omncreator" are in a class by themselves. Peter Wagner says that "the ending in the middle of the mode (Dorian) points to a Middle-Greek origin for this melody."¹ Perhaps so--the melody certainly has no reminiscences of Anaphoral-chant. The ending on the dominant is unusual, though not quite unique, and the melisma on "eleyson" in the texted version surprising.

The Verse "Cunctipotens" has neither end rhyme nor assonance; but "-or" nouns of divine agency recur irregularly throughout the text: genitor, creator, rector, splendor, factor, reparator, purgator, largitor. The Verse lines are dactylic hexameters--if "eleyson" is included at the end of the first three lines and excluded from the last six! Breaks within lines, occur irregularly especially

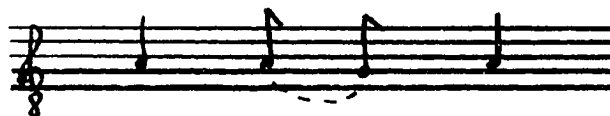
1. EGM III, p. 444.

in the second and fifth lines. This irregularity is uncharacteristic of the developed Carolingian Kyrie Verse.

Classical quantitative meter present here as a literary phenomenon, as in many other Verses and Tropes, was not reflected in the musical rhythm of the melody. However unsure we may be about many aspects of early chant rhythm, it is certain that consistent application of the rhythm--



--to this tune leads to impossible results even with the Verse text--and to utter fatuity in the melismatic version, which accompanied the Verse side by side in early manuscripts. It is just possible that the opening figure may sometimes have been sung--



Cun- cti- po- tens
Ky- ri- e

Thanks to Dom Schubiger's erroneous attribution of this Verse to Tuotilo--an attribution many times repeated by music historians who should have known better--"Cunctipotens genitor" is imagined to be a product of St. Gall.¹ The manuscript sources give no support to this

1. Schubiger relied on Fr. Joachim Cuontz's corrupt first line in St. Gall 546, "Brander's Sequentiary" (as it used to be called) of 1504. See the discussion at the very end of this chapter and also Chapter XVIII above, pp. 798-801.

idea. The first German manuscript listed in Analecta Hymnica as containing this Verse is the twelfth-century Echternach Troper (Paris Bib. Nat. lat. 10510). It is not found at St. Gall except in thirteenth-century additions to earlier manuscripts. St. Martial and Limoges sources are found in the tenth century and become numerous in the eleventh. French origin for the tune and Verse is also suggested by its early distribution throughout England.

The Verse "Cunctipotens genitor" is one of two Kyrie Verses set out with words in the Winchester Troper now at Cambridge¹ --the other being "Te Christe, supplices," the first of the series of melismatic Kyries in the body of the manuscript. "Cunctipotens" is added at the very end of the Ordinary Tropes, after the last Agnus Dei and two pages of other supplementary material, in a hand at least slightly different from and probably slightly later than the body of the manuscript. This, the earlier of the two Winchester Troper texts of "Cunctipotens," is reproduced as Plate XXXII in Volume III. Here each melismatic Kyrie is written immediately after the line of Verse it follows. But in the last verse the final melismatic Kyrie is broken up so that each line of verse is followed by its corresponding melismatic melodic segment. (We should instead have expected that the entire last melismatic Kyrie would have followed the last of the three lines "Purgator. . . , Offensas

1. Corpus Christi 473, ff. 79 v., 80 r.

... , Spiritus alme. ") This arrangement, which can be seen at a glance in Plate XXXII, supposes an alternating performance of the Verse and the melismatic Kyries, in which each line of verse is followed by its melismatic chorus (or Litany response). Otherwise the last Kyrie would not have been so distributed on the page. The page layout also suggests that the Kyries in melismatic notation were not here intended by the scribe for use by themselves, without the Verse. ¹

The Verse "Cunctipotens" also appears in the introductory supplement to the Winchester Troper at Oxford, ² in Anglo-Norman notation of the very late eleventh or early twelfth century. Here the melismatic Kyries are set out first at the head of the piece before the Verse--Kyrie, Christe, Kyrie, Kyrie. Though in a later style, the notation corresponds exactly with the earlier text of the other Winchester Troper with one exception: the ending of the last melismatic Kyrie (but not the ending of the Verse) has been altered by using the phrase for "leison" of the Christe melody, so as to finish on the modal final. The

1. But almost all the Kyries in WT^c are written in melismatic form only, without the words of their Verses. Many of them have matching second parts in the organal section of the MS, although not "Cunctipotens." (Yet elsewhere "Cunctipotens" was a favorite for treatment in organum. The well-known organum for "Cunctipotens" in the 11th (?) century Laon tract "Ad organum faciendum"--Milan Bib. Amb. sup. 17, f. 56--is reproduced in Bruno Stäblein's article "Tropus" in MGG and also in HAM, Vol. 1, No. 26, p. 22.)

2. Bodleian 775, [ff. 3 v., 4r] .

ending of the *Christe* melody in both Winchester Tropers diverges slightly from the present Vatican text. The heightening of the neumes in later text makes fairly clear what pitches are meant. In a different way than the example of Plate XXXII, this later notation also shows that the melismatic *Kyrie* was intended to follow each verse, for the scribe only thought it necessary to alter the cadence of the last melismatic *Kyrie*, not the ending of the Verse. In the text of WT^e it is not clear whether or not the last melismatic *Kyrie* is to be sung through entire or inserted in segments within the last three lines of verse as in WT^c. The entire text of "*Cunctipotens*" as it appears in Bodleian 775 (WT^e) is given below.

Handwritten musical notation for three staves of Gregorian chant. Each staff shows a line of neumes on a four-line staff, with a corresponding line of square neumes below. The text "Kirrie" and "ley son" is written below the neumes. The first staff has a bracketed note "[or "E,F"]" above it. The second staff has a bracketed note "[or "aba"]" above it. The third staff has a question mark above it.

(same NOTATION.)

Ne tua damnetur I H u factura benigne eleyson.
["a, b, a" ?]

Amborum sacrum spiramen nexus amorque eleyson

Procedens fomes vite fons sensificans vis eleyson

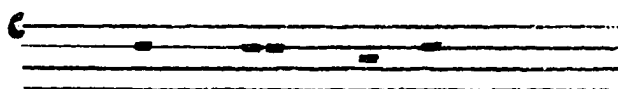
Purgator culpe, venie largitor opime ["aba" ?] [NB.]

Offensas dele sancto nos munere reple S piritus alme

The twelfth-century Beneventan Gradual published in facsimile in Paléographie Musicale contains this melody and Verse--or rather the outline of this melody with inaccurate and confused pitch indications with many attempts at marginal corrections of the inverted order of verses.¹ Perhaps a scribe who did not know the melody or remembered

1. Ben. VI. 34, f. 185 v., 186 r., in PM, Vol. 15.

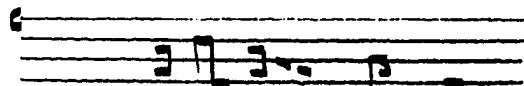
it but vaguely did his best to reconstruct it from a non-diastematic notation. His rhythmical notation for the opening phrase--



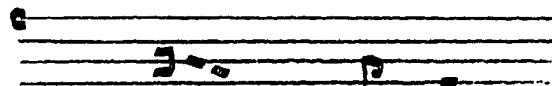
Cun- cti- potens
Sal- vi- fi-cet

--with the classical long syllable set short and the short accented syllable set long--shows how little attention was paid in Benevento to Latin quantity.

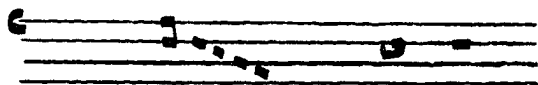
The Verse "Cunctipotens" as it appears in the Sarum Gradual is almost identical with the Winchester version. The phrases for "eleyson" read--



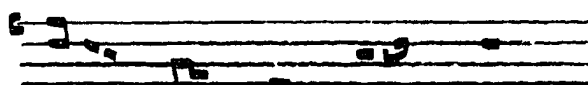
1, 2, 3 e- ley-son.



4, 5, 6 e- ley-son.

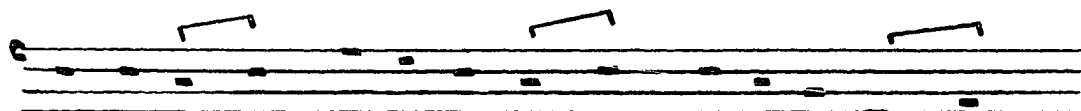


7, 8, 9 e- ley-son.



Spi- ri- tus al- me.

The first line of our melody is unified by a rising whole step approach to the last note of a phrase member:



Cun-cti-po-tens ge-ni-tor De- us om-ni-cre-a- tor...

The last melody for the final Kyries begins with phrases reminiscent of the first melody:

Am- bo- rum sa- crum spi- ra- men...
Pro- ce- dens fo- mes, vi- tae fons...

--but continues differently. The rising second is also present in the Christe melody, but not preceding the last note of the phrase--which here falls a major second--

Chri- ste De- i splen- dor, vir- tus pa- tris- que so- phi- a...

The last notes of all reassert the rising second, to the dominant "a":

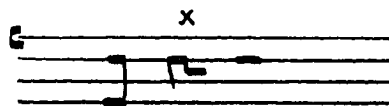
al- me.
ley- son.

Table No. 98 in Volume III gives the melismatic version of the Winchester Troper now at Cambridge (Corpus Christi 473) as Line 1, the Vatican edition as Line 2, the Dominican version¹ (slightly corrupted by confusion of the early differing refrains of the first Kyries and Christes) as Line 3, and the Greek text of Douglas' Kyrial (the same

1. GP, p. 117*.

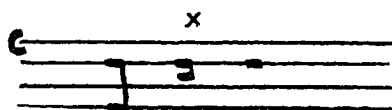
as the Vatican version except for the omission of several vertical episemas) as Line 4.

Both the Dominican and Vatican versions alter the beginning of the last melodic phrase to read--



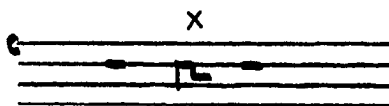
Ky- ri- e

--instead of--



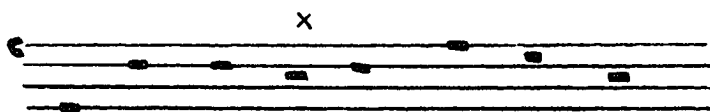
Ky- ri- e

Probably this change was made to conform the beginning of the last phrase to the beginning of the first phrase--



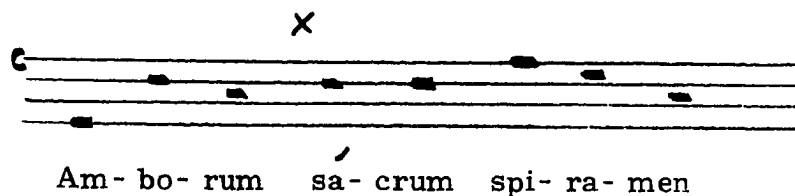
Ky- ri- e

--when the Verse was more and more seldom sung. The Verse text set to the Vatican and Dominican version of the last phrase is unsatisfactory--

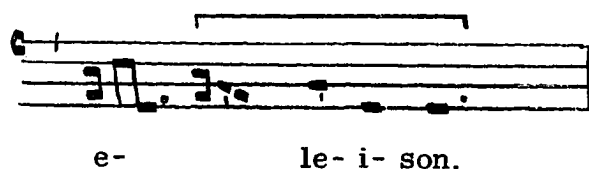


Am- bo- rum ^{/'}sacrum spi- ra- men

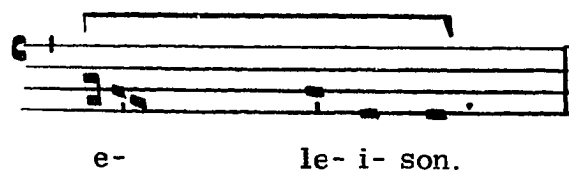
Compare the original melody:



The Solesmes edition of the Vatican text on the whole reflects the textual divisions and rhythms of the Verse closely. In the melody for the first Kyries however the mora-dot on the lower note of the podatus which descends a fifth is hardly justified--



--unless by the desire to set off the following phrase, which used alone for "eleison" in the Christe melody--

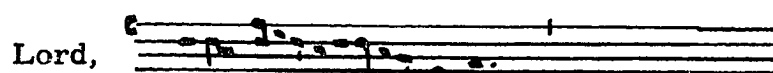


--from the notes which in the melody for the first Kyries precede it.

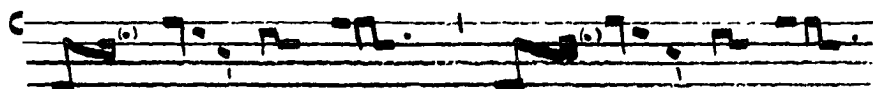
The mora vocis here seems to halt the flow of the phrase.

Douglas' English transcription in the Kyrial (Line 5 of Table No. 98) is open to several criticisms.¹ His conflation of the first two

1. Douglas' one late MS for Kyrie "Cunctipotens" (with "Kyrie fons bonitatis" at the top of the page--see above, p. 989) is identical with the Kyrial version, except that there are no liquescents in the MS and that the first phrase is notated with a different neume form:



Why not the following?



Lord,

Douglas cannot have consulted any sources other than the Vatican edition and perhaps the Dominican Gradual in making this transcription. We have here a first draft based on insufficient sources and an excessive reliance on the Vatican edition. In his version of Kyrie "Cunctipotens" Douglas has for once committed the error of à vista transcription, an error which vitiates so much of the work of his fellow transcribers and is so seldom in evidence in his.

The Ordinary of the Mass, which follows the Winchester melody except for the phrase "eleison" at the end of the Christes, has the best version of Kyrie "Cunctipotens," both in Greek and English. The editorial interpretation which J. H. Arnold (editor of the 1937 edition of The Ordinary) gives in his modern notation accompaniment¹ produces a melismatic version which--even better than the Vatican edition--respects the rhythm and phrasing inherent in the Verse. Here is the melodic line of Arnold's accompaniment. His notation clarifies where morae vocis were intended by white spaces left between notes in the plainsong notation of The Ordinary (Line 6 of Table No. 98):

1. J. H. Arnold, Accompaniments for the Ordinary of the Mass, London: The Plainsong and Mediaeval Music Society, 1949, pp. 28, 29.

(Cuncti-po- tens genitor Deus omncreator e- lei- son.)



1. Ky- ri e lei- son.
Lord have mer- cy.

(Chri- ste De- i splendor virtus patrisque sophia e- lei- son.)



4. Chri- ste lei- son.
Christ have mer- cy.

(Purga- tor culpae veniae largitor pi- e,)



9. Ky- ri- e
Lord have mer-

(Offensas dele sancto nos munere re-ple,)



(Spi- ri- tus al- me.)



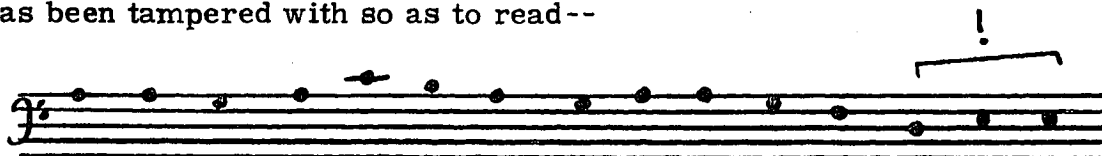
e- lei- son.
cy.

The test of the Responses to the Commandments suits this melody poorly, but no better solution than the version in The Ordinary seems possible (Line 7 of Table No. 99).

We conclude that for the melody of "Cunctipotens genitor" only the shorter English text of The Ordinary is adequate and that the Greek text of The Ordinary is superior to the Vatican version. Douglas' English transcription as well as his Greek version is an unsatisfactory second best. This is a pity--for the concise melody of Kyrie "Cunctipotens genitor Deus omncreator" deserved an honored place in the Saint Dunstan Kyrial.

* * *

In the first volume of Archibald T. Davison's and Willi Apel's Historical Anthology of Music (Harvard University Press, 1946, 1949, 1962), "Cunctipotens genitor" appears in several forms as representative of Gregorian chant Kyries. The Vatican melismatic form of the melody properly appears first on page 13 as Number 15a with the title "Kyrie IV: Cunctipotens"; but for the Verse "Cunctipotens" at Number 15b we are astonished to find the uniquely corrupt text of "Brander's "Sequentiary of 1507 (St. Gall 546, f. 32) compiled by Fr. Joachim Cuontz, as it was copied in Dom Anselm Schubiger's pioneer work Die Sängerschule von St. Gallen (1858). The first line of the Verse has been tampered with so as to read--



Om-ni-po-tens ge-ni-tor, De-us om-ni-um cre-a-tor:

In Gregorian Chant (1958) Apel refers the reader to his quotation of Schubiger's version in an Historical Anthology of Music with no further comment.¹

The ascription to Tuotilo and the supporting evidence of the first line--forged by Fr. Joachim Cuontz or just possibly by Schubiger--should be withdrawn from this widely used and much respected anthology, and the melody with Verse should instead be given from one of the abundant and nearly unanimous early readings of "Cunctipotens genitor." Clemens Blume long ago pointed out the confusion or deception which again misled the editors of our anthology. The gist of Blume's criticism has already been given in this study in Chapter XVIII, pages 798-801, and it may be as well to reproduce Blume's own words here, from his commentary on the Kyrie "Omnipotens genitor lumenque et lucis origo" which was printed on the same page with the text of "Cunctipotens genitor Deus omnicreator."

Nach Ekkehard IV. (Causus s. Galli, cap. III. Pertz, *Scriptores* II p. 101) ist Tutilo von St. Gallen der Verfasser eines Tropus "Omnipotens genitor fons et origo". Auf dieses Zeugnis hin schreiben Gautier and nach ihm alle anderen den vorstehenden Tropus ["Omnipotens genitor lumenque et lucis origo"] Tutilo zu. Quo iure? Es gibt einen prosaischen Introitus-Tropus mit dem Anfange: "Omnipotens genitor, fons et origo et totius pietatis incomprehensibilis auctor". Dafür and nur dafür passt das Zeugnis Ekkehards. -- Branders Zeugnis für Tutilo ist unzuverlässig. Wohl aber dürfte unser

1. GC, p. 432, footnote.

Tropus aus St. Gallen stammen ["Omnipotens... lumenque et lucis origo"]. -- Schubiger (Sängerschule St. Gallens, 1858, p. 40) weiss einen anderen Tropus mit dem Anfange "Omnipotens genitor" zu verzeichnen, den er dem Tutilo zuschreibt; aber es ist dieser Anfang eben nur der entstellte Anfang des Tropus "Cunctipotens genitor Deus omnicreator eleison". Nach Schubiger l. c. ist der von ihm gebotene Text "Omnipotens genitor Deus omnium (sic!) creator eleison" dem Cod. Sangallen. 546, dem Sequentiar Branders, entnommen. Ob dort diese Entstellung sich wirklich findet, oder ob Schubiger mit Rücksicht auf die Angabe Ekkehards, Tutilo sei Verfasser eines Tropus "Omnipotens genitor", sich verleiten liess, das "Cunctipotens" in "Omnipotens" zu ändern, kann ich augenblicklich nicht entscheiden. Wagner, Peter (Urspr. und Entwicklung der liturg. Gesangsformen, Freiburg 1901, p. 284) schreibt den fehlerhaften Text Schubigers genau ab, gibt aber als Quelle an: "Cod. (Sangallen.) 484, S. 21 ff." Das Zitat dieser Quelle ist offenbar genommen aus Gautier, p. 66; gerade dort ist aber ein Druckfehler, der von Gautier auf S. 231, 236 und 242 durch das richtige Zitat S. 211 ff. statt 21 ff. wieder ausgemerzt ist. Und ebendort steht nur der Tropus: Omnipotens genitor lumenque et lucis origo.¹

The mistaken attribution and poor choice of example for the Verse "Cunctipotens" in an Historical Anthology of Music has been pointed out before. It should be pointed out again until a change is made.

1. AH, Vol. 47, 1905, p. 50. This volume of the series-- essential for the study of Ordinary Tropes--is nowhere mentioned nor cited in Apel's section "Tropes" in his GC, pp. 429-42, although he often refers to Vol. 53 of the series in his discussion of Sequences.

Sanctus No. 11. (Votiva)

Thannabaur No. 56. This melody appears in 15 places in 13 manuscripts of the Regensburg photostat archives, of which 10 are French, 2 Norman-Sicilian, and one Italian, reaching from the eleventh to the thirteenth century. The earliest source listed by Thannabaur is Paris Bib. Nat. lat. 1087, f. 101, a Cluny Gradual dating between 994 and 1048.

Sanctus Tropes associated with this melodyAnalecta Hymnica
Volume 47

"Summe Pater de quo mundi principia constant"
In French, Norman-Sicilian, and Italian sources of Thannabaur's list. AH gives a 10th-11th century Autun Troper (Paris, Bib. de l'Arsenal 1169) as the earliest source; a few other Aquitanian MSS from the 11th century; the St. Evroult Troper (Paris, Bib. Nat. lat. 10508); one 11th century MS perhaps from Monte Cassino (Rome, Urbin. 602); and one 11th-12th century English MS (British Museum Royal 8 C XIII). Associated only with this melody in Thannabaur's sources.

No. 256

Hosanna Prosulae associated with this melodyAnalecta Hymnica
Volume 47

"Omnes tua gratia"
A very popular Prosula older than this melody and widely distributed. Also associated with Th 154 (Vatican Sanctus I, DKY No. 1) and Th 193. Found with this melody in French, Norman-Sicilian, and Italian sources--including all four MSS listed under the Sanctus Trope above.

No. 339

Vatican edition: III, GR, page 14*; Solesmes' date, (11th) 12th century.

DKY, No. 11, page 40

This free-form melody uses motives but not a motive-row. Its loose structure is based on two motives, A and B--

Musical notation showing two motives, A and B, with lyrics and cadences. Motive A is shown in two examples: "1, 3 San- ctus," and "glo- ri-a tu- a." Motive B is shown in two examples: "De-us Sa- ba- oth." and "Ho- san- na in ex- cel- sis." Each example includes a staff with a treble clef and a C-clef, with notes and rests. Brackets labeled 'A' and 'B' indicate the motives. The word 'cadence' is written above the notes in each example, with a downward arrow indicating the cadence point.

The melody also employs a recurring cadence, very freely varied and decorated, based on the two notes "G, E," of which the most characteristic form can be seen at "glo-ria tua" in the example above. The melody also twice employs a typical intonation figure at different pitches:

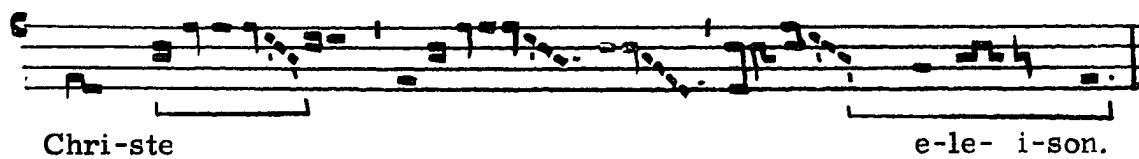
Musical notation showing two intonation figures. The first figure is for "Ple- ni sunt" and the second is for "Be- ne- di- ctus". Each figure consists of a staff with a treble clef and a C-clef, with notes and rests. A bracket above the notes indicates the intonation figure.

This melody has obviously developed in the Anaphoral-chant tonal matrix and out of the Sanctus-Acclamation--

Musical notation showing the Sanctus-Acclamation. It consists of a staff with a treble clef and a C-clef, with notes and rests. The text "San- ctus" is written below the staff.

It would be natural to suppose that the melody at one time was sung with "b" instead of "c" as the third note of motive A above. Thannabaur's discovery of a version beginning "F, G, a" in a twelfth-century Nevers Gradual (Nev. 1235) confirms the guess.

The striking kinship of this melody to "Kyrie fons bonitatis"--

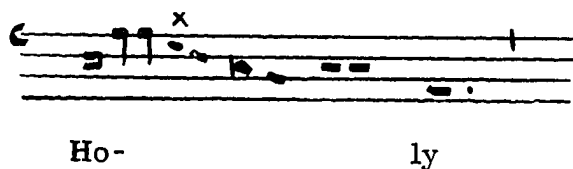


--led Douglas to use this Sanctus in Missa Votiva. But it would be a mistake to try to derive one from the other. Both Sanctus and Kyrie developed similarly from the common ground of Anaphoral-chant.

The Vatican edition of this Sanctus (from which the examples above are taken) appears as Line 1 of Table No. 99 in Volume III. Regrettably no mediaeval manuscript sources have been available for this study.

There are however three Douglas manuscripts, each except the first showing two stages of revision. The very early first manuscript, from 1908 at the latest, uses the old-style Mocquereau ictus attached to the left of the note (Line 2 of Table No. 99). It bears the notation "V[atican] Supplementary" and was intended then for the supplement which was to have closed the projected Kyrial of 1915. In the first "Holy" (but not in the third, or in the same motive at "full")

an extra passing note has been inserted to fill out the descending scale from "c", exactly as in the "Christe" melody of "Kyrie fons bonitatis"--

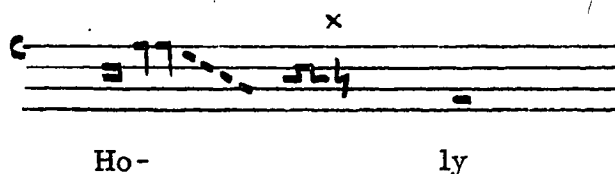


This version of motive A with the passing note "b" inserted is adopted everywhere in Douglas' second manuscript--a manuscript with typed text, like some others identical with the 1915 editions and intended for the printer's use. In the first uncorrected stage of this second manuscript (Line 3 of Table No. 99) the underlay at "earth are full" is altered so that motive A entire is set to the word "full." The text "Glory be to thee" is shifted to the left so that the rising motive B is kept intact for the word "thee," just as at "Lord God." In order to effect this, the unique group found on the first syllable of "Ho-sanna" syllabically dissolved for the text "Glory be to"--which it fits very well. This last alteration is retained in all Douglas' succeeding revisions. The first syllable of "com-eth" gets a torculus instead of a podatus. (But in the last revision of all the podatus reappeared.)

Douglas next revised this same second manuscript in black pencil. (These corrections are shown in Line 4 of Table No. 99.) The "b" passing tone of the first "Holy" is queried "?". A torculus is sketched in at the end of the first and third "Holy," making the cadence more like that of "gloria tua" or of "Kyrie fons bonitatis"--

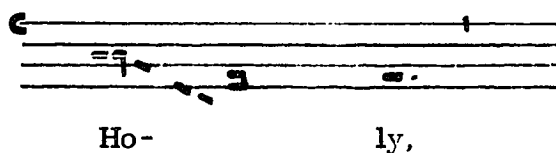
Motive A is now set to the word "glory" instead of "full," but the beginning of motive A is dissolved to take the syllables "of thy."

Douglas' third manuscript, labelled "11 Missa Votiva" and therefore late, read at first like the corrected red ink version of the second manuscript, except that the added torculus for the cadence after motive A is now consistently doubled on its last "G" so as to read--



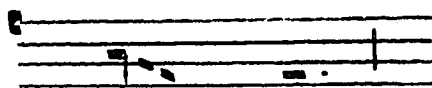
I do not know whether this cadence form is based on a mediaeval manuscript source or is Douglas' own construction from the ending of "Kyrie fons bonitatis." This melody is not found in Wagner's Kyrial from German sources nor in the Dominican Gradual--from which Douglas often drew variant readings. Whatever its source, Douglas' cadence suits the melismatic style and is musically superior to the Vatican form.

Douglas' again revised this third manuscript in red ink. (Line 6 of Table No. 99 gives the corrected version of the third manuscript.) The added passing note "b" in the first and third "Holy" and at "of thy glo-ry" is now removed. The second "Holy" is expanded to read--



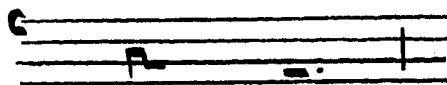
This alteration at any rate cannot be traced to "Kyrie fons bonitatis." I do not know its source, but it suits the melody better than the barren Vatican phrase.

Editorial mora-dots are added in expected places for the forthcoming printed Kyrial. "Hosts" is reduced to a single punctum on "E" instead of the podatus "D, E"--the podatus now being recognized as an extra group inserted for a proparoxytone cadence. Episemas are added to match Solesmes'. A climacus for "most"--



Most High.

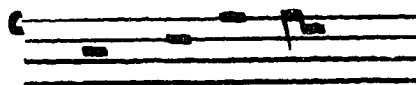
--replaces the clivis--



Most High.

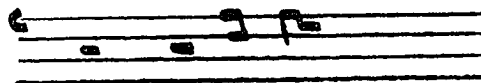
--so as to lend finality to the phrase and accommodate the long vowel and consonant cluster.

Douglas also changes--



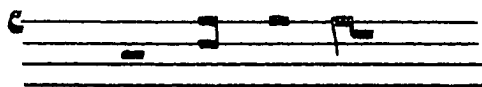
Bless-ed is he

--to--



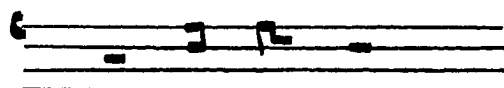
Bless-ed is he

A final revision of the third manuscript in green pencil alters this phrase to read--



Bless-ed is hé

--which better preserves the shape of the Latin phrase--



Be- ne- dí- ctus

--still keeping the accented syllable on the clivis.

The Kyrial version (Line 7 of Table No. 99) follows these last red ink and green pencil revisions exactly, except that the quarter-bar after "full" is replaced with a breath mark (♫) and except that the early podatus on "com-eth" again is used instead of the torculus.

Douglas' result, achieved over so many years and with such painstaking revision, is excellent. This transcription is among Douglas' best pieces, in striking contrast to the Kyries of Missa Votiva which precede it. Douglas' melody is now at least as well suited to the English text as the Vatican melody is to the Latin and is more consistent and coherent as a melody, from whatever sources Douglas drew his readings.

No other English transcriptions of this melody are available.

* * *

Agnus Dei No. 11. (Votiva)

Vatican edition: Agnus Dei I ad libitum, GR, pages 92*, 93*;
Solesmes' date, 12th century.

EGR, No. III, page 31

DKY, No. 11, page 40

Gastoué, like Solesmes, says that this Agnus Dei is from the twelfth century. The melody, which is the same for all three petitions, is remarkable for its pathos--for once to use Peter Wagner's expression. Its expressive effect is achieved through the use of doubled notes (the *pressus*) to underline the descent from the third to the final of the major scale.

A- gnus De- i,

Mi- se- re- re no- bis.
do- na no- bis pa- cem.

The middle phrase, "qui tollis peccata mundi," uses a $\frac{6}{4}$ major triad outline:

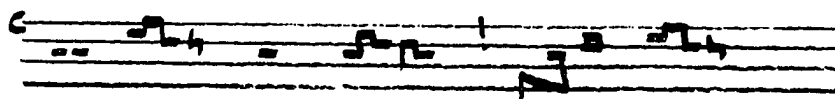
qui tol- lis pec- ca- ta mun- di:

I [V I] IV I

This melody is highly organized tonally: the implied dominant harmony of the cadential "a's" is balanced by the sub-dominant implications of "peccata mundi." To suggest that the mediaeval composer or singer thought of the melody in these terms would of course be wrong. Nevertheless the aural facts for which our terms stand were present then as now and were perceived by the ear as desirable. Secular monody of the twelfth and early thirteenth centuries often shows similar tonal features.¹

Douglas' transcription process vividly appears in his two manuscripts. The first, written before 1915 with the projected 1915 Kyrial supplement in mind, bears the label "Agnus Dei" and a much later title "Ad Lib I. 11 Missa Votiva." In its original form this manuscript began--

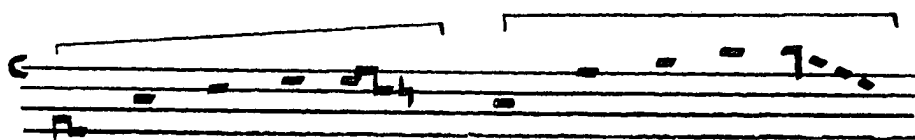
1. See for instance the easily accessible examples in HAM, Vol. 1, pp. 16-18, and in Carl Parrish and John F. Ohl, Masterpieces of Music before 1750, New York, 1951, pp. 12-15.



O Lamb of God, that ta-

--but Douglas saw at once that this beginning would lead him into a completely syllabic distribution of notes for the rest of the phrase.

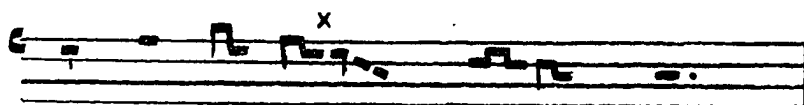
He crossed out the two groups of notes over "that ta-" and substituted the following:



that ta-kest a-way || the sins of the world

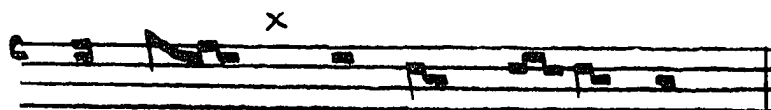
This transcription is much better. Note that the implied caesuras in melody and text now coincide.

In his first manuscript Douglas sacrificed one pressus out of the final descending series, in the Latin phrase--



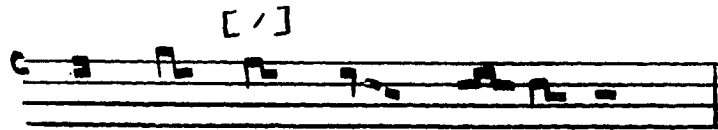
mi-se-re-re no-bis.

--so as to read--



have mer-cy up-on us.

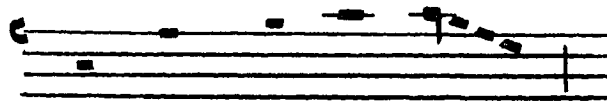
In this first manuscript the second petition uses the corrected version of "that takest away the sins of the world" with an alternate transcription of the refrain "have mercy upon us"--



have mer- cy up- on us.

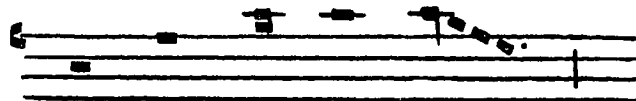
--which is inferior to that in the first petition because of its implied accent on the weak syllable of "mer-cy." This alternate version was discarded, and the first--as we shall see--was altered slightly in later revisions.

Douglas' late second manuscript resembles his others used directly to prepare the Kyrial text. The earlier version of the first manuscript--



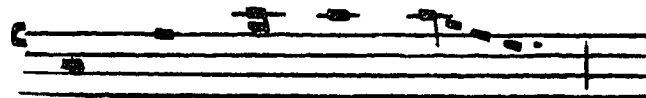
the sins of the world,

--at first appeared in the second manuscript with the podatus restored--

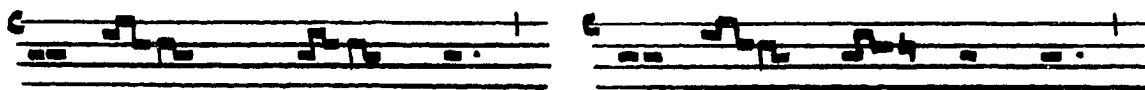


the sins of the world,

The phrase was then corrected in red ink to read--



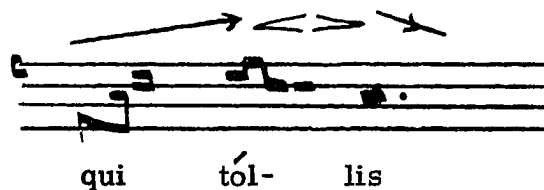
the sins of the world,



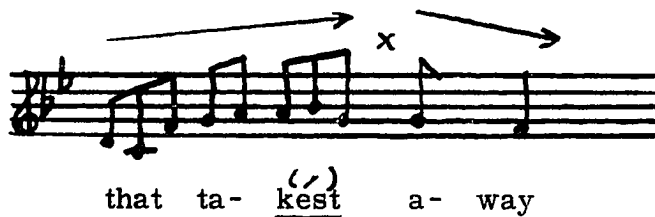
O Lamb of God, O Lamb of God,

But Burgess seems maliciously to have defaced the special characteristics of the melody. Now Burgess was not actually malicious but appallingly insensitive and unobservant. In his second phrase he put the pressus group which was set to "tól-lis" on the weak syllable of "ta-kest" and dissolved the pressus.

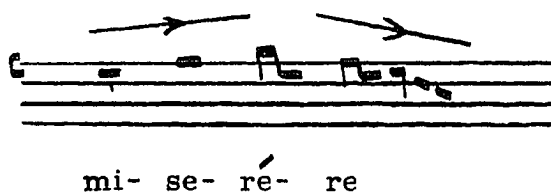
Compare--



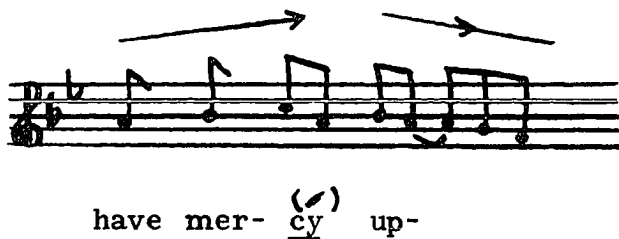
--with--



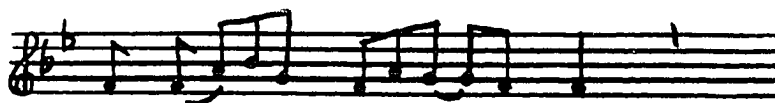
Or compare--



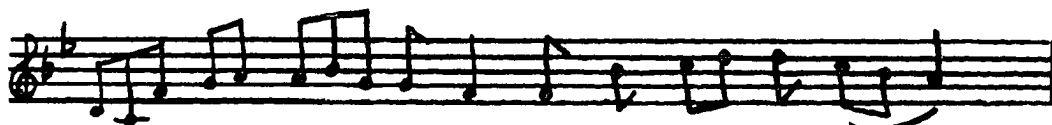
--with--



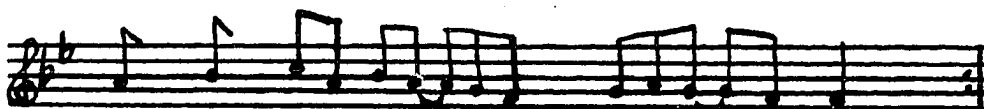
Here is Burgess' transcription, complete:



O Lamb of God,



that ta-kest a-way the sins of the world:



have mer-cy up- on us.



grant us thy peace.

It would be hard to believe, were the evidence not before our eyes, that so many mis-matchings of English text and music could be crammed into such a short melody.

Douglas' transcription is excellent. Burgess' is very poor.

* * *

Gloria No. 11. (Votiva)

Bosse No. 12. According to Bosse's study of the manuscripts in the Regensburg photostat archives, this melody appears in 164 sources from the tenth or eleventh century to the eighteenth, of which 16 are French, 79 German, 20 East European, 32 Italian, 1 Franciscan, 4 Premonstratensian, and 12 Cistercian. No Tropes appear with this melody in the sources from Germany and East Europe examined by Bosse, and in only two of Bosse's French sources is the melody troped.

Gloria Tropes associated with this melodyAnalecta Hymnica
Volume 47

"O laudabilis rex, Domine Deus"

No. 177

The only Trope found with this melody in both Winchester Tropers (WT^c, f. 69 r., v.; WT^e, ff. 70 v., 71 r.). AH lists the text as occurring twice in one of the earliest Limoges Tropers, dated between 933 and 936, Paris Bib. Nat. lat. 1240, ff. 39 v. and 41 v.; and in two others from the 11th century (Paris Bib. Nat. lat. 1120 and 887); and the St. Yrieix Gradual (Paris Bib. Nat. lat. 903). The last phrases of the Trope both at Winchester and in the later MSS vary greatly both among themselves and from the early St. Martial versions. Frequent in 11th century MSS. Not listed by Bosse as associated with this melody.

"Quem"

?

So listed by Bosse as appearing with this melody in the 12th century St. Evroult Troper (Paris Bib. Nat. lat. 10508) at both f. 18 v.

Gloria Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

and 41 v. --Bosse's only source. Eight Gloria Tropes (really only six different Tropes with varying incipits) are listed in AH which begin "Quem." The possibilities for this melody can be narrowed to "Quem dominum rerum" (AH 171--usually sung to Bosse 51, Vatican XI); "Quem vere pia laus" (AH 185--usually sung to Bosse 56, Vatican IV); "Quem glorificant sancti angeli" (sung to Bosse 51, Vatican XI); "Quem cives caelestem" (sung to Bosse 43, Vatican XV); or "Quem tellus mare" (AH 246). The shortcomings of Bosse's research are evident.

"Carne et mente"

In Laon Bib. Comm. 263, f. 30 v., a 12th century Laon MS. Inserted between "Jesu Christe" and "Cum Sancto Spiritu" at least in a printed Missal of 1487 and 1529. Rare.

Page 299--
listed under
"Regnum" Prosulae

"Quem novitate"

In some 11th century northern Italian MSS, beginning with a Nonantula Troper (Rome Vitt. Eman. [so in AH] 1343 Sessor 62); and in one 12th century Beneventan MS. In the 11th century Novalaix Troper, British Museum Douce 222. For Epiphany.

No. 209

"Quando regis cunctos semper"

Appears with this beginning in two Nonantula MSS including that listed above; an 11th century Mantuan MS; a 10th-11th century Autun Troper (Paris Bib. de l'Arsenal 1169); and the St. Evroult Troper (Paris Bib. Nat. lat. 10508). A variant of the 10th century St. Martial Trope "Omnipotens pie rex, quem laudat spiritus omnis." For St. John Baptist.

No. 179

Gloria Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Qui celi"

No. 213?

Not so listed as an incipit in AH, but the line "Qui caeli fabricator ades, qui conditor orbis" occurs as the ninth line of "Coetus in arce poli," listed by AH as first occurring in the 11th century Monte Cassino Processional and Troper Rome Urbin. 602 which Bosse lists as a source for "Qui celi" (f. 42). Bosse gives the Nonantula Troper (see under "Quem novitate" above), f. 13 v. as his earliest source.

"Laus tua, Deus"

Pages 282, 283

One of the oldest Gloria Tropes, usually sung with Bosse 39. Bosse finds it associated with this melody only in the Nonantula Troper (listed above under "Quem novitate") at f. 8 v.

Regnum Prosulae associated with this melody

Analecta Hymnica
Volume 47

"Regens cuncta benigne"

No. 241

In WT^e; the 12th century St. Alban's Gradual (British Museum Royal 2 B IV); the 10th or 11th century Autun Troper (Paris, Bib. de l'Arsenal 1169); the 12th century St. Evroult Troper (Paris Bib. Nat. lat. 10508); and a Prüm Troper from the 10th or 11th century (Paris, Bib. Nat. 9448). Blume writes, "this Trope is an interpolation not of 'Regnum tuum [solidum permanebit in aeternum]' but rather of the hexameter 'Rex regum cuius constat sine ∞ tempore regnum' which is found in various Gloria Tropes..."

Vatican edition: I, GR, pages 5*, 6*; Solesmes' date, 10th century.

DKY, No. 11, pages 41, 42

Also in Ernest White and Albert Fuller, The Holy Saturday Rite according to the Anglican Missal (American Edition) [privately reproduced], New York: The Church of Saint Mary the Virgin, [n. d.], pp. 17, 18.

This Gloria melody is found in the Vatican edition as part of Mass I for the Easter season. In later mediaeval manuscripts it was regularly paired with Kyrie I, "Lux et origo,"¹ except by the Dominicans, who dropped this Gloria melody from their books. It also dropped out of regular use in England in the later Middle Ages and so appears neither in the Sarum Gradual nor in The Ordinary of the Mass. The Anaphoral-chant set-forms out of which this Gloria is composed are just the same as those used in Sanctus I and Agnus Dei I for Eastertide and are closely related to those of Kyrie I, "Lux et origo."²

In substituting Vatican Gloria II for Gloria I in Missa Paschalis Douglas was following the Dominican usage. Douglas describes our melody, Gloria I, as "less capable of effective adaptation to the English words... [but] doubtless more frequently sung [in Eastertide]."³

1. See Dominique Catta, "Aux origines du Kyriale," RG (1955), pp. 175-80.

2. See Chapter XIII above, pp. 386-459. See also Henri Potiron, "La modalité de la Messe I," in RG (1954), pp. 45-48.

3. From the preface to the organ edition of Missa Paschalis, New York: H. W. Gray Company, 1916, 1927.

Sometime before 1933 Douglas decided to include Gloria I in the Kyrial after all, but in the new Missa Votiva, and prepared his transcription of this Gloria at about the same time as the rest of the Kyrial was being re-assembled and edited. Though not out of place with the Kyries and other pieces of Douglas' Missa Votiva, this Gloria is so closely tied historically and musically with the rest of the Easter Mass that one wishes it had been included as an alternative in Missa Paschalis to Douglas' first choice, Vatican Gloria II.

Gastoué says that

[this] Gloria has, in ancient documents, a final of Mode VII, on "G," which remained in use in certain local editions until the nineteenth century. Nevertheless the incomplete final (final suspensive) on "b" has been more widespread since the seventeenth century.¹

Gastoué refers chiefly to the melody for "Amen," which occurs with a final on "G" in both the Winchester and Echternach Tropers. In both Winchester Tropers this Gloria melody is used but once, with the Trope "O laudabilis rex Domine" and melodic provision for a Prosula to be inserted in the last Trope line "Rex regum, cuius constat sine ∞ tempore regnum."² The two Winchester Tropers give us two editions

1. Le Graduel et l'Antiphonaire romains, p. 276.

2. See the comments on p. 1030 above under the Regnum Prosula "Regens cuncta benigne." Blume writes (AH, p. 282)--

Gautier [in Les Tropes] makes the perceptive comment: "Of all the attributive titles for God, there was one which particularly impressed the Trope writers of the ninth century:

of the same form of the melody--a form which differs in several respects from the Vatican form. In WT^c (Cambridge, Corpus Christi 473) the musical notation of the Trope is very carefully edited with many letters indicating pitch and rhythm. These letters are so frequent that a tentative transcription of the Trope as well as of the Gloria itself is possible. The neumes for this Gloria and Trope from the Winchester Troper now at Cambridge¹ are given along with my transcription in Line 1 of Example No. 1, Appendix I, just preceding Table No. 100 in Volume III. The neumes and a transcription from the Winchester Troper now at Oxford² are given in Line 2 of the same example where

Jesus Christ always appeared to them above all as King. And this idea of the kingliness of Christ obsessed their minds to the point of leading them to create a new, unexpected, and important kind of Trope which they inserted in Gloria--but which early enough gained a certain sort of independence and earned the name of Prosula. "Gautier means the Trope for the Versicle "Regnum tuum solidum permanebit in aeternum, Iesu Christe..." This Versicle is not a Trope on its own but a part of a Trope for Gloria between "Tu solus altissimus" and "Iesu Christe." Soon enough however this Trope was expanded, interpolated, troped--and so we get a Trope to "Regnum tuum solidum"--that is, a Trope to a portion of a Gloria Trope. A part of a Trope becomes a substratum to a new Trope in its own right: there arises a "Trope to a Trope."

The same sort of Prosula was inserted in the similar line (at the same place in Gloria in Excelsis) "Rex regum cuius constat sine ∞ tempore regnum."

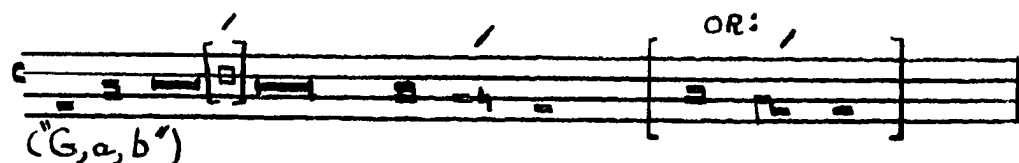
1. Corpus Christi 473 (WT^c), f. 69 r., v. There is no setting in organum for this Gloria and Trope.

2. Bodleian 775, ff. 70 v., 71 r. WT^e employs very few letters to aid in indicating pitch. Certain notes in WT^e are doubled that are not in WT^c, and vice versa.

4) In both Tropers the melody for "Amen," though slightly different, ends on "G" as final, not "b."

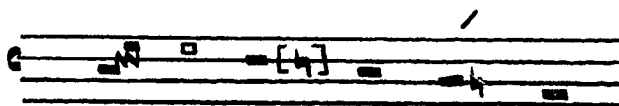
To attempt to analyze the set-forms of the melody of this Gloria without consideration of their use in Sanctus I and Agnus Dei I of the Vatican edition would be a mistake. Analytical Table No. 101 in Volume III shows how the following set-forms are employed in all three melodies.

Set-form I:



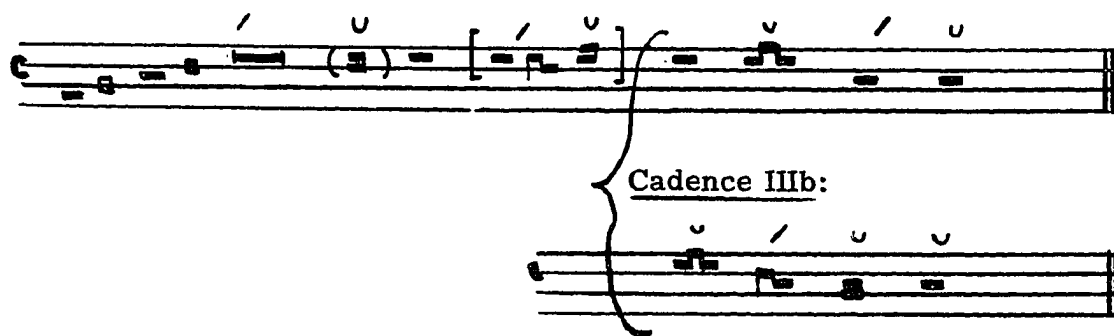
("G, a, b")

Set-form II: (a decorative, mixed set, from I and III)



Set-form III:

Cadence IIIa:



Cadence IIIb:

Set-form IV: (an initial figure, leading to Cadence IIIa or IIIb)

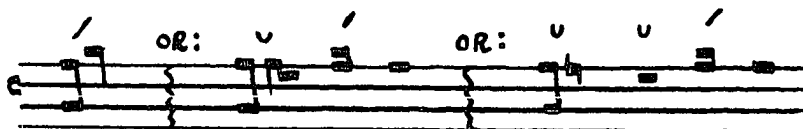
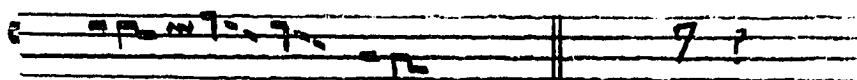


Table No. 101 should be carefully studied. The set-forms described above are adapted to their texts with a certain freedom, but their integrity is surprisingly well preserved in the three compositions there analyzed. The resulting melodies are satisfying because the three basic sets of which they are composed are carefully varied and balanced in range, shape, and cadence pattern.

Of the two Douglas manuscripts for this Gloria, the second is almost the same as the 1933 Kyrial while the first is a working draft with many corrections in red and green ink. Both manuscripts must have been written after 1927.¹ The word "towards" is set as one syllable, not two; "heav'nly" is set as two syllables, not three--just the opposite of Douglas' early treatment of both words. At the end of the first draft Douglas tried the experiment of ending the Vatican "Amen" on "G" instead of "b"--



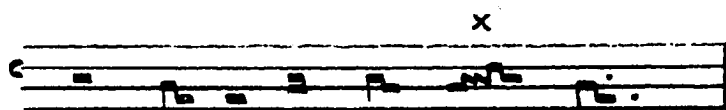
A-

men.

From this experiment we conclude that Douglas did not know the Winchester version of this melody, for if he had he would certainly

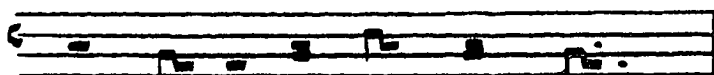
1. The additional repeated phrase of text, "Thou that takest away the sins of the world, have mercy upon us," (removed from Gloria in Excelsis in the American Prayer Book revision approved tentatively in 1927 and finally in 1928-29) had been typed in the prepared MS paper which Douglas used but was crossed out by him, and no notes were written over these words.

1) DKY:



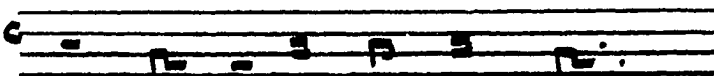
Glo- ry be to God on high,

(The Vatican intruded quilisma is unsuited to the English text.) The following, based on Winchester--



Glo- ry be to God on high,

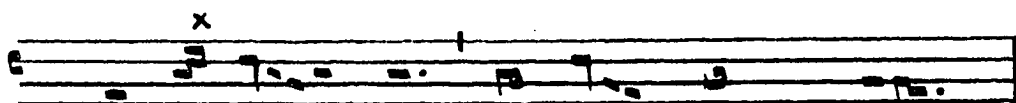
--or a reduction to the earlier set-form--



Glo- ry be to God on high,

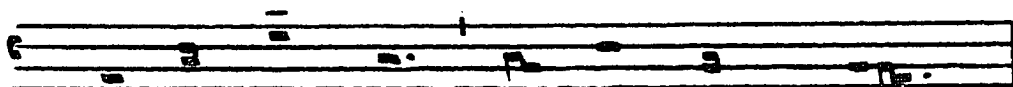
--would be better.

2) DKY:



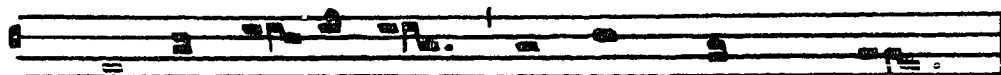
And on earth peace, good will towards men.

Better--



And on earth peace, good will towards men.

--or--

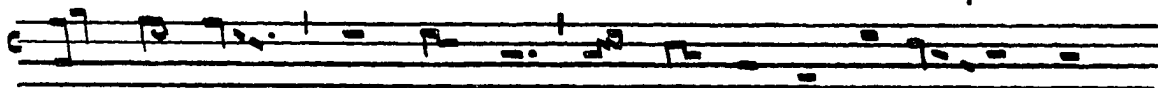


And on earth peace, good will towards men.

(The primary accent in Set-form III is usually placed on the top "d" approached through weaker syllables from below.)

3) DKY:

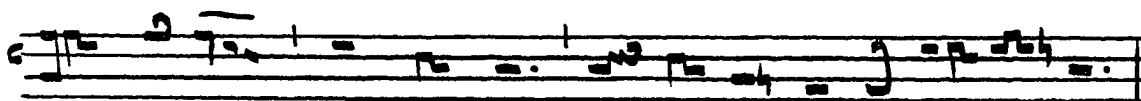
(om-⁻ni-^ˈpo-^ˈten-⁻s]



x

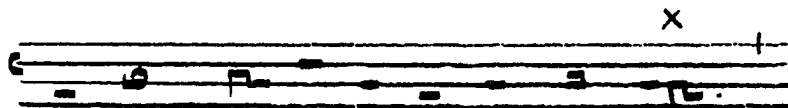
O Lord God, heav'n-ly King, God the Fa-ther Al-migh- ty.

(Douglas ignored the different initials in Set-form IV for a weak opening syllable and for an accented first syllable. He also transcribed the variant proparoxytone cadence form used for "omnipotens"--(Cadence IIIb)--as essential to the melody.) Better--



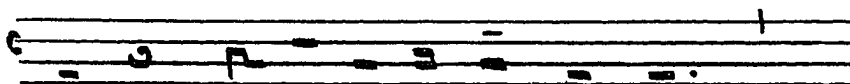
O Lord God, heav'n-ly King, God the Fa-ther Al- migh- ty.

4) DKY:



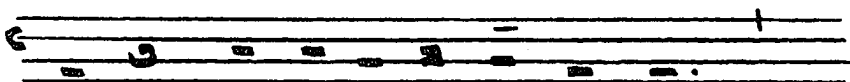
O Lord, the on-ly be-got- ten Son,

Better--



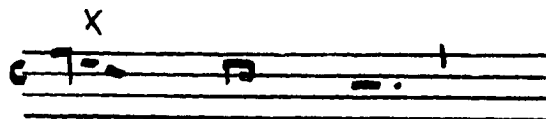
O Lord, the on-ly be-got- ten Son,

--or--



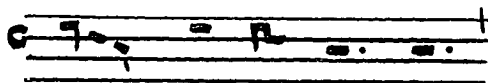
O Lord, the on-ly be-got- ten Son,

5) DKY:

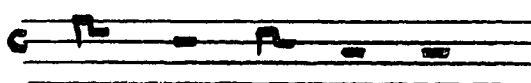


O Lord God,

("Domine Deus" is a unique phrase, a special adaptation of the set to fit the Latin text--

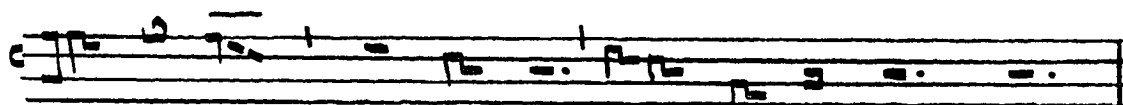
Vatican:

Do- mi- ne De- us,

Winchester:

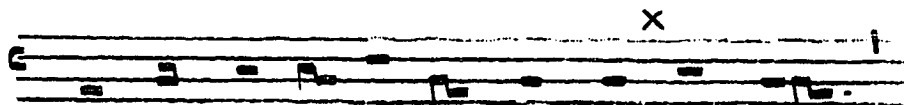
Do- mi- ne De- us,

Why reproduce it when it does not suit the English text?) Better, from "Qui sedes"--



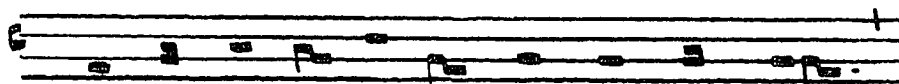
O Lord God, Lamb of God, Son of the Fa- ther,

6) DKY:



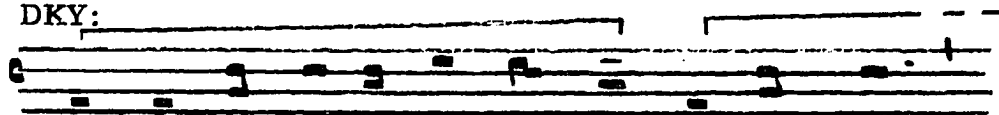
That ta- kest a- way the sins of the world,

(The invariable preparatory pes before the cadence accent of Set-form I has been dissolved.) Better--

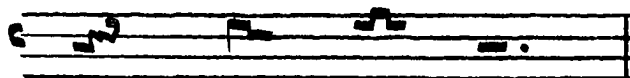


That ta- kest a- way the sins of the world,

7) DKY:



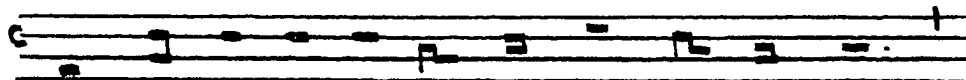
Thou that ta-kest a-way the sins of the world,



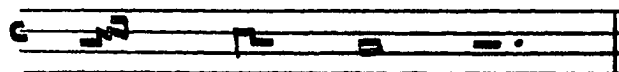
re- ceive our prayer.

(The cadence on "c" at "world" is unprecedented in these set-forms.

Douglas has used the intonation of Set-form I, with "b" raised to "c," as the ending of phrase, just as in certain ill-made mediaeval contrefacta which seriously fault the integrity of their original melody.)¹ Better--

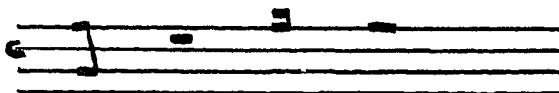


Thou that ta-kest a-way the sins of the world



re- ceive our prayer.

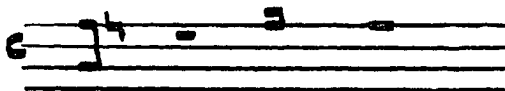
8) DKY:



Thou that sit- test

(The Winchester and St. Evroult rhythm, with the top note lengthened,

is preferable.) Better--



Thou that sit- test

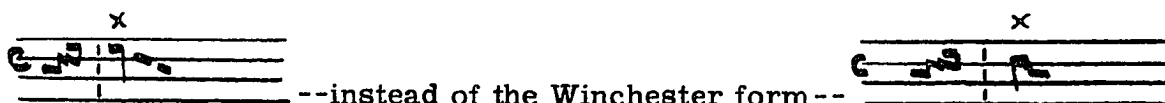
1. As for example the Introit for Trinity Sunday, "Benedicta sit," based on "Invocabit me" of the First Sunday in Lent; or the Corpus Christi Magnificat Antiphon, "O quam suavis," based on the St. Nicolas Antiphon "O Christi pietas."

in the Vatican edition which is better suited to the particular text.

Douglas' further slight adjustment is preferable to any other alternative or a return to the strict set-form for the English words.

In short, Douglas' transcription of this Gloria (which he so long delayed making) although smooth and singable violates the set-forms of the melody and does not show the careful preliminary study evident in many other Douglas transcriptions.

The only other available English transcription of this Gloria is by Ernest White and Albert Fuller (Line 7 of Table No. 102). It adheres fairly strictly to the Vatican version of the melody but with an awareness of the process of cadence formation to the final "G," in Set-form I. Its chief faults are (1) that no distinction is made between the accented and unaccented forms of the initial figure which we have called Set-form IV; (2) that Cadence IIIb is not understood as a form for proparoxytones; (3) that a caesura is forced on the last phrase in the wrong place--"Art most high, in the glory of God the Father." The White-Fuller transcription of the phrase "Thou that takest away the sins of the world" is preferable to Douglas'. But the retention in this transcription of the Vatican version of Set-form II--



makes for melodic heaviness when weak English syllables are set to the second half of the figure--



Appendix II, Example No. 3 (found just after Table No. 102 in Volume III) gives two transcriptions by the author based on the Winchester text of this melody. Line 1 is a transcription for the Anglican Prayer Book text of Gloria, following the emendations suggested above for Douglas' version. Line 2 is a transcription for the Roman Catholic vernacular text authorized for use in this country. The attempt is made to reapply the set-forms of the melody directly to the English words rather than trying to reproduce the Latin melody phrase by phrase.

CHAPTER XXIII

MISSA PRO DEFUNCTIS: REQUIEM

No. 12

Requiem, Douglas' transcription of the plainchant Mass for the Dead--the second of his plainsong Masses--was first published by J. Fischer and Brother in 1910, a year after Missa de Angelis and a year before Missa Marialis appeared. In all his editions of Requiem Douglas printed the Propers of the Mass with the Ordinary, following the example of the Vatican Kyriale. It is often said that the Requiem Proper and Ordinary are printed together for the convenience of the singers, which is true enough; but in this matter, as in so many others, the Requiem Mass clings to the older custom seen in manuscripts from the eleventh century on, in which some or all of the Ordinary might be included within the Propers for high festivals and special occasions. Modern editions of Requiem continue the tradition, which elsewhere disappeared.

The collection of music for the Mass for the Dead in Douglas' Kyrial is larger than that in the Vatican Kyriale: for Douglas included two settings for each item of the Ordinary; simple Psalm-Tone settings of the Gradual, Tract, and Offertory as alternatives to the proper melodies; and a second Communion, "Pro quorum memoria," from

mediaeval English use. (Many alternative choir Propers are found in mediaeval manuscripts. Not until the Roman Missal was reformed at Trent in 1570 was one set of Propers enjoined for all Masses for the Dead.)¹ The Propers of this Mass are omitted from our discussion as entirely beyond our scope in this study. Only the pieces for the Ordinary in Douglas' Requiem will be dealt with in the chapter following.

In his preface to the 1932 organ edition of Requiem Douglas writes--

The first settings of Kyrie eleison, Sanctus, and Agnus Dei are those of the Vatican Graduale: the second settings are those anciently sung in England at Solemn Requiems. Their omission is a defect in modern Roman use. The second Kyrie is the oldest [sic] setting of the words. John Merbecke adapted from it his famous setting for "The Book of Common Prayer Noted." He also adapted the second Sanctus in part.²

1. In his article "Formulaires anciens pour la Messe des Défunts" in Études grégoriennes (1957), pp. 83-129, Claude Gay tells us that 16 texts for the Introit, 14 Graduals, 12 Tracts, 20 Offertories, 36 Communions, and 7 Alleluia Verses were used at different times and places for Masses for the Dead. Of these texts 58 were proper to the Mass for the Dead, the rest being borrowed from other Masses. Forty new melodies were composed for these texts.

2. See Perry Marshall, Plainsong in English, Union Theological Seminary, D. S. M., 1964, for a thorough discussion of the derivation of all the melodies in Merbecke's work.

From 1932 on Douglas used Merbecke's Lord's Prayer as the ferial Pater noster in Missa pro Defunctis instead of Douglas' own version of the Roman ferial chant for Pater noster which he had previously used.

Douglas' 1910 plainsong notation Missa pro Defunctis however contained only the first of the two Sanctus and Agnus Dei melodies found in the 1932 edition, namely those in the Vatican Requiem Mass, although both Kyries were already present. An organ accompaniment for Requiem was promised as "in press" in a prospectus attached to the J. Fischer 1910 edition; but this accompaniment was not in fact printed until the H. W. Gray Company editions of 1929 and 1932.¹ A manuscript copy (not in Douglas' hand but with his annotations) of a very early organ accompaniment of his conforms to the 1910 edition. This accompaniment was completely rewritten for the 1932 organ edition.

A new and thoroughly revised edition in plainsong notation published by the H. W. Gray Company in 1922 added the second alternative Sanctus and Agnus Dei and the alternative Communion "Pro quorum memoria." This 1922 edition was prepared with an eye to inclusion of Requiem in The Ceremonial Noted, which Douglas prepared for the Community of Saint Mary.² Requiem as printed in The Ceremonial Noted is identical with Douglas' 1922 edition except for the first page, where the title reads differently and the Introit varies slightly.

1. I have never seen the 1929 organ edition, listed in the bibliography of Douglas' publications in Leonard Ellinwood's and Anne Woodward Douglas' To Praise God, p. 33.

2. The Ceremonial Noted: Occasional Offices of the Community of St. Mary, with the Plainsong, Peekskill, New York: St. Mary's Convent, 1923 (Printed by J. Fischer and Bro., New York), pp. 89-108.

Douglas revised his plainsong notation text again for the 1933 Kyrial. Modern notation voice-part and organ accompaniments which conform to the Kyrial were finally published by the H. W. Gray Company in 1932. In this last revision the second Kyrie, which had been drastically revised for the 1922 edition, finally reverted to its 1910 form. The Offertory "Domine Jesu Christe" was revised heavily, and a melodic change was made in the second Sanctus. The order of the service was conformed to the Order for Holy Communion as revised by General Convention between 1927 and 1929.

Posthumous modern notation voice-part and organ editions of Douglas' Requiem were published by the H. W. Gray Company in 1963. The alternative endings to the two Sanctus "when 'Amen' is omitted before Benedictus" are not by Douglas.¹

The first settings of Kyrie, Sanctus, Agnus Dei in Douglas' Requiem are those of the Vatican Missa pro Defunctis. This Sanctus and this Agnus Dei--with the normal refrains "miserere nobis" and "dona nobis pacem" instead of "dona eis requiem (sempiternam)"--are also used in Vatican Mass XVIII for ferias of Advent and Lent, Vigils, Ember Days, and Rogationtide. The melody of Agnus Dei also

1. When "Amen" is omitted, it should simply be left out and Douglas' text of this Sanctus otherwise retained--exactly as in the Vatican edition. The alternative endings given in the 1963 edition are a serious mistake.

occurs in the Roman Litany of the Saints. Douglas' Kyrie (b) is not found in this form in the Vatican edition but derives from Sarum use. Douglas' Requiem Sanctus (b) and Agnus Dei (b) are found in Vatican Mass XV, which used to be designated "in Festis simplicibus."

All the settings in Douglas' Requiem are found in The Ordinary of the Mass except Kyrie (a). Burgess' English Gradual contains Douglas' first alternatives from the Vatican Missa pro Defunctis in Burgess' Requiem Mass but none of the (b) settings. Hughes has all of Douglas' pieces in the Choir Missal: Kyrie (a), Sanctus (a), and Agnus Dei (a) are in Hughes' "Missa pro Defunctis," No. VI; Sanctus (b) and Agnus Dei (b) are in his Mass IX, "Dominator Deus"; and Kyrie (b) is given as an alternative to Merbecke's in No. V, Merbecke's Communion Service. J. C. Hackney's "American Kyriale" contains Sanctus (b) and Agnus Dei (b) in Mass XV, "Dominator Deus." (The three settings from the Vatican Requiem Ordinary are included in Ernest White's "Missa pro Defunctis" which was not available for this study.) The melodies transcribed by Douglas as Kyrie (b), Sanctus (a), and Agnus Dei (a) also appear (almost as in The Ordinary of the Mass) in "The Mass for the Dead," published by the Plainsong and Mediaeval Music Society.¹

1. "Arranged to the English words by the late Rev. Dr. G. H. Palmer," 2nd ed., 1930 [edited by J. H. Arnold]. The first impressions of the second edition were handsomely printed in red and black. The first edition, edited by Dr. Palmer, appeared in 1902.

Of the melodies used in the Vatican Requiem, Agnus Dei is certainly very old--at least from the ninth-century and probably before, as it is found in a form similar to our "Gregorian" version in manuscripts with the so-called "Old Roman Chant." The earliest manuscript having this Sanctus is from the eleventh century; how much older the melody in this form may be is disputed, but it is clearly derived from Anaphoral-chant though perhaps by simplification. This Sanctus and this Agnus Dei were also sung at non-festive, ferial, and penitential occasions other than the Mass for the Dead.

The Kyrie of the Vatican Requiem (Douglas No. 12a) may have been shaped from older Anaphoral-chant Kyries around 1200 or a little later. As "Requiem aeternam" became more and more standardized as the Introit for the Mass of the Dead, so the Kyrie immediately following it tended more and more to conform to the Mode VI major scale tonality of the preceding Introit. The present Vatican Requiem Kyrie was probably composed in thirteenth-century Italy and spread abroad through Franciscan influence after the Council of Trent. The melody is found in few non-Italian manuscripts and was not known in England, where Kyrie No. 8a of Douglas' Missa Ferialis was used for every-day Requiems and Douglas Kyrie 12b for Solemn Masses for the Dead. This second Kyrie of Douglas' Requiem seems to have been an English development of Vatican Kyrie XVI, Douglas' No. 10b, also in Mode VI, to match the Introit "Requiem aeternam."

Douglas' Requiem Sanctus (b)--which in England also came to be used at Solemn Masses for the Dead--dates at least from the eleventh and probably from the tenth century. It was internationally popular through the whole Middle Ages and for a long time was associated with many Tropes for all kinds of festivals. The particular association of Douglas' Requiem Agnus Dei (b) with the Mass for the Dead likewise seems to be peculiar to England: the melody is from the twelfth century, with additions made in the fourteenth.

* * *

Kyrie No. 12a. (Requiem)

Melnicki No. 101. This melody appears in 38 sources from the thirteenth to the eighteenth century now in the Regensburg Institute photostat archives, of which one is French, 5 are German, 2 East European, 20 Italian, 8 Franciscan, and 2 Cistercian. No Verses or Tropes are found.

Vatican edition: "Missa pro Defunctis," GR, page 94*

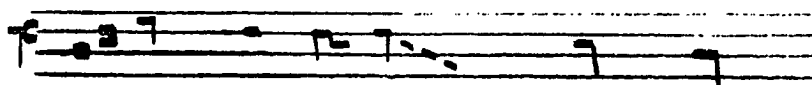
EGR, "Missa pro Defunctis," pages 114-15

CHM, No. VI, "Missa pro Defunctis," page 42

DKY, No. 12a, pages 44, 109

Gastoué says this melody is from the thirteenth century.¹ Its first phrase, along with incipits of the Vatican Requiem Sanctus and Agnus Dei, is written with square thirteenth or fourteenth century notes and similar script on a four-line staff among the Requiem Propers in the twelfth-century Beneventan Gradual, Ben. VI. 34. at folio 266. An F-clef appears to be set on the line going through the third note of "Kyrie"--which would shift the melody to the Dorian mode.

1. Le Graduel et l'Antiphonaire romains, p. 279.

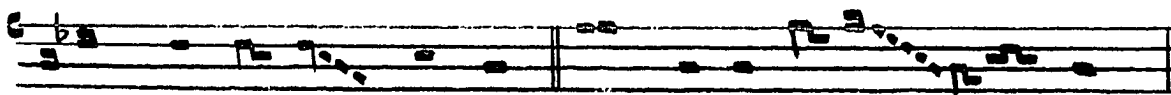


Ky- ri- e ley- son.

Or is the clef a badly written gamma-clef on the space, which would keep the "F" tonality? Or is this simply the scribe's mistake?

Melnicki does not list this marginal appearance of the melody in Ben. VI. 34 although she includes this manuscript among her sources. (From Melnicki's tables and especially from the absence of a box around No. 101 in the table on page 22 of her study, one would assume that she did not think that this melody occurred in the Vatican edition.)

Peter Wagner quotes a fourteenth-century Italian version which reads--



Ky- ri- e ley-son. Ky- ri- e ley- son.
Chri- ste ley-son.

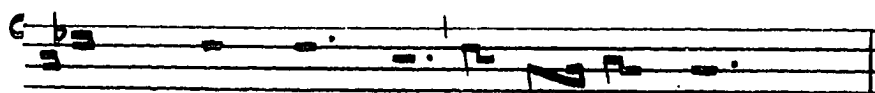
Of this melody he says that "it appears to have come from Italy; at least it first was handed down in Italian manuscripts."¹

Pothier used this melody for the Mass for the Dead in the Solesmes Graduals of 1882 and 1895. From there it passed, like all of the Kyries of these books except Meln 132 and Dumont's Missa Regia

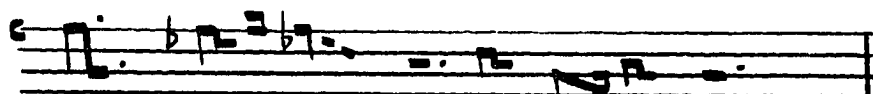
1. EGM III, pp. 447-48. The MS is Rome, Bib. Casanatense 520.

into the Vatican edition. Franciscan custom would account for its general introduction into the Requiem Mass outside Italy. The sparse mediaeval background and meager melodic worth of this melody hardly justify the important position it now occupies in the Roman Rite and the deadening frequency with which it is sung.

Douglas' English transcription is excellent. His one manuscript and the 1910 edition read--

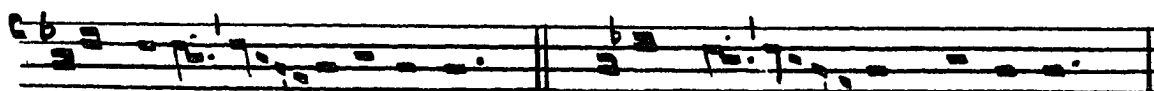


Lord have mer- cy up- on us. iij.
 Christ have mer- cy up- on us. iij.
 Lord have mer- cy up- on us. ij.

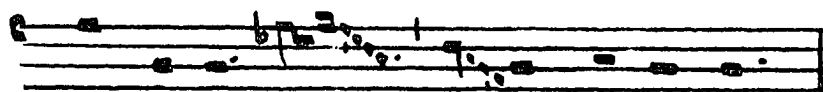


Lord have mer- cy up- on us.

Here is the Vatican edition, reproduced exactly in Douglas' 1933 Kyrial Greek version:

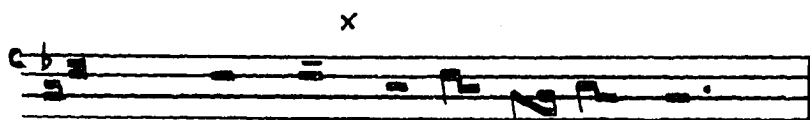


Ky- ri- e e- le-i-son. iij. . Chri- ste e- le-i-son. iij.

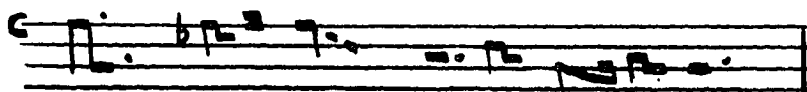


(7, 8 like 1, 2, 3) 9 Ky- ri- e e- le- i- son.

For his 1922 edition Douglas eliminated the definite caesura in the middle of these phrases, leaving only an horizontal episema for the accented syllable "mer-cy":



Lord, have mer-cy up-on us. iij.
 Christ, have mer-cy up-on us. iij.
 Lord, have mer-cy up-on us. ij.



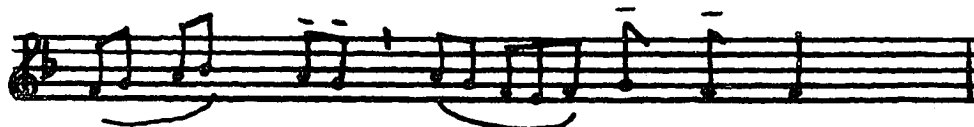
Lord, have mer-cy up-on us.

Douglas retained this version exactly for 1933.

Burgess follows the Vatican edition but replaces the first two mora-dots of Solesmes with his own horizontal episemas:

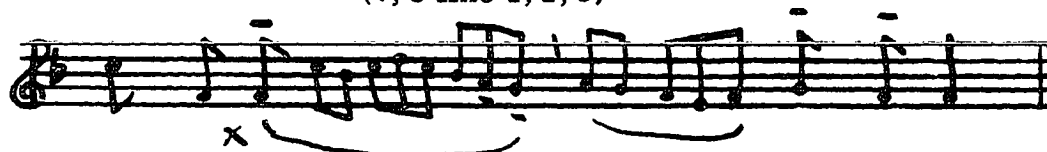


Ky-ri-e e-have le-i-son. iij.
 Lord have mer-cy



Christe e-have le-i-son. iij.
 Christ, have mer-cy.

(7, 8 like 1, 2, 3)



Ky-ri-e e-have le-i-son.
 Lord, have mer-cy.

If the first note marked (x) above is removed and the second and third notes of the last phrase are tied, the English text as underlaid by Burgess fits the melody very well.

Hughes underlays the shorter English text "Lord (Christ) have mercy" exactly as Burgess, and the same comments apply:

1, 2, 3, 7, 8	Ky-ri-e e-have le-i-son,
	Lord mer-cy,
4, 5, 6	Christ mer-cy,
	Christ mer-cy,

9	Ky-ri-e e-have le-i-son.
	Lord mer-cy.

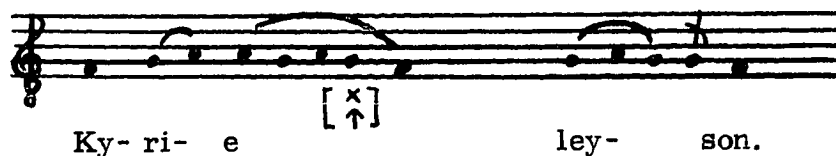
It is not clear from Hughes' text, which is printed just as it is given above, whether the note marked (x) is to be omitted for the Greek text "Christe eleison" or not. It can be sung for "Christe," but hardly for the English text. Space has been saved at the expense of clarity.

The shorter English text as used in Burgess' and Hughes' transcriptions suits this melody a little better than the long form "Lord (Christ) have mercy upon us" used by Douglas. In Douglas' transcription, "upon us" sings awkwardly. In any case the melody is hardly worth the trouble of transcribing. It would be far better to return to mediaeval English practice and use the Kyrie of Douglas' Missa Ferialis for most Requiem Masses.

* * *

Kyrie No. 12b. (Requiem)

Melnicki No. 105 (?) Melnicki lists only three manuscripts from thirteenth and fourteenth century Prague which contain this melody from all those in the Regensburg photostat archives. She gives the first Kyrie as reading--



--with one extra note interpolated. Whether or not the melodies for "Christe eleison" and the last Kyries agree in the Prague manuscripts with our melody is impossible to tell. Melnicki may have included the melody--if she found it at all in the four English sources available to her--as a variant under Meln 217 (Vatican Kyrie XVI), which she notates beginning on "C."

ORD, No. IX, page 24

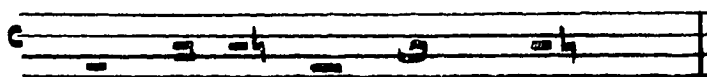
CHM, No. V, Volume 1, page 33

DKY, No. 12b, pages 44, 109

This melody does not occur in the Vatican edition, but as Douglas says was used in England for Solemn Requiems. Perry

Marshall thoroughly discusses John Merbecke's adaptation of this melody for the first Kyrie in his Book of Common Prayer Noted.¹

This Kyrie, like the preceding Italian melody, may have evolved out of the old melody of Vatican Kyrie XVI (Douglas' Kyrie No. 10b of Missa Simplex) under the strong Mode VI or "F" tonality of the preceding Introit "Requiem aeternam."



Ky- ri- e e- ley- son.

Table No. 103 in Volume III gives The Ordinary version (Line 1), which the Greek version of Douglas' Kyrial (Line 2) follows except for Douglas' Vatican-like adaptation of the ends of phrases so that "e-le-i-son" is pronounced in four syllables, instead of three in the mediaeval fashion. Douglas' English transcriptions in his first manuscript (Line 3), his second manuscript and the identical 1910 edition (Line 4), and the 1933 Kyrial (Line 6) are nearly the same except for editorial detail. (It is impossible to decipher what notes the erasures in the last Kyries of Douglas' first manuscript have removed.) But for his 1922 edition and for The Ceremonial Noted² Douglas underlaid the text of all phrases

1. Plainsong in English, pp. 69-70.

2. See above, pp. 1048-49.

except the Christes quite differently (Line 5 of Table No. 103). Clearly dissatisfied with results of the 1922 version in practice, Douglas returned to the version of 1910 for the 1933 Kyrial. His early and final version throws the strongest musical accent on "mer-cy," whereas the 1922 version shifts it first to "have" and in the last phrase to "up-on."

Hughes gives this Kyrie in the Choir Missal as an alternative to Merbecke's English Kyrie derived from this melody, for use when the Greek text is wanted. But inexplicably he also adds the shorter English text "Lord have mercy" below the Greek. For English words Hughes surely intended Merbecke to be sung. Hughes' English text with its repeated or doubled notes for "have" in the last Kyries cannot be taken seriously. For his Greek version, Hughes, like Douglas, edited the end of each phrase so that "e-le-i-son" should be sung in four syllables; but he used "F"--the liquescent note of the original--for the next to last syllable instead of Douglas' "G." In his last Greek Kyries Hughes indicates the following unsatisfactory rhythm-- (which is also found in J. H. Arnold's Accompaniments for the Ordinary of the Mass, pages 29 and 30)--



Either the two "E's" should be elided in mediaeval style--



--or a mora vocis followed by a new phrase should be introduced--

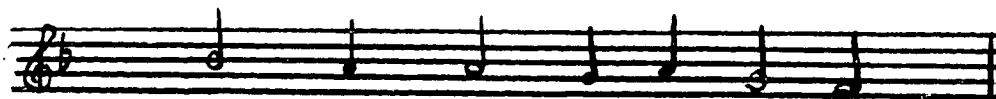


The first way is more practical in performance with several singers.

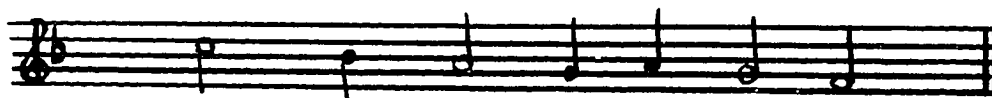
The same influences which produced the Vatican Requiem Kyrie (Douglas' No. 12a) have also shaped this English melody. Both grew from the same original--the Anaphoral-chant type Kyrie XVI, Douglas' Kyrie No. 10b of Missa Simplex.¹ Douglas' transcription of the original at No. 10b is far superior to any English transcriptions of this present melody. If a Kyrie in English based on this tune is wanted, Douglas' second Kyrie of Missa Simplex or Merbecke's drastic simplification or our melody--



1. See above, p. 1051; and Chapter XX above, pp. 928-38.



4-6. Christ have mer- cy up- on us.



7-9. Lord have mer- cy up- on us.¹

--would be preferable.

* * *

1. From Hughes' edition in the Choir Missal, Vol. 1, p. 32.

Sanctus No. 12a. (Requiem)

Thannabaur No. 41. This melody appears in 166 different places in 158 manuscripts of the Regensburg Institute photostat collection, of which 11 are French, 41 German, 13 East European, 40 Italian, 1 Friaulian, 5 Iberian, 9 Dominican, 7 Franciscan, 4 Carthusian, 6 Premonstratensian, 15 Cistercian, 1 of uncertain monastic origin, and 2 of unknown origin. These manuscripts extend from the eleventh to the eighteenth century. No Tropes are ever found with this melody.

Vatican edition: XVIII, GR, page 58*; Solesmes' date, 13th century. "Missa pro Defunctis," GR, page 101*.

ORD, No. X, page 39

EGR, "Missa pro Defunctis," page 125

CHM, No. VI, "Missa pro Defunctis," page 43

DKY, No. 12a, page 54

The derivation from Anaphoral-chant of this Sanctus melody, its relation to the ferial Preface chant and the Lord's Prayer and to parts of Te Deum have been frequently commented upon.¹ In the Vatican edition it reads--

1. Apel's comments in GC, pp. 415-16, are typical and similar to those of Pothier, Mocquereau, Peter Wagner, and others.

1. San-ctus
2. San-ctus
3. San-ctus Dominus Deus Sa-ba-oth

Ple-ni sunt caeli et ter-ra gloria tu-a
Ho-san-na in ex-cel-sis
Be-ne-dictus qui venit in nó-mine Dó-mini

Ho-san-na in ex-cel-sis.

It has generally been thought that this Sanctus melody is "the earliest extant" and "very archaic."¹ Yet the fact that this melody until very recently was not known to appear in any manuscript earlier than the thirteenth century (hence the date given by Solesmes, which Apel dismisses as "entirely misleading") was a source of embarrassment stilled by the reflection that the melody must have been so firmly fixed in oral tradition that it would not have been necessary to write it down. Thannabaur has however found the melody in one eleventh-century source. the Beneventan Gradual Ben. VI. 38, at folio 167. He has discovered one late twelfth-century Cistercian source as well--Paris Bib. Nat. lat. 1414, folio 131 verso, from Morimond. On the other hand there

1. Apel, GC, pp. 415, 416.

are only eleven French sources for this melody from the entire rest of the Middle Ages. Italy has forty manuscripts and Germany forty-one--closer to what one might expect for "the earliest extant" Sanctus melody but still meager when compared with the abundant sources from the late tenth or early eleventh centuries for moderately popular melodies like the second Sanctus in Douglas' Requiem, which is found in sixty-six German, forty-six French, and sixty-two Italian manuscripts including several from the early eleventh century. However, a relatively large number of manuscripts written by the early reformed orders--the Cistercians and the Carthusians--contain our melody.

Thannabaur devotes special but cautious attention to this Sanctus.

Melody No. 41 (= Vatican edition XVIII) offers a special case of a peculiar kind; this melody is generally regarded in the literature as the oldest Sanctus of all. We must leave undecided whether this assumption--which appeals to the simplicity of the melody and its resemblance to the Preface (see Wagner [EGM] III, p. 456)--will hold water without qualification.

Since the discovery of a document from the eleventh century in Codex Ben. Cap. VI. 38 (and until now the melody could only be traced back to the thirteenth century according to the indications of Solesmes), one must at least add the qualification that we are dealing in the Vatican edition and in most of the mediaeval manuscripts with a late form of a Sanctus melody, the original form of which is perhaps the oldest Sanctus. (Most sources notate Melody No. 41 one note lower than the Vatican edition.)

on the one Anaphoral-chant tradition¹--for such a short text and coming from within a span of two hundred years does not present convincing evidence for a stable congregational or choral melodic tradition. Contrast this multiplicity with the relative stability of Vatican Kyrie XVI, Sanctus I, or of Te Deum. As Thannabaur suggests, the multiplicity of forms for our Sanctus parallels the notation for the Preface Tones and the Lord's Prayer in manuscripts of the tenth to the twelfth centuries, which were sung by the celebrant alone and therefore could be varied, embellished, or simplified freely according to the day, the season, and the whim and capability of the celebrant.²

This Sanctus melody, I therefore suggest, was originally intended for use by the celebrant alone when singing "private" Votive Masses, of which Votive Masses Requiems would have been the most frequent and increasingly frequent from the tenth to the fourteenth century. When during this period Mass began to be celebrated often

1. The version of Ben. VI. 38 is especially clear, giving the Sanctus Acclamation successively in abbreviated, normal, and slightly expanded form:

x x x

San-ctus, San-ctus, San-ctus, Do- minus Deus Sa- ba- oth.

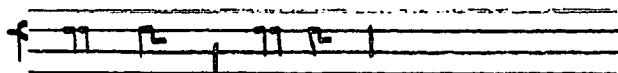
See Chapter IX above, pp. 265-72.

2. See Chapter II above, pp. 56-65, 84-91.

or even daily by every priest, the "private" service was at first nonetheless still sung by the single priest-celebrant rather than merely said sotto voce or silently, as later became customary. During this period "full missals" (missels pléniers) were compiled from the Sacramentary, Gradual, and Lectionaries to provide all the texts and music necessary for a single liturgist--the celebrant--in one book.

This hypothesis would explain (1) the late and relatively infrequent appearance of manuscripts containing this melody, paralleling the late and infrequent appearance of manuscripts with notation for the chants of the Preface and Pater Noster; (2) the relatively early appearance of this melody in Carthusian, Cistercian, and Dominican manuscripts--and at Benevento--just the places where the chants for the Preface, Lord's Prayer, and Lections were first written down, stabilized, and sometimes reformed; (3) the divergence of the early forms, for uniformity in a chant sung by the celebrant alone was unnecessary; and (4) the preponderant association of this melody, when it finally does appear in later mediaeval manuscripts, with the Requiem Mass.¹ It will hardly be possible to prove this hypothesis for the

1. The incipit of this melody was inserted in a 13th or 14th century hand (with the wrong clef, just as for the Requiem Kyrie, the main phrase of which is however noted in full) in the margin of the Requiem Propers in the 12th century Gradual Ben. VI. 34, f. 266.



Sanctus Scus S.

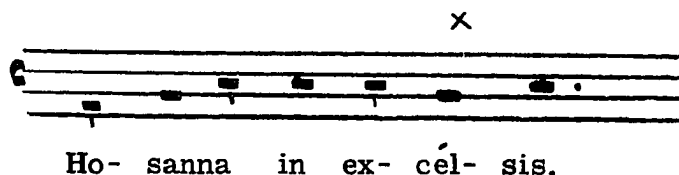
origin and spread of this Sanctus melody; but it goes further to account for the known facts than any other explanation now available.

It should be added that when in the later Middle Ages "private" Votive Masses, including Requiems, came to be celebrated silently or at least without singing, and when (as emphasis upon the doctrine of Purgatory increased) the Mass for the Dead grew ever more and more penitential in character, the earlier Alleluia verses being suppressed and the Sequence "Dies irae" introduced, it was natural that the barren and "penitential" form of Sanctus from "private" Requiem Masses should be substituted for the more joyous and melismatic Sanctus melodies formerly used when a choir assisted at Masses for the Dead. The Sarum use, which down to the sixteenth century assigned Vatican Sanctus XV to be sung at Solemn Requiems, reinforces this view.

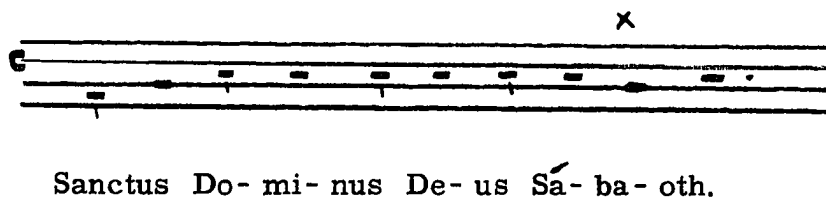
The version of this melody in The Ordinary of the Mass (Line 7 of Table No. 104) exactly follows the reading in the Sarum Gradual (Line 6 of Table No. 104)--which suggests that this melody does not appear in the two twelfth-century St. Alban's Graduals which served as the basic text for The Ordinary.

Why, if this melody was known or sung by the choir at Benevento a hundred years or so before (Ben. VI. 38 is from the 11th century) was it either not included in the original copious collection of Ordinary chants in Ben. VI. 34 or was it necessary to write it in the margin at all, if it had been sung all along by the choir from "oral tradition"?

The Vatican edition reads--



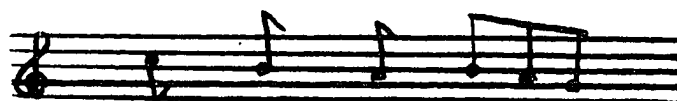
--but--



--implying an invariable cadence indifferent to accent and inflected below the tenor one syllable before the last. If Hughes' transcription were correct, the Latin text would have read--

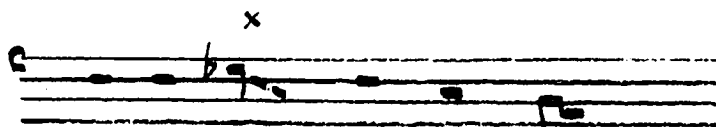


Hughes writes--



Name of the Lord:
 (Vatican: No- mi- ne Domini.)

Hughes reproduces all the notes of the Latin melodic line and so produces a three-note climacus at the end of the phrase which violates the syllabic nature of the Vatican melody--which employs only two-note groups. The Ordinary reverses Hughes' method--and the same objections apply with respect to the Sarum text--



in the Name of the Lord.
in nomine Do- mi- ni.

Douglas is right. In this same place Burgess' version in the English Gradual (Line 4 of Table No. 105) remains syllabic. But Burgess does not see that every syllable rising above the tenor is strongly accented-- "gló-ria tua," "in nó-mine Domini"--and so gives us the unbelievably awkward transcription--



Bless-ed is he that co-meth in the Name of the Lord.

Only a peculiarly obtuse temperament would have been capable of this transcription. Otherwise Burgess' version is the same as Douglas'.

We conclude that Douglas' transcription of this simple set-form is excellent and superior by far to the versions of Hughes and Burgess. The Ordinary transcription, based on the Sarum text, is not directly comparable with Douglas'; but the Sarum version of this recitative is dull in comparison with the classic directness of the standardized Vatican form. The Ordinary transcription suffers from the same fault.

* * *

Sanctus No. 12b. (Requiem)

Thannabaur No. 223. This melody occurs in 280 different places in 255 manuscripts of the Regensburg Institute photostat collection, of which 46 are French, 3 Norman-Sicilian, 66 German, 20 East European, 62 Italian, 1 Friaulian, 5 Iberian, 9 Dominican, 7 Franciscan, 4 Carthusian, 5 Premonstratensian, 20 Cistercian, 1 of uncertain monastic origin, and 3 of unknown origin. These manuscripts reach from the eleventh century to the eighteenth.

<u>Sanctus Tropes associated with this melody</u>	<u>Analecta Hymnica</u> <u>Volume 47</u>
"Ab aeterno disponens omnia" French.	----
"Ante saecula Deus Pater" German, French, Norman-Sicilian. Found in Thannabaur's earliest German source for this melody, <u>Bamberg St. Bib.</u> <u>lit. 5, f. 37 v.</u> , an early 11th century Troper probably from Reichenau.	----
"Mundi fabricator" French, Norman-Sicilian, Italian.	----
"Quem Cherubim et Seraphim non" Italian.	----
 <u>Hosanna Prosulae associated with this melody</u>	 <u>Analecta Hymnica</u> <u>Volume 47</u>
"Cuius in laude voces dabant" French, Italian. Also associated with <u>Th 154</u> (Vatican Sanctus I).	----

Hosanna Prosulae associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Et ideo cum angelis"

French, Italian. Also associated with
Th 172.

"Laudes Deo ore pio"¹

No. 340

English, French, Norman-Sicilian,
Italian, Iberian. In Thannabaur's earliest
Italian source for this melody, the 11th
century Beneventan Gradual, Ben. VI. 38,
f. 99 v. AH lists ten 11th and 12th century
Italian sources for the text, mostly from
Benevento; three French MSS including the
12th century St. Evroult Troper (Paris Bib.
Nat. lat. 10508); and four English MSS, of
which two are 12th century St. Alban's
Tropers (British Museum Royal 8 C XIII
and 2 B IV) and another the 13th century
Worcester Gradual (Worc. 160). Also sung
with Th 211 and Th 213.

"Pie Christe descendisti"

No. 361

Beneventan. 11th and 12th century.
(See the end of this chapter.)

1. The text of this Prosula is especially interesting:

HO-

- | | | | |
|----|--|----|--|
| 1a | Laudes Deo
ore pio,
corde sereno
carmine demus tinnulo; | 1b | In iubilo
cum cantico
simul ad alta
resonet vox cum organo. |
| 2a | Patri almo,
genito quoque
flamini sancto, | 2b | Alpha et O,
puro carmine
necne dicito |

3. Trino Deo
omnis proclamans:
HOSANNA IN EXCELSIS.

Hosanna Prosulae associated with this melody
(continued)

Analecta Hymnica
Volume 47

- "Qui venisti carnem" No. 360
Beneventan, 11th and 12th century.
Also associated with Th 154 (Vatican
Sanctus I).
- "Trinitas unitas deitas" No. 345
French, German, Italian, Iberian.
12th and 13th century. Strongly
rhythmical verse, also found in the
Sens "Officium Fatuorum" (the
"Feast of the Ass"), Sens 46. Also
associated with Th 184.

Vatican edition: XV, GR page 53*; Solesmes' date, 10th century.

ORD, No. IX, page 38

CHM, No. IX, Volume 2, page 18

DKY, No. 12b, page 55

Also in J. C. Hackney, "The American Kyriale,"
Part 4, No. XV, pages 8, 9.

Gastoué says that this melody "is attached to the immediately
preceding Tonus Solemnior of the Preface"¹--another way of saying

1. Le Graduel et l'Antiphonaire romains, p. 277.

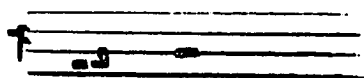
that this melody is related to Anaphoral-chant. Transposition up a fifth, by reading the F-clef as a c-clef, makes the connection clear. The melody belongs not to the first level of Anaphoral-chant but to a stage in its development when melodies firmly emphasizing "a" as their final had begun to establish what came to be called Modes I and II. If we look in this melody for the conventions expected of Mode II, we find the "correct" final and range but very little emphasis on the third of the scale as dominant. Instead we find the notes outlining the "sub-tonic triad" emphasized--"C, E, G" in relation to "D" as final, or "G, b, d" in relation to "a" as final. In fact this "subtonic" triad outline is much more important to the melody than the final itself.

This Sanctus underwent much alteration and development. As Gastoué remarks, Vatican Sanctus XI is "an eleventh-century development of Sanctus XV."¹ The twelfth-century Beneventan Gradual Ben. VI. 34 contains two greatly differing versions of this melody.² In one of these (at folio 176) the melody for the first "Sanctus" has already been expanded--and in such a way as to make the beginning more characteristic of Mode II melodies--almost as in Sanctus XI:

1. Ibid.

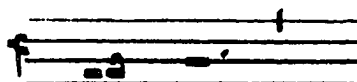
2. PM, Vol. 15, f. 176 r., v., and ff. 283 v., 284 r.

Ben. VI. 34:
(ff. 283 v., 284 r.)



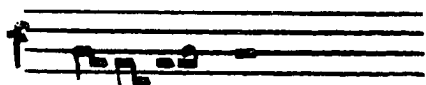
San- ctus

Vatican XV:



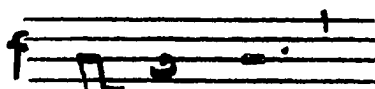
San- ctus

Ben. VI. 34:
(f. 176 r., v.)



San- ctus

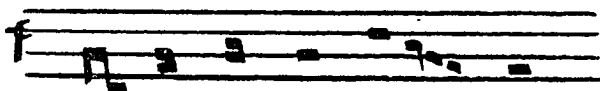
Vatican XI:



San- ctus

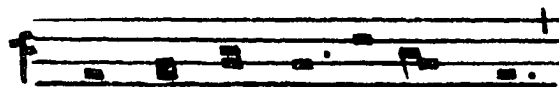
But the rest of the more developed Beneventan melody is still closer to Vatican Sanctus XV than to XI, although so greatly altered that we shall not further quote it here. The Sarum Gradual (and the transcription in The Ordinary of the Mass) use this same low initial figure for "Benedictus":

GS, page 16*



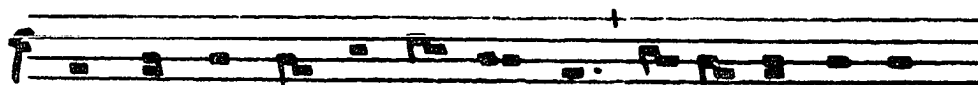
Be- ne- di- ctus qui ve- nit

Vatican XV:



Be- ne- di- ctus qui ve- nit

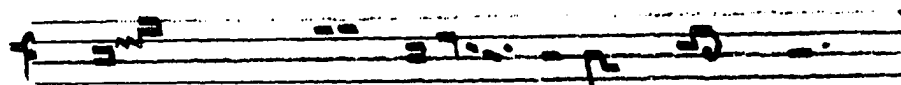
In spite of this divergence in the Sarum Gradual, the phrase above and the following, given below as in the Vatican edition--



Ple- ni sunt cae- li et ter- ra glo- ri- a tu- a.

--remain less changed by development than the matching phrases for the two "Hosanna in excelsis"--

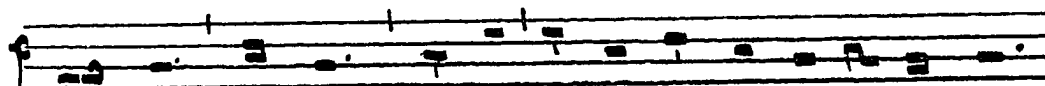
(Vatican):



Ho- san- na in ex- cel- sis.

--or the opening phrase--

(Vatican):



San-ctus, San-ctus, Sanctus Do-mi-nus De- us Sa- ba- oth.

--which is most variable of all in our manuscripts.

Each phrase of this melody (transposed up a fifth) begins on "G," rises to "d"--except "Pleni sunt caeli et terra gloria tua," which only rises to "c"--falls again to "G," and reaches a cadence on "a":



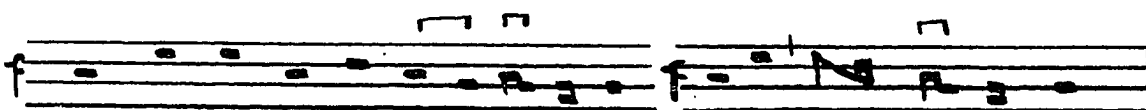
The phrase "Hosanna in excelsis" in all versions but the Beneventan expands the upward range of the tune to "e" with an auxiliary note after the quilisma. Perhaps it would be best to call this melody a free-form which uses only one motive repeated for all its phrases.

The Latin versions of this melody are compared in Table No. 106 in Volume III first. Line 1 gives the Beneventan version¹ (omitting the Hosanna Prosula "Pie Christe descendisti," which uses the hexachord melisma from "Hosanna" as its tune); Line 2, the Dominican version;² Line 3, the Sarum Gradual text;³ and Line 4, Vatican Sanctus XV. (We shall discuss the Beneventan Prosula "Pie Christe descendisti" more fully at the end of this chapter.)

The Sarum text of this Sanctus is very much like the Vatican. The quilisma on "Hosanna" is missing, as we should expect in a fifteenth-century manuscript. The only significant variants occur at "Be-nedictus" and at "in nomine Do-mini." The Ordinary of the Mass follows the Sarum text (except at "Domini") in an excellent English transcription (Line 5 of Table No. 106). Note the omission of the duplicated "b, a" (transposed) of "Deus Sa-baoth"--

Sarum:

ORD:

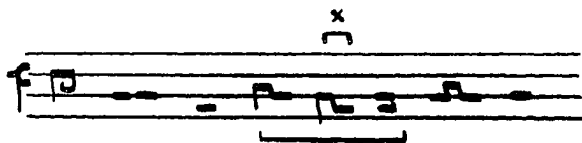


San-ctus Do-mi-nus De-us Sa-ba-oth. Ho-ly, Lord God of hosts,
--and of the notes "a, G" of "glo-ri-a tua"--

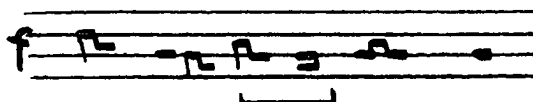
1. Ben. VI. 34, ff. 283 v., 284 r.

2. GP, p. 129*.

3. GS, p. 16*.

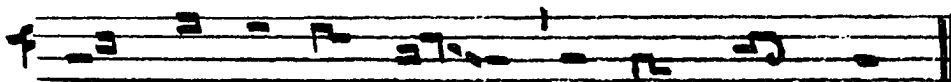
Sarum:

et ter- ra glo- ri- a tu- a.

ORD:

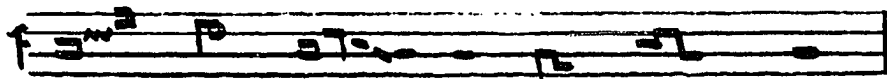
are full of thy glo- ry.

No Douglas manuscripts of this Sanctus, which he first published in the 1922 edition of the Requiem, survive in his files. Since Douglas followed The Ordinary version with very few changes, rather than the Vatican text, he may never have prepared a draft manuscript. He did however restore the Vatican quilisma for the phrase "Glory be to thee." In The Ordinary this phrase reads--



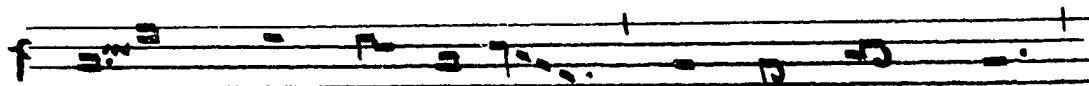
Glo- ry be to thee, O Lord most high.

--although the quilisma has been restored for "Hosanna" in the 1937 edition of The Ordinary--

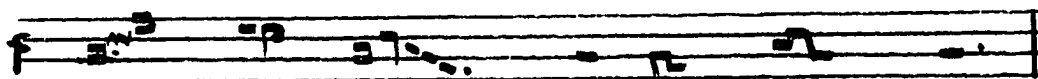


Ho- san- na in the high- est.

In his 1922 edition Douglas retained the quilisma for both phrases--

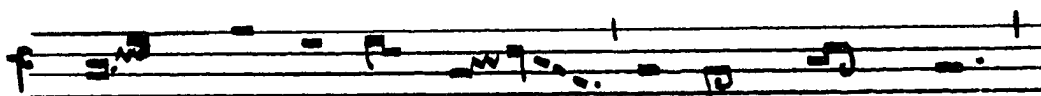


Glo- ry be to thee, O Lord Most High.

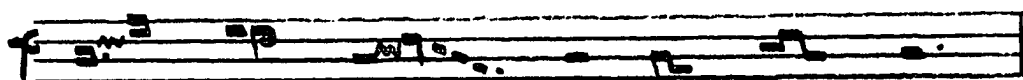


Ho- san- na in the High- est.

--but for the 1933 Kyrial he corrected the phrase as follows:

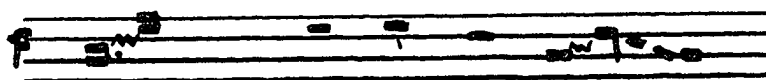


Glo- ry be to thee, O Lord Most High.



Ho- san- na in the High- est.

The weak syllable of "glo-ry" poised at the top of the phrase in both The Ordinary and the Kyrial versions is unsatisfactory in either version. The following transcription might be preferable--



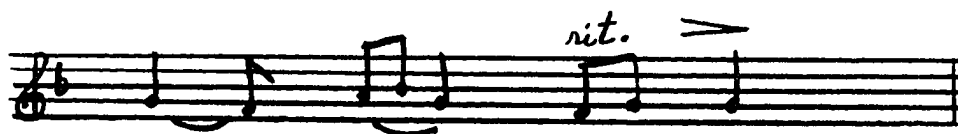
Glo- ry be to thee,

I cannot explain why Douglas brought his phrase to rest on "G" instead of "a" (transposed pitch) at the end of "thee" and "Hosanna," nor why he introduced the quilisma in 1933 for the last group on these two

words. Perhaps he found this reading in Peter Wagner's *Kyrial* based on German sources. The extra quilisma here is musically unsatisfactory, but the anticipation of the low "G" (transposed) less so.

Otherwise the 1933 Kyrial version (Line 6 of Table No. 106) is the same as Douglas' 1922 edition. The merits of Douglas' transcription of this Sanctus are due almost entirely to the editors of The Ordinary of the Mass.

In the 1963 posthumous modern notation edition of Douglas' Requiem an alternate phrase, not by Douglas, has regrettably been furnished which "may be substituted if the Amen is to be omitted":



O _____ Lord _____ Most High.

This alternate phrase incorporates Douglas' notes for "O Lord Most High" with the "Amen" which he composed to provide for the Prayer Book text.¹ If "Amen" is to be omitted, the right thing is clearly simply to omit the music for "Amen" and leave the phrase "O Lord Most High" as it stands in the Kyrial. Douglas' added notes for "Amen" are not part of the original melody. The rhythmical identity of the endings of the two phrases "O Lord Most High" and "in the Highest"--both

1. See Chapter XIII above, pp. 441-42.

set to the same musical text--is badly damaged by the suggested alternative phrase, and the two intruded doubled notes are completely out of place and unnecessary.

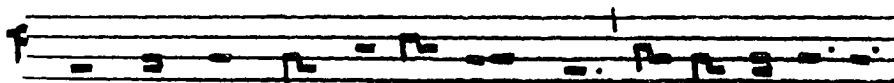
In Hughes' transcription in the Choir Missal (Line 7 of Table No. 106) the quilisma mark is peculiarly placed on the first of the three notes involved rather than on the second, according to Hughes' usual idiosyncratic notation of the quilisma group.

The image shows two staves of musical notation. The first staff is for the lyrics "Glo-ry be to thee" and the second for "Ho-san-na in the high-est." The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. A quilisma mark (a small 'x' above a note) is placed on the first note of the "high-est" phrase. A bracket labeled "[sic]" is placed above the "high-est" phrase. A large 'X' is placed below the "high-est" phrase.

Why did Hughes retain the liquescent at "high-est" in the English text? The liquescent was meant for the Latin word "ex-cel-sis." If the "vanish" of the English diphthong is emphasized, as the liquescent in Hughes' version suggests, the results are deplorable--"hah-ee-yest." Probably Hughes thoughtlessly copied the Latin neume form. His pitches for the word "full," "a, a, G, G" (Hughes' notation) are wrong--

The image shows a single staff of musical notation for the lyrics "Hea-ven and earth are full of thy glo-ry." The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. Two 'x' marks are placed below the "full" phrase.

The Vatican text which Hughes is following reads--



Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a.

Either Hughes mis-transcribed the plainsong notes into modern notation or failed to correct a misprint.

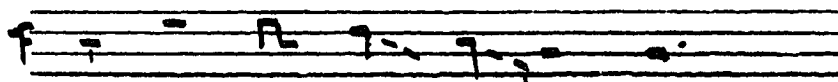
Hughes' transcription--



Ho-ly, Lord God of hosts.

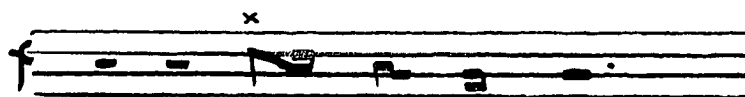
--retains the unessential notes of the Latin melody set to "Deus" by assigning four notes to "of" and reducing "Lord" to one note--a poor solution. The Ordinary does better to omit the two notes for "Deus."

Hackney, in his transcription in "The American Kyriale" (Line 8 of Table No. 106), also gives too much stress to the word "of" in this same phrase--



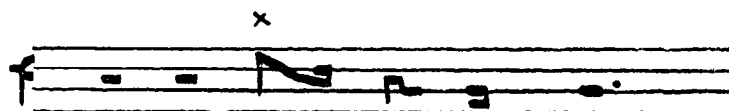
Ho-ly, Lord God of hosts.

The pitch of the first note for "Name" in Hackney's version--



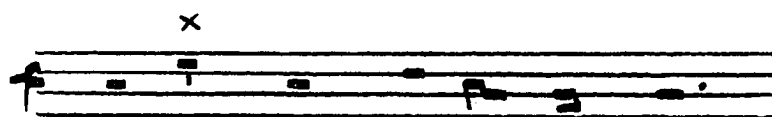
in the Name of the Lord

--is certainly a slip of the pen for--



in the Name of the Lord

--from the Vatican text--



in no- mi- ne Do- mi- ni.

Hackney's transcription of this melody otherwise is good. His faith in the Solesmes ictus has not led him astray in this melody. But The Ordinary version (or Douglas' slight revision in the Kyrial) is the best English transcription. Hughes' is the least satisfactory.

* * *

The Hosanna Prosula "Pie Christe descendisti," inserted in Beneventan text of this Sanctus melody between "nomine Domini" and the last "Hosanna in excelsis," deals with Christ's descent to

earth to save his creation; his harrowing of hell, where he broke the doors of death; and his ascension to the Father bringing his saints with him into glory--exactly the theme of Te Deum Laudamus--

When thou tookest upon thee to deliver man,
 thou didst not abhor the Virgin's womb.
 When thou hadst overcome the sharpness of death,
 thou didst open the Kingdom of Heaven to all believers.

.
 Make them to be numbered with thy Saints,
 in glory everlasting.

O Lord, save thy people, and bless thine heritage:
 govern them, and lift them up for ever.

--which Dom Cagin and Kähler view as a typical Preface and Post-Sanctus of the early Easter Liturgy. Our Hosanna Prosula text, operating with just these themes at exactly this spot in the Liturgy--where "Hosanna" and "Benedictus" acclaim the Victor King--adds still another small confirmation to their view of the origin of Te Deum.¹

Pie Christe descendisti ad terram.	Dira iura ipsa dextra conculcans,
Mundum tua factura salva!	Sanctos sursum levans ad extra,
Inferni portas confregisti fortiter.	Ut tibi semper decantent

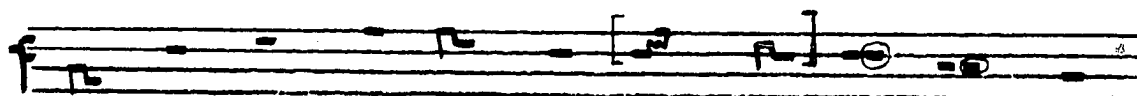
HOSANNA IN EXCELSIS.

1. See Chapter III above, pp. 134-39, 143-46.

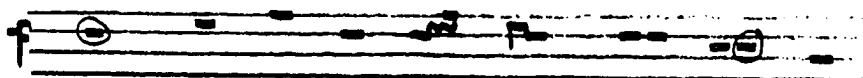
The Prosula tune, derived from the melody for "Hosanna in excelsis," emphasizes Mode I by stressing the top "e" (transposed pitch) as dominant in its relation to the final a fifth below. The melody has the typical Prosula or miniature Prose form with paired sections: a a' b + a a' b.

A fold in the parchment¹ has made some notes for the melody impossible to read, but they can be conjectured from the parallel verse in which the melody is the same. Here is the Prosula, transferred to standard plainsong notes from the Beneventan equivalents. The liquescents marked to be sung on the same pitch as the note to which the liquescent sign is attached are marked with a tiny circle after the note in the example following to distinguish them from the more conventionally written liquescent portamento. The so-called Beneventan "quilisma," an ambiguous sign at Benevento, may just as well indicate a plain scandicus.

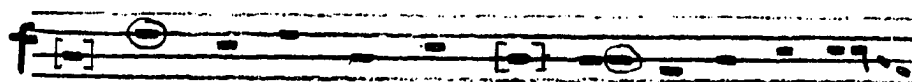
1. Ben. VI. 34, f. 283 v., in PM, Vol. 15.



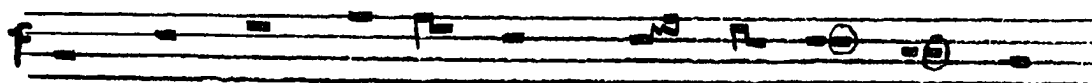
Pi- e Chri- ste de- scen- di- sti ad ter- ram.



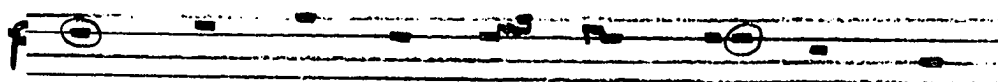
mun- dum tu- a fa- ctu- ra sal- va.



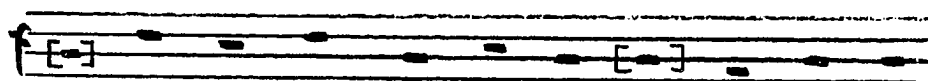
in- fer- ni por- tas con- fre- gi- sti for- ti- ter:



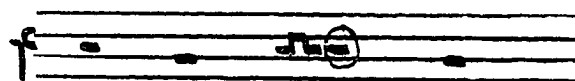
Di- ra iu- ra i- psa dex- tra con- cul- cans



san- ctos sur- sum le- vans ad ex- tra



ut ti- bi sem- per de- can- tent Ho- san- na

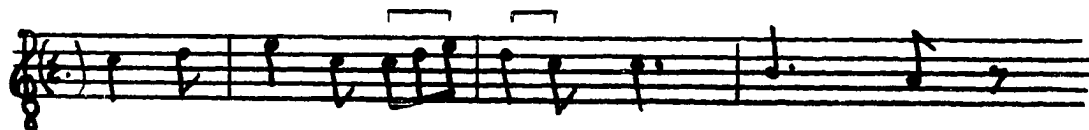


in ex- cel- sis.

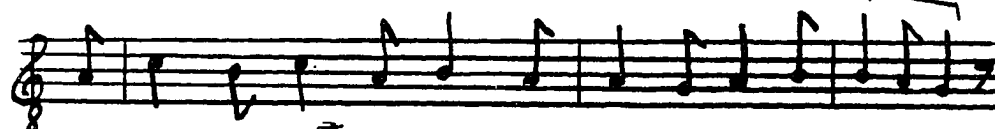
Was a metrical interpretation meant for this Prosula? The lengthened notes suggest it. Let us treat them as longs, usually as perfect longs, and read the verse in rhythmical Mode I.



Pi- e Chri- ste de- scen- di- sti ad ter- ram:



mun- dum tu- a fa- ctu- ra sal- va!



in- fer- ni por- tas con- fre- gi- sti for- ti- ter,



Di- ra iu- ra i- n- ipsa dex- tra con- cul- cans,



san- ctos sur- sum le- vans ad ex- tra,



ut ti- bi sem- per de- can- tent Ho- san- na



in ex- cel- sis!

This Beneventan manuscript is contemporary with the early rhythmically organized polyphony of Notre Dame in Paris. Certain other evidence in this same manuscript (which we shall meet later in this study) confirms the likelihood of such a rhythmical interpretation for Prosula texts in rhythmical verse in Ben. VI. 34.

* * *

Agnus Dei No. 12a. (Requiem)

Vatican edition: XVIII, GR, pages 58*, 59*; Solesmes' date, 12th century. "Missa pro Defunctis," GR, page 101*.

Also, "In Litanis Majoribus, in Festo Sancti Marci Evangelistae; et in Minoribus, in Feriis Rogationum ante Ascensionem," GR, pages (274)-278; "Sabbato Sancto," GR (1948), pages (233)-236; "De Vigilia Paschali," GR (1961), page 239K; "Litaniae Sanctorum," AR, page 78*.

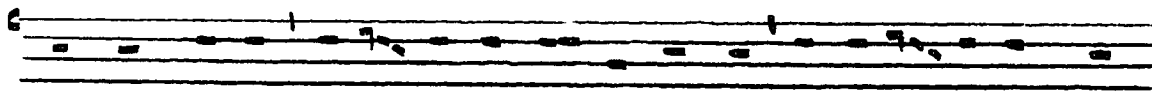
ORD, No. X, page 45

EGR, No. XIV, page 78;
"Missa pro Defunctis," pages 125, 126

CHM, No. VI, "Missa pro Defunctis," Volume 1, page 43

DKY, No. 12a, pages 54, 55;
and No. 18 in Additional Settings, page 78

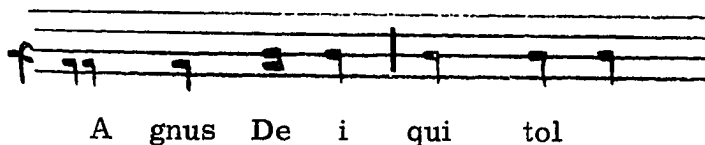
Bruno Stäblein quotes this melody as it appears in one of the few manuscripts containing the so-called "Old Roman" chant repertory, Rome Cap. S. Pietro B 79, folio 196 verso. This melody (with the variants given by Stäblein) is the only Agnus Dei belonging to this repertory.¹



A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re-re no- bis.

1. Article "Agnus Dei" in MGG.

An incipit of this melody is inserted in a thirteenth or fourteenth century hand in the margin of folio 266 of the twelfth-century Beneventan Gradual Ben. VI. 34, among the Requiem Propers, but with the wrong clef.¹



The version in the Sarum Gradual² is melodically identical with the Vatican edition.

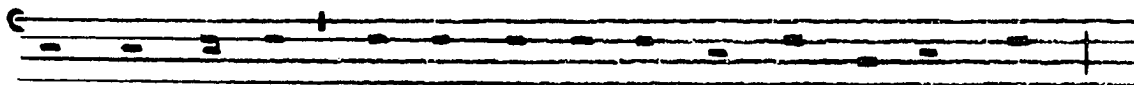
The occurrence of this melody in the Roman Litany, its inclusion among the chants of the "Old Roman" repertory (even though the actual manuscripts containing this repertory are not early), and its own archaic and pre-modal melodic structure based on the earliest levels of Anaphoral-chant all confirm the common opinion that this melody is very ancient--probably the oldest melody for an Ordinary chant still being sung in something like its original form. But its present use as the only Agnus Dei sung at Masses for the Dead in the Roman Rite is certainly due to the increasingly penitential treatment of the Requiem Mass discussed earlier in this chapter.³

1. See pp. 1053 and the footnote on p. 1068 above.

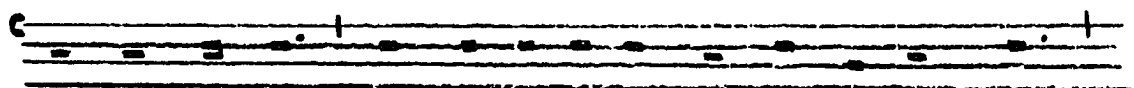
2. GS, p. 18*.

3. P. 1069.

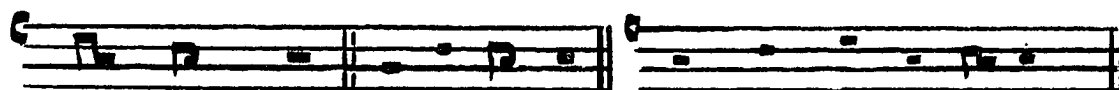
Douglas' one manuscript and all his editions of this Agnus Dei agree among themselves and with the excellent transcription in The Ordinary of the Mass, by far the best English version of this melody.

ORD:

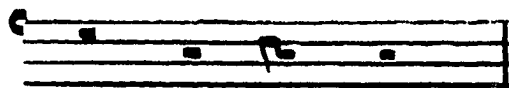
O Lamb of God, that ta-kest a-way the sins of the world:

DKY:

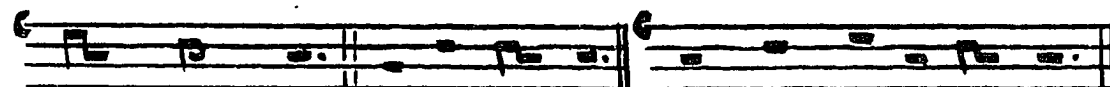
O Lamb of God, that takest away the sins of the world,

ORD:

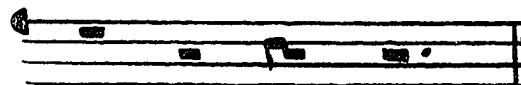
grant them rest. have mer-cy up-on us.
grant them rest ev-er-last-ing.



grant us thy peace.

DKY:

grant them rest. have mer-cy up-on us.
grant them rest ev-er-last-ing.

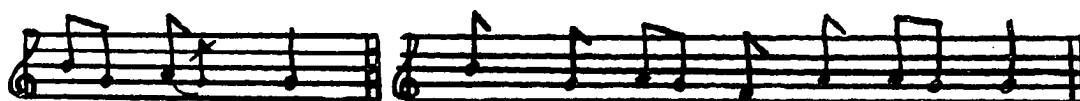


grant us thy peace.

Burgess transcribes this melody as follows in the English Gradual, using one of his rare liquescents for the first "of":

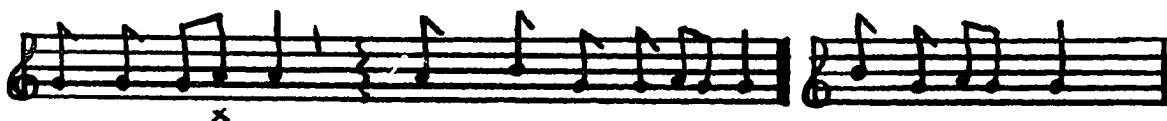


O Lamb of God, that ta-kest a-way the sins of the world:



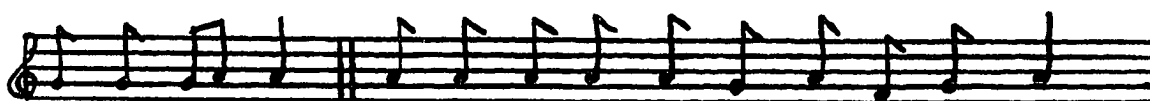
grant them rest. grant them rest ev-er-last-ing.

Burgess' inconsistency in setting the word "grant" in his refrains is likely to betray an unwary choir into disaster. Burgess does not use the liquescent for the first "of" in his Mass XIV:

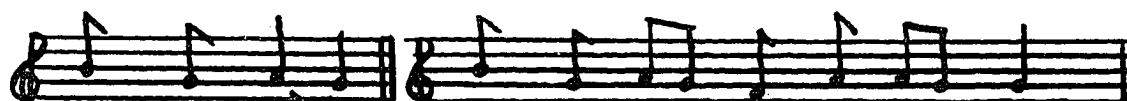


O Lamb of God . . . have mer-cy up-on us. grant us thy peace.

Hughes maintains consistency for the word "grant" in his transcription in the Choir Missal but at the cost of rudely abbreviating the first refrain:



O Lamb of God, that ta-kest a-way the sins of the world,



grant them rest. grant them rest ev-er-last-ing.

The transcriptions of Hughes and Burgess are inferior to the excellent English version in The Ordinary of the Mass, used by Douglas in his Kyrial.

* * *

Agnus Dei No. 12b. (Requiem)

Vatican edition: XV, GR, page 53*; Solesmes' date, (12th) 14th century.

ORD, No. IX, page 44

CHM, No. IX, Volume 2, page 19

DKY, No. 12b, page 56

Also in J. C. Hackney, "The American Kyriale,"
No. XV, Part 4, page 9

Gastoué explains the two dates given by Solesmes for this melody: "In the Agnus Dei the second invocation is a development made in the fourteenth century."¹ The Sarum Gradual² and The Ordinary of the Mass do not have this melody for the second invocation at all, instead repeating the first melody for all three invocations. The Dominican version³ uses the different melody for the second invocation in a form slightly more ornate than in the Vatican edition. Douglas moves it to the end, so that the shape of Douglas' piece is a a b instead of the Vatican a b a form. (Douglas however suggests that, if preferred, the last invocation can instead be sung just like the first and

1. Le Graduel et l'Antiphonaire romains, p. 277.

2. GS, p. 18*.

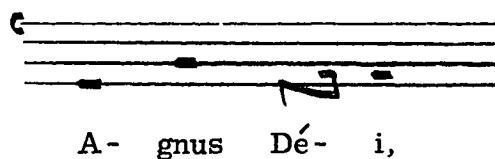
3. GP, p. 129*.

supplies an alternative ending for "grant them rest everlasting" borrowed from The Ordinary, for use with the repeated first phrase.

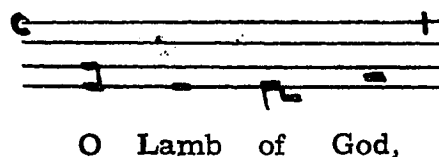
Table No. 107 in Volume III shows the variants between the Vatican edition (Line 1), the Dominican Gradual (Line 2), and the Sarum Gradual (Line 3). The Sarum and Dominican ending for "miserere nobis" is preferable to the Vatican ending, which substitutes a stock figure very frequent in ornate Mode I melodies like the Responds, but heavy in effect here. Certainly the Sarum ending is more easily adapted to the English refrain "grant them rest" with only three syllables.

Douglas had good reason for transferring the Vatican second invocation to the end: to set the ornate melody for "miserere nobis" satisfactorily to the three-syllable English text "grant them rest" would be impossible, whereas the final refrain of the Requiem Agnus Dei, "grant them rest everlasting," provides text enough for an excellent transcription. No Douglas manuscripts for this Agnus Dei remain. Douglas' version of the first (and his second) invocation--and the optional refrain "grant them rest everlasting" for use when all three invocations are sung to the same melody--are drawn from The Ordinary with but one small change. The Ordinary transcription is given in Line 4 of Table No. 107; that in Douglas' 1933 Kyrial in Line 5. Hughes' transcription is given in Line 6, and J. C. Hackney's in Line 7.

The Ordinary follows the text of the Sarum Gradual but omits the middle note of the Sarum climacus at "pecca-ta" in the corresponding phrase "away the." The subtle adjustments at the beginning of The Ordinary version are worth noticing. The Sarum (and Vatican) melody--



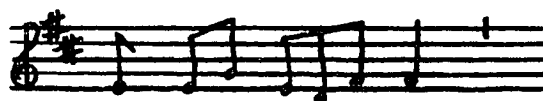
--is transcribed--



--not--



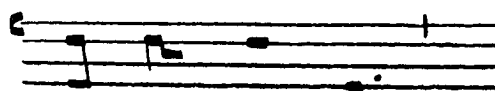
--which is Hackney's version, nor Hughes'--



--both of which are inferior to The Ordinary's concise transcription.

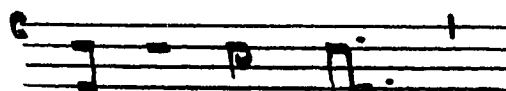
Douglas restored the Vatican climacus in the phrase "away the" in the first invocation but otherwise used The Ordinary text. The

transcription of the Vatican second invocation (Douglas' last) in the Kyrial is Douglas' own. Douglas transcribes the Vatican invocation--



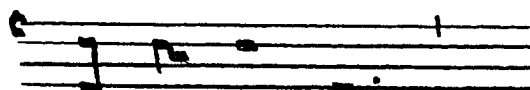
A- gnus De- i,

--as follows--



O Lamb of God,

Even Hackney could not stomach the literal transcription which would have read--



O Lamb of God,

--writing instead--



O Lamb of God

Hughes gives--

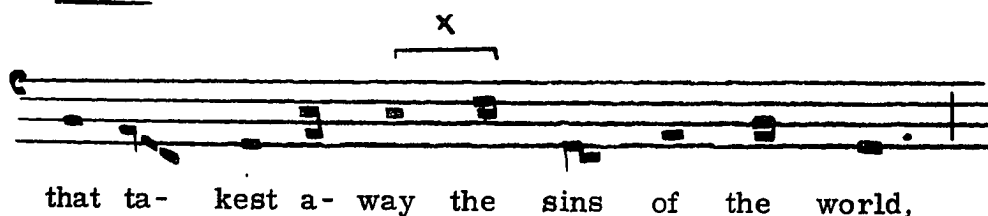


O Lamb of God,

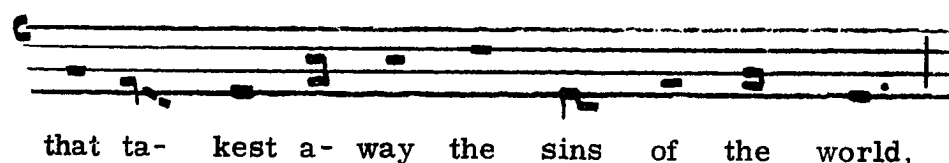
Hughes' version is heavy, Hackney's is acceptable, but Douglas' intonation for the phrase is best. Here Douglas used the common rhythmical formula for a proparoxytone cadence--



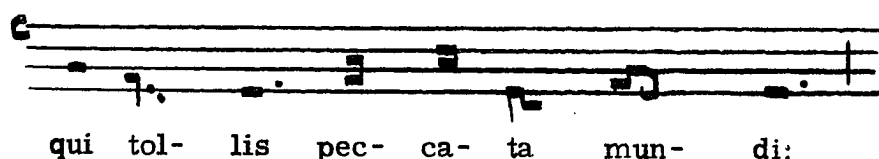
--as he did again in his single correction of the 1922 edition for the 1933 Kyrial--



--which in the 1922 edition read--

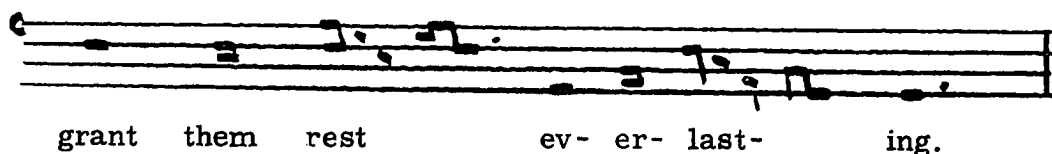


The Vatican form of the phrase reads--



Douglas' choice of the second invocation and refrain of the Vatican text for his third invocation, with the refrain "grant them rest everlasting," shows Douglas' imaginative genius for plainsong transcription. Douglas matches the expansive neume on the accented syllable of "mise-re-re" to the key word "rest" of the English refrain and similarly matches the neume for "no-bis" to "ever-last-ing," completely

achieving the hoped-for union of text and music. In its final position, this gracious phrase of Douglas' beautifully rounds off a well-transcribed but otherwise uninspired melody:



Hughes' version is based entirely on the Vatican text. Hughes, like Hackney, keeps the second melody for the second petition. Hughes' long melismas for "have mercy upon us" in the second petition as well as the Vatican form of ending used for the first petition--



--are heavy. Hackney's version of both refrains is very similar to Hughes' and open to the same criticism.

Douglas' transcription of this Agnus Dei, with his climactic third petition matched to the Requiem refrain "grant them rest everlasting" is more interesting than The Ordinary melody, which taken in itself is excellent. Hughes' and Hackney's inferior transcriptions are too closely riveted to the Vatican text.

* * *

CHAPTER XXIV
ADDITIONAL SETTINGS
KYRIES

At the end of the Saint Dunstan Kyrial Douglas added six melodies for Kyrie, four for Sanctus, six for Agnus Dei,¹ and seven melodies for Gloria in Excelsis. All the melodies for each text are grouped together as in the ad libitum section of the Vatican Kyriale. This arrangement with Kyries in one place, Sanctus in another, and so on--which is followed exclusively in The Ordinary of the Mass--is more often found in mediaeval collections of Ordinary chants than the occasional grouping by Masses or by pairs of Kyries and Glorias.

Douglas never published any of these Additional Settings in separate or modern notation editions.² He transcribed most of them while the 1933 Kyrial was being prepared, although at least two Kyries, one Sanctus, and one Agnus Dei were first transcribed before 1915.

1. There are really only five additional Agnus Dei, since Requiem Agnus Dei No. 12a is reprinted at No. 18 with normal refrains.

2. Except No. 18, printed in all Douglas' Requiem editions and in his 1915 Missa Ferialis.

These Additional Settings have been little used. Many have probably never been sung at an Anglican celebration of the Eucharist in this country. Five of these Glorias are among Douglas' best transcriptions and deserve to be better known. But most of the other pieces--especially the Kyries, though with two outstanding exceptions--were little used in the Middle Ages and are unsuitable in their melismatic form for revival as part of the Ordinary in English. Some of these melodies Douglas transcribed directly from the Vatican edition without referring to other sources. They are not among his best work.

In the four chapters to follow most of these pieces will be treated more briefly than the chants discussed earlier in this study. The reader will be left whenever possible to make his own comparisons and criticisms from the tables in Volume III, which it is hoped support the brief conclusions drawn in the text.

* * *

The Additional Kyries are all melismatic. "Deus Creator," No. 15, and especially No. 16, "Clemens Rector," were widely used in the Middle Ages, but the others were used but seldom. Douglas' first manuscripts for No. 14, "Stelliferi Conditor Orbis," and for "Deus Creator" date from before 1915. The other Kyrie transcriptions were made while Douglas was preparing the 1933 Kyrial.

* * *

Kyrie No. 13

"Kyrie Deus Sempiterne"

Melnicki No. 142. This melody appears in 16 sources from the tenth to the sixteenth century in the Regensburg photostat archives--12 of them French, 2 German, and one Italian. The melody appears with the Verse "Kyrie Deus sempiterne" in all these sources, of which the earliest is Paris Bib. Nat. lat. 887, f. 56, a Saint Martial Troper which Melnicki dates from the tenth century but Blume from the eleventh. The melody and Verse also appear in the Saint-Yrieix Gradual, Paris Bib. Nat. lat. 903, f. 166, and in several other eleventh and twelfth century Aquitanian manuscripts. They were not generally taken into the northern French repertory, but Blume lists some English manuscripts with this Verse from the twelfth to the fourteenth century.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47

"Kyrie Deus sempiterne"

No. 13

In many St. Martial and Limoges MSS. AH says that the Verse survived in printed French Missals. Also in the 12th century St. Alban's Tropers (British Museum Royal 8 C XIII and 2 B IV, and Laud misc. 358), the 13th century Worcester Gradual (Worc. 160), and others.

Vatican edition: III, GR, pages 11*, 12*; Solesmes' date, 11th century.

ORD, No. XI, pages 25, 26

DKY, No. 13, pages 68, 110

The Greek text of The Ordinary of the Mass (no English text underlay is supplied for this melody) appears as Line 1 of Table No. 108 in Volume III; the Vatican text as Line 2; and Douglas' English transcription as Line 3. Douglas' Greek version in the Kyrial is almost identical with the Solesmes edition of the Vatican text. Douglas omits Solesmes' vertical episemas on the note for "e-le-i-son," retaining the others.

In Table No. 109 will be found a reconstruction of the Verse "Kyrie Deus sempiternae" (as given in Analecta Hymnica) set to the melody of the Vatican edition. For the most part the words fit naturally. The manuscript versions cannot vary much from this reconstruction.

This long melody takes the form a b a, c d c, e f e e. Each phrase ends with the same rhyming four-note refrain on "eleyson" and begins with a short melisma for "Kyrie" or "Christe." The long lines and the presence of "Kyrie," "Christe," and "eleyson" at the beginning and end of each line is characteristically French: it is impossible to imagine this melody and Verse originating in Italy. The spirit quails at the thought of each entire melismatic phrase being sung in the Italian fashion, without its text, as a refrain before each line of the Verse. Blume brings no reports of such refrains "disturbing the Verse,"

as he usually says of other melodies; and Melnicki's French sources nowhere list the melody as appearing without its Verse.

Without text this melody is long-winded, diffuse, and dull. Most of the phrases are so similar in design and range that it is hard to tell them apart, except for the last, with its rising initial fifth. The melody with its many repeated notes was built around the words of the Verse. In modern melismatic versions of this melody some of these repeated notes fuse successfully into *pressus*; but some others make melodic nonsense unless the text can be recalled, as when a tune is hummed with the words in mind.

The mediaeval verdict and ours agree--that this melody without its Verse had better be forgotten.

* * *

Kyrie No. 14

"Stelliferi Conditor Orbis"

Melnicki No. 194. This melody appears in five sources from the eleventh to the seventeenth century in the Regensburg photostat archives. In Melnicki's only French manuscript, an eleventh or twelfth century Moissac Troper (Paris Bib. Nat. n. a. lat. 1871, f. 52) the melody is given without Verse. The earliest of her three Italian sources (Naples Bib. Naz. VI G 34, f. 23 verso-- a twelfth-century Processional form Troia, in the Beneventan region) alone gives the Verse "Stelliferi(s) conditor orbis." In her other two definitely Italian sources--one from the twelfth or thirteenth century and one from the seventeenth--and in a thirteenth-century Franciscan Missal, also perhaps Italian, the melody appears without Verse.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47**"Stelliferi(s) conditor orbis"**

No. 128

The Troia Processional mentioned above is the only source given in AH. The phrase "Te ore, corde" is borrowed from the earlier French Kyrie Verse "Clemens rector."

Vatican edition: XIII, GR, pages 44* 45*; Solesmes' date, 11th century.

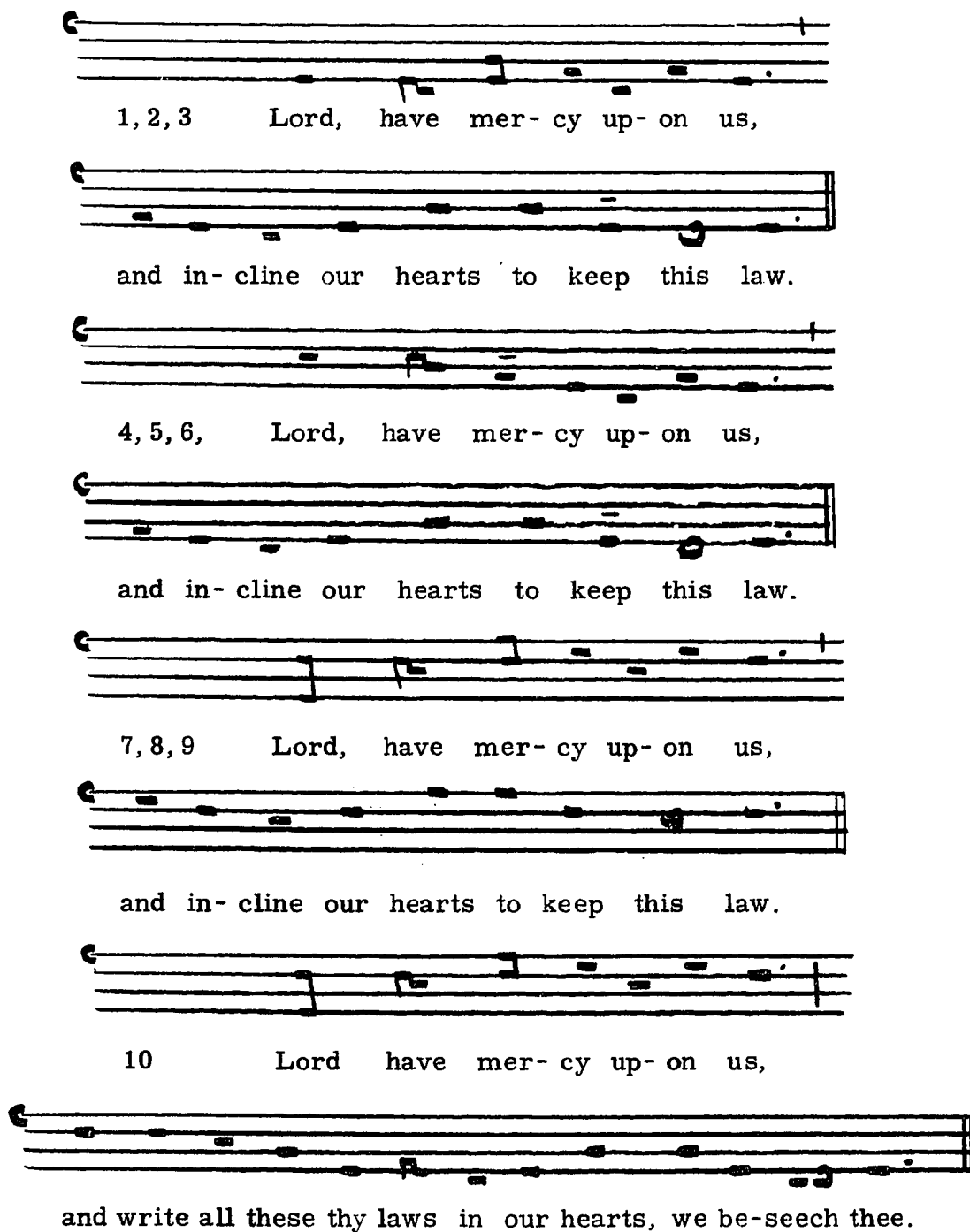
DKY, No. 14, pages 69, 111

The Vatican edition was the first modern collection to include this melody (Line 1 of Table No. 110 in Volume III). Douglas' only manuscript, probably written a little before 1915, is given at Line 2 of Table No. 110, and his English transcription in the Kyrial at Line 3. Douglas' Greek version in the Kyrial is identical to Solesmes' edition of the Vatican text, except that Douglas omits Mocquereau's vertical episemas on the notes for the syllable "e-le-ison" and the vertical episema in the last climacus of the melody, while retaining the rest.

The Verse from Analecta Hymnica is reconstituted with the Vatican melody in Line 4 of Table No. 110. (Blume thinks that the Verse is not originally Italian.)

This Kyrie is by far the most successful of those in Douglas' Additional Settings. The refrain of each line lends itself perfectly to the English phrase "have mercy upon us." (This phrase is like Kyrie No. 8a in Douglas' Missa Ferialis.) The melismas are concise, their range varied and balanced, the form well-knit. The refrain of each line is more satisfactory in English than in Greek, although the impetus given by the repeated notes for "Kyrie" and "Christe" at the start of each line is lacking in English. This Kyrie deserves wider use.

An excellent set of Responses to the Commandments can be made from this melody:



1, 2, 3 Lord, have mer- cy up- on us,
and in- cline our hearts to keep this law.

4, 5, 6, Lord, have mer- cy up- on us,
and in- cline our hearts to keep this law.

7, 8, 9 Lord, have mer- cy up- on us,
and in- cline our hearts to keep this law.

10 Lord have mer- cy up- on us,
and write all these thy laws in our hearts, we be- seech thee.

* * *

Kyrie No. 15

"Deus Creator (Jesu Redemptor)"

Melnicki No. 68. This melody occurs in 275 sources from the tenth to the seventeenth century in the Regensburg photostat archives. Of these sources 52 are French, 76 German, 28 East European, 85 Italian, 5 Dominican, 9 Franciscan, 9 Premonstratensian, 6 Cistercian, and 2 of unknown origin.

Verses and Tropes associated with this melodyAnalecta Hymnica
Volume 47

"o theos hacie (benigne)"

No. 38

This text is in Paris Bib. Nat. lat. 1084, one of the earlier St. Martial Tropers (not included in Melnicki's sources) and in several other 11th and 12th century Aquitanian MSS only. Melnicki gives Paris Bib. Nat. lat. 779 (Moissac, 11th century) as the first of three Aquitanian MSS in which she finds this melody with these words. The form of the melody must however be different from that for "Deus Creator omnium."

"o theos alme"

No. 43

Found only in Paris Bib. Nat. lat 887 (Limoges, 10th-11th century) according to AH. (Melnicki gives one 17th century source--presumably a very late copy of the earlier MS.) The words of the first and third verses exactly fit the form of the melody found in WT^C, ff. 56 v., 57 r., although the other verses are not obviously suitable. The line "te ore, te corde" appears to have been borrowed from the Kyrie Verse "Clemens rector."

Verses and Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Canamus (cantemus) cuncti" No. 29

The earliest German and the exclusive and very popular northern Italian Verse for this melody. There are no French or English sources in AH nor in Melnicki's list. The earliest MS with the text in AH is from Mainz (?) (British Museum add. 19768) 10th century; and in Melnicki, an 11th century Salzburg Gradual (Venice Bib. Marc. L III 124, f. 50). The earliest Italian MS is an 11th century Nonantula Troper (Rome Bib. Naz. 1343, Sessor 62, f. 1). This Verse does not appear in St. Gall MSS.

"Rex pie, rex regum" No. 59

AH lists four 11th and 12th century MSS now at Cambrai (Cambrai 79, 61, 62, and 62-- the last from St. Waast) containing this Verse. None of these MSS are included in Melnicki's sources. She lists the Verse as occurring only in a 14th century MS from Utrecht and in Cuontz's collection of 1507 (St. Gall 546-- "Codex Brander.")

"Pater creator omnium" No. 14

"Deus creator omnium"

"Jesu redemptor omnium"

"Jesu redemptor yphielon"

The favorite English Verse for this melody. AH lists 28 English sources beginning with an 11th century addition to WT^e, ff. 2 v., 3 r., and including most of the important English sources through the 15th century.

Also in a few northern French sources including the 12th century St. Evroult Troper (Paris Bib. Nat. lat. 10508, f. 8. v.) and in two German and one 16th century MS from Prague. The only Italian (Beneventan) MS with this Verse is the 12th century Troia Processional (Naples Bib. Naz. VI G 34, f. 27). The Vatican melody is based on the form of tune associated with this Verse. This Verse however is probably not the original for the melody, as its variant incipits suggest.

Verses and Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Kyrri, rex regum"

No. 84

The only source is WT^e, f. 3 v. Exactly the same form of melody is used as for "Pater creator omnium"--except for different phrasing of melodic segments in the last lines. The words appear to be a cento of commonplaces drawn from various Kyrie Verses. Not listed by Melnicki.

"Cunctipotens dominator"

No. 84

Used only in a few places in Germany and East Europe. AH lists "Trop. ms. Mindense anni 1024" (Berlin Theol. IV^o 11) and an 11th-12th century St. Emmeram Troper (Munich 14083) as the earliest sources. The Verse appears in 13th century additions to four St. Gall MSS not consulted by Melnicki and in two 13th and 14th century MSS from Prague, Melnicki's only sources for the Verse. The melody is expanded for these words by the addition of passing notes.¹

"Kyrie o theos generis"

An "Interpolation Trope" found by Melnicki in one Italian source only, from around 1200.

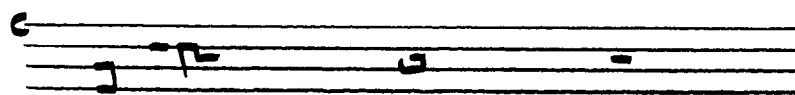
1. This Verse and melody were printed by Wagner in EGM III, p. 504, and then copied from Wagner in Gustave Reese's Music in the Middle Ages (New York: W. W. Norton, 1940, p. 186). The text alone is also reproduced in part by Apel on p. 431 of GC as a typical example of a "troped Kyrie." Apel also mentions that this Verse has been published in O. Ursprung, Katholische Kirchenmusik, p. 68; Th. Gérold, La musique au moyen âge, p. 55; *id.*, Histoire de la musique, p. 219. This little-used text does not deserve to be reprinted over and over as the ostensibly standard Verse for this melody. (But at least it has not yet been attributed to Tuotilo.)

Vatican edition: XIV, GR, pages 47*, 48*; Solesmes' date, 10th century.

ORD, No. II, pages 14, 21

DKY, No. 15, pages 69, 111-112

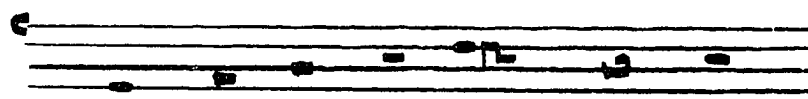
In the Winchester Troper now at Cambridge (WT^C) this melody appears without Verse in a form very slightly different from its notation in the Winchester Troper now at Oxford (WT^e) and in most other sources. The refrain in WT^C reads--



/ 4 .
. J
/

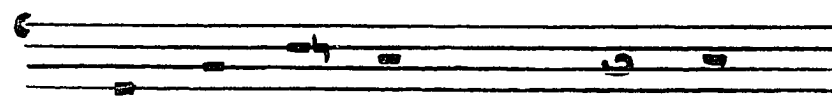
(e) lei son.

The ends of the first six lines of the Verse "Pater Creator omnium" (or of the Verse "Kirri rex regum") which are set to the following melodic form of the refrain in WT^e--



no- stri pi- e e- ley- son.
o- ra- mus te e- ley- son.
(etc. e e- ley- son.)

--would fit the form of the refrain in WT^C just as well or even better--



no- stri pi- e e- ley- son.
o- ra- mus te e- ley- son.
(etc. e e- ley- son.)

But there are other small melodic differences which make it likely that the scribe of WT^C did not intend this melody for "Pater creator omnium" or "Kirri rex regum." Neither of these Verses can very well be the original text for which this melody was originally conceived. The melody has been expanded and adapted to fit "Pater creator omnium" but the fit is not perfect. With the information available it is impossible to tell which of the two "o theos" Verses--or perhaps "Canamus (cantemus) cuncti"--may have been the original for the tune. Or was it some other?

The Verses "Pater creator omnium" and "Kirri rex regum" are given as they appear in the WT^e at Example No. 2 of Appendix I (found in Volume III just after Table No. 110)--the first in Line 1, the second in Line 2. The melismatic version of WT^C appears for comparison as Line 3.¹

Line 1 of Table No. 111 (which follows Example No. 2, Appendix No. I, in Volume III) repeats the melismatic version of WT^C. The version of this melody in The Ordinary of the Mass, with both Greek and shorter English text, appears in Line 2; the Dominican version in Line 3;² and the Vatican edition in Line 4. Douglas' early first

1. The form of this melody in WT^e is very like that given by Stäblein for the same Verse (beginning "Jesu redemptor omnium") in his article "Tropus" in MGG. The WT^e melody also nearly the same as that in GS, p. 1*, for this Verse (with the incipit "Deus creator omnium").

2. GP, p. 123*.

manuscript, from 1907 or 1908, bears the comment "as at Holy Cross" (Holy Cross Monastery, West Part, New York) and several other self-explanatory comments which are reproduced with the text of the melody in Line 5 of Table No. 111. Douglas' second manuscript with its several corrections is given in Line 6. Goldsmith's transcription (stapled to the 1915 copy of "Kyrie Rex Splendens" used by Goldsmith for suggesting corrections for the Kyrial) appears as Line 7. Douglas' 1933 Kyrial transcription for the English text is found at Line 8, and his Greek text--differing from the Vatican edition in some few details--as Line 9. The Ordinary Responses to the Commandments, based not too successfully on this melody, are given in Table No. 112.

All the refrains "have mercy upon us" in Douglas' Kyrial version of this melody are excellent. Given the melismatic style, so are his melodies for the Christes and the final Kyries. But the beginning of the first Kyrie without the Verse is bald enough--even in Greek--



--and in Douglas' English version it grows worse--



This beginning is hopelessly tautological by any standards. With the shifting accents of its Verse text it had great charm--



--but that charm depended upon the words in their association with the tune..

The Ordinary version with English text is better for the beginning of each phrase than Douglas'; but Douglas' transcription is much better for the end of each line. Unfortunately one cannot combine the two versions, as Douglas discovered in his first draft. Neither the Kyrial nor The Ordinary gives a satisfactory English version of this melody. Greek melismatic versions ancient and modern which omit the words of the Verse are only a little better.

* * *

Kyrie No. 16

"Clemens Rector"

Melnicki No. 102. This melody appears in 52 sources from the tenth to the seventeenth century in the Regensburg photostat archives. Of these sources 47 are French; one, German (the 1504 Cuontz collection, St. Gall 546); and three (Pistoia Bib. Cap. C. 121, ff. 32 v., 33 v. --11th-12th century; Rome Urb. 602, f. 26--an 11th-12th century Monte Cassino Processional; and Naples Naz. VI. G 34, f. 14--a 12th century Troia Processional) are Italian.¹ Nearly all the early St. Martial and Limoges manuscripts have this melody with the Verse "Clemens rector." From Aquitania it spread to northern France and to England. In France it remained in use until the eighteenth century and was printed in many Missals, but in England it disappeared after the fourteenth century.

The Verse "Clemens rector" is found with this melody in all Melnicki's sources except in two later manuscripts and in four Aquitanian Cantatoria, books which contain only the music necessary for the paraphonista or choir soloist--the Verse text itself presumably being sung by deacons or priests, in copes, while the

1. Melnicki says that there are four Italian sources in her introductory table but only gives three in her list at No. 102.

paraphonista led the choir in responding with the melismatic form of the melody.

Verses and Tropes associated with this melody

Analecta Hymnica
Volume 47

"Clemens rector"

No. 6

Paris Bib. Nat. lat. 1084 is among the earliest of the Limoges MSS (not included in Melnicki's sources) listed by AH for this Verse. Blume says that its origin is "certainly in France and probably at St. Martial."

In addition to numerous French MSS, the Verse appears in an 11th century addition to WT^e, f. 3 r.; in the 12th century St. Alban's Tropers (British Museum Royal 8 C 13, 2 B IV, Laud Misc. 358); the 13th century Worcester Gradual (Worc. 160); the 13th century Chichester Troper (Oxford, Univ. College 148); in a 14th century addition to the Dublin Troper (Cambridge add. 710); and in one 14th century English MS. It is not found later than the 14th century in England.

Among the very few sources for this Verse in AH not from France or England are Ben. VI. 25, Benevento, 12th century; and a 13th century addition to St. Gall 378.

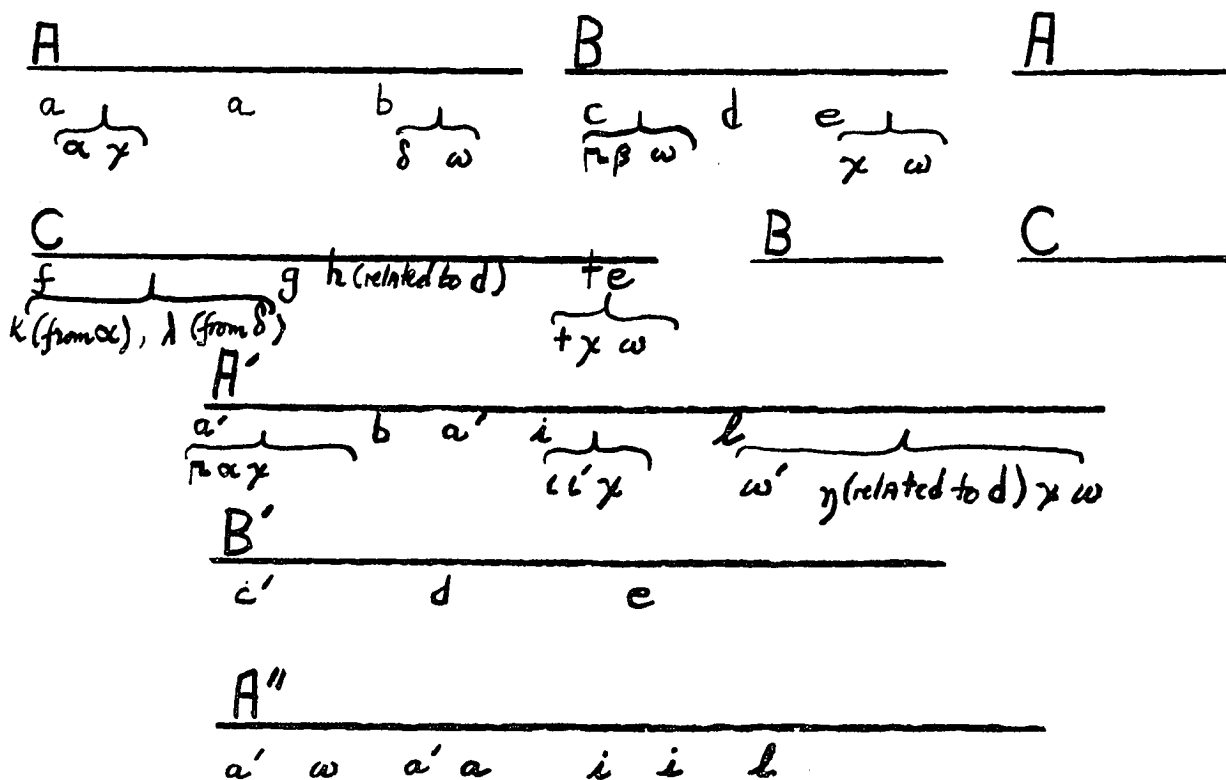
The literary content and style of this Verse is unusually high. Its simple yet original elegance and interesting stanza structure go far to explain its great and lasting popularity in France. Why it was never accepted in Germany is not clear.

The melody shows that Blume's division of the Verse into lines is partly incorrect.

Vatican edition: Kyrie I ad libitum, GR, pages 75*, 76*; Solesmes' date, 10th century.

DKY, No. 16, pages 70-71, 112-113.

"Clemens rector" and "Tibi Christe (Te Christe Rex) supplices" (Vatican Kyrie VI ad libitum) were the most popular of St. Martial Kyrie Verses and figure at the head of many collections. "Clemens rector" is one of the most highly organized and unified melodies of such length ever written--a tour de force in the application of motivic technique to monophonic form. It stands in relation to the motivic free-form melodies previously examined in this study as does a Mahler symphonic Scherzo in relation to an early eighteenth-century Minuet. The large form of Kyrie "Clemens rector" can be shown A B A C B C A' B' A". The complicated relation of motives and submotives in this strongly Dorian melody might be further sketched as follows:



A literal transcription of the Verse "Clemens rector" and its melismatic Kyrie melody with the notation from Bodleian 775 (WT^e, folio 3) is given at Example No. 3 of Appendix I, found just after Table No. 112 in Volume III. In the manuscript the entire Kyrie melody precedes the Verse but in our example it is intercalated within the Verse for ease of comparison. Comparison of rhythmical indications in the manuscript with Solesmes' edition of the Vatican text shows that every Solesmes mora-dot and episema is indeed justified by the notation of WT^e, but that certain manuscript indications of lengthening--especially those on the next to last notes of phrase members--either expressly marked by an oriscus or by episemas, or implied by the words or by parallel passages where lengthening is marked, have been suppressed in Solesmes' edition.

A different "rhythmical edition" based on the Winchester text of both Verse and melismatic Kyrie is given as Line 1 of Table No. 113. in Volume III. Rhythm in chant melodies of the tenth and eleventh centuries--"rhythm" in the limited sense here of some notes long and some short--was treated in much the same way as was ornamentation in the seventeenth and eighteenth centuries. It belonged to the province of the performer--the soloist or choirmaster--to settle exact details within the bounds of common practice. Details might vary, and scribes might or might not choose to indicate specific rhythmical details for

any melody. (The ancient Propers seem to have been once more or less fixed in their rhythmical tradition.)

To justify my interpretation of the Winchester text would require a comparative discussion of notation beyond the scope of this chapter or of this study; the interested reader should explore the Winchester neumes and many others for himself. In any case my divergence from Solesmes' edition of the Vatican text is small, though significant for the style and formal clarity of the melody.

The Vatican text is given in Line 2 of Table No. 113; Douglas' Greek version in the Kyrial in Line 3; and his English transcription in Line 4. Douglas followed Solesmes' editing of the Vatican text closely, except that he replaced the top note "d" in the Vatican form of the first and last Christe melody with "c." The Winchester heightened neumes and the internal logic of the melody both confirm Douglas' version. (The repercussion neumes involved here would be more likely placed on "c," with a half step below, than on "d.")¹ Nothing else in his transcription indicates that Douglas was directly acquainted with Winchester or any other manuscript version of this melody, since he adheres precisely to the Vatican text as edited by Solesmes in every

1. These two sets of repercussion neumes occur for the Verse text as well as in the melismatic Kyrie. They prove the frequently quoted rule that repercussion neumes are not found in melodies for the Ordinary chants.

other detail. It is however possible that Solesmes' project version of this melody, which was submitted to the Vatican Commission, proposed "c" instead of "d" for this passage. Dom Pothier may have changed the note back to "d" to agree with his Liber Gradualis. Douglas almost certainly saw the projected Solesmes readings on his visits to Appuldurcombe and Quarr Abbey in 1904-1906 and in 1908 and may have noted this correction. (No Douglas manuscript for this Kyrie remains in his files.)

In Douglas' English transcription "have mercy upon us" is set consistently and successfully to the last notes in each phrase. The rest of Douglas' transcription is no better and no worse than the Vatican edition edited by Solesmes.

The unspoken criticism of the newer monastic orders--whose books from the mid-twelfth century on seldom contain Verses or Tropes--in discarding this melody is still valid. When sung with its Verse preceding each Kyrie, this melody fulfills its great reputation; when sung without its Verse it lasts a very, very long time.

* * *

Kyrie No. 17

"Summe Deus"

Melnicki No. 161. This melody appears in 10 sources from the eleventh to the twelfth century in the Regensburg photostat archives, of which 9 are French and one from twelfth-century southern Italy. The earliest of these, according to Melnicki, is an eleventh or twelfth century Moissac Troper (Paris Bib. Nat. n. a. lat. 1871, f. 91). From the south of France this melody, always accompanied by its Verse "Summe Deus, qui cuncta creas," spread to the north. It appears in the twelfth-century St. Evroult Troper (Paris Bib. Nat. lat. 10508, f. 5) and in England, as Analecta Hymnica indicates.

Verses and Tropes associated with this melody

Analecta Hymnica
Volume 47

"Summe Deus, qui cuncta creas"

Besides Melnicki's sources, AH lists the 11th and 12th century Cambrai 79 and 61. Sparse English sources in AH for the Verse begin with a 12th century St. Alban's Troper (British Museum Laud Misc. 358) and include the 13th century Worcester Gradual (Worc. 160) and three 14th and 15th century MSS and a printed Missal from Hereford, its last home. The text of the Verse is a cento of stock phrases without originality.

Vatican edition: Kyrie II ad libitum, GR, pages 76*, 77*;
Solesmes' date, 11th century.

DKY, No. 17, pages 71, 113

The Vatican edition of this melody appears in Line 1 of Table No. 114. Douglas' Greek version in the Kyrial (Line 2 of the table) is nearly the same. Douglas' English transcription in the Kyrial is given in Line 3. The repeated notes of the original melody fuse into satisfactory pressus in Douglas' English version. Douglas uses the last notes of each line for "have mercy upon us." These refrains are consistent and singable.

Angular striving for effect--especially for the top "f" of the middle Christe melody--mars this tune. The composer has tried to be imposing and has failed to be convincing. This melody (like "Cunctipotens genitor," with which it has nothing else in common) ends on the dominant instead of the final of Mode I.

* * *

Kyrie No. 18

"Kyrie Altissime"

Melnicki No. 94. In the photostat archives at Regensburg this melody occurs only in three sources: two eleventh and twelfth century Moissac Tropers (Paris Bib. Nat. n. a. lat. 1177, f. 2 v., and 1871, f. 27) and a late twelfth-century Narbonne Troper (Paris Bib. Nat. lat. 778, f. 17 v.). Melnicki finds no Verse associated with this melody, and none appears in Analecta Hymnica under the title "Kyrie altissime" given by the Vatican edition.

Vatican edition: Kyrie IV ad libitum, GR, page 78*; Solesmes' date, 11th century.

DKY, No. 18, pages 72, 114.

The Vatican version of this melody is given in Line 1 of Table No. 115 in Volume III; Douglas' similar Greek version, differing from Solesmes' edition of the Vatican text only by the removal and addition of vertical episemas, in Line 2; and Douglas' English transcription in the 1933 Kyrial, in Line 3. There are no manuscripts in his files of Douglas' transcription.

This melody is based upon the major tonic triad and conjunct scale motion, by means of which it reaches top "g" and achieves the

elaboration sought by the Aquitanian composer. It is interesting that such a highly developed melody in purest major tonality should be found in an eleventh-century Ordinary chant.

* * *

CHAPTER XXV

ADDITIONAL SANCTUS

Nos. 13-16

Of the four Sanctus in the Additional Settings of Douglas' Kyrial, the first two were well known in the Middle Ages but the last two were rarely used. The first two are moderately melismatic; the third is more elaborate; while the fourth is almost syllabic with only a few neumes.

The first of these Sanctus is a fairly interesting melody fairly well transcribed. The second is a poor melody well transcribed. The third is an exceptionally fine melody, poorly transcribed. Only in the fourth and last of these Additional Sanctus do we find a first-class Sanctus melody in a really good English transcription.

* * *

Sanctus No. 13

Thannabaur No. 202. This melody appears in 71 different places in 68 manuscripts of the Regensburg Institute photostat archives, of which 8 are French, 2 Norman-Sicilian, 9 German, 1 East European, 33 Italian, 7 Franciscan, and 4 Cistercian. (This melody also appears in all four of the English sources examined by Thannabaur.) These manuscripts reach from the twelfth to the eighteenth century. Among Thannabaur's earliest French sources is the twelfth-century St. Evroult Troper (Paris. Bib. Nat. lat. 10508, f. 124); his earliest German source is a late thirteenth-century Klosterneuburg Gradual (Klosterneuburg Stl. Bib., f. 161). The earliest Italian sources are from the fourteenth century.

Sanctus Tropes associated with this melodyAnalecta Hymnica
Volume 47

"Pater ex quo omnia Deus"
French and Norman-Sicilian.

Vatican edition: XI, GR, page 40*, 41*; Solesmes' date, 11th century.

ORD, No. IV, pages 35, 36

DKY, No. 13, page 73

Also in J. C. Hackney, "The American Kyriale,"
Part 4, No. XI, page 4.

Gastoué says that this melody is from the "eleventh century-- a development of Sanctus XV. "¹ Sanctus XV--Douglas' Requiem Sanctus (b)--is derived from Anaphoral-chant and has but few characteristics of Mode II. These Mode II characteristics are emphasized much more strongly in our present melody, Sanctus XI, as for example in the stock initial figure "D, A, C, D" with which it begins.

Table No. 116 in Volume III shows the Vatican edition of this melody in Line 1; the Sarum Gradual version² in Line 2; the English transcription in The Ordinary of the Mass in Line 3; Douglas' Kyrial transcription in Line 4; and Hackney's version in Line 5. No Douglas manuscript drafts of this Sanctus remain in his files. Douglas' version is close to that of The Ordinary and is based upon it. There are differences at "Lord God"; "of thy glory"; "Glory be to thee"--where The Ordinary is a little better; and at "in the Name of the Lord"--where Douglas' revision is preferable. Hackney's transcription is acceptable though inferior to The Ordinary or Douglas'. Hackney gives too long a melisma to the weak conjunction "Heaven and earth"; and he tries to force the punctuation of the Roman Missal--

"Sanctus, Sanctus, Sanctus Deus Dominus Sabaoth"

1. Le Graduel et l'Antiphonaire romains, p. 277. See Chapter XXIII above, pp. 1073-85, especially pp. 1075-78. A Beneventan Sanctus (Ben. VI. 34, f. 176 v., in PM, Vol. 15) shows an intermediate form.

2. GS, p. 15*.

--emphasized in this melody by Solesmes' mora-dot--

"Sanctus Dominus [•] // Deus Sabaoth"

--on the English text--

"Holy, holy, holy Lord [•] // God of hosts"

--insisting on a caesura foreign to English speech patterns.

A drastically simplified form of this Sanctus, which was adapted to the English words just before the first English Prayer Book of 1549 came into use, was included by Doran, Douglas in 1915, and Hughes in their Missa Simplex.¹ According to Perry Marshall, this melody also served as the basis for Sanctus in Merbecke's Communion Service.² This melody must have been especially popular in early sixteenth-century England.

1. See Chapter XXI above, pp. 912-15, and Plates XXIX and XXX in Volume III of this study.

2. Plainsong in English, Chapters III and IV.

* * *

Sanctus No. 14

Thannabaur No. 177. This melody appears in 111 different places in 108 manuscripts of the Regensburg Institute photostat archives, of which 3 are French, 31 German, 18 East European, 31 Italian, 1 Friaulian, 3 Iberian, 7 Franciscan, 2 Premonstratensian, and 8 Cistercian. (The melody also appears in all four of the English manuscripts examined by Thannabaur.) These manuscripts reach from the thirteenth to the eighteenth century.

Sanctus Tropes associated with this melody

Analecta Hymnica
Volume 47

"Salve dulcis O Maria"

No. 332

German. AH gives only one source, "Graduale ms. Mosburgense anni 1360" (Munich Univ, 156). Marian. (This melody is assigned to feasts of the B.V.M. in the Sarum Gradual.)

Hosanna Prosulae associated with this melody

Analecta Hymnica
Volume 47

"Ave verbum incarnatum"
Iberian.

Vatican edition: XII, GR, pages 43*, 44*; Solesmes' date, 13th century.

ORD, No. VIII, page 38

DKY, No. 14, page 73

Gastoue says that this melody is from the twelfth century,¹ but Solesmes and Thannabaur agree on a thirteenth-century date.

This Sanctus uses a modified motive row, as shown in the analytical table below.² The row consists of two motives, A and B, and two links, the first of which takes two forms, x and y. The second link is sometimes omitted. Motive B is twice expanded by the same inserted group of notes.

San- ctus, San- ctus, Do- mi- nus De- us Sa- ba- oth,
 *Ple- ni sunt cae- li et ter- ra gloria tu- a. Ho- san-
 **na in ex- cel- sis.
 *Be- ne- di- tus qui venit in nomine Domini. Ho- san-
 **na in ex- cel- sis.

1. Le Graduel et l'Antiphonaire romains, p. 277.

2. See Chapter XVII above, pp. 768-69.

The Vatican edition of this melody (from which the melodic forms in the preceding table are drawn) is given in Line 1 of Table No. 117 in Volume III; the Sarum Gradual version¹ in Line 2; the English transcription in The Ordinary of the Mass in Line 3; the original version of Douglas' only manuscript, probably drafted shortly before 1915, in Line 4; Douglas' corrections written in this manuscript in Line 5; and his 1933 Kyrial version in Line 6. At some point while the Kyrial was being prepared Douglas considered using this Sanctus in the new Missa Simplex. The manuscript bears a note written in green pencil--"Use in Simplex?"--which is crossed out, and also an earlier black pencil note--"? Supplementary"--which indicates that Douglas intended first to use this melody in the Supplement of the projected 1915 Kyrial.

Douglas based his version of this melody on The Ordinary transcription. Comparison of his Kyrial version with The Ordinary shows the alterations listed below. (The reader may wish to compare these with Douglas' first draft and with his corrections in Table No. 117.)

1) "Heaven and earth." Douglas divides "hea-ven" into two syllables. The Ordinary version is much better.

"Blessed is he that cometh." Both are good. The Ordinary matches this phrase to "Heaven and earth."

1. GS, pp. 16*, 17*.

2) "Full of thy glory." Douglas' is better.

3) "O Lord Most High." Both are good. Douglas preserves the unity of motive A a little better, but with a motive-row the point is insignificant.

These two very similar transcriptions are both excellent. The ideal version would use The Ordinary text of "Heaven and earth" and "Blessed is he that cometh" and Douglas' revisions of the other differing phrases. But this melody itself, like most motive-row constructions, is not very distinguished. The trouble of transcription was hardly worth the effort, however popular motive-row melodies may have been in the high Middle Ages.

* * *

Sanctus No. 15

Thannabaur No. 184. This melody occurs in five manuscripts from the twelfth to the fourteenth century in the Regensburg photostat archives, of which two are French, one is German, and two are Iberian. The earliest French source is the twelfth-century St. Evroult Troper (Paris Bib. Nat. lat. 10508, f. 134). The earliest Spanish source is a twelfth-century Troper and Processional (Vich Museo Episc. de Vich 7613), which contains the Hosanna Prosula below.

Hosanna Prosulae associated with this melody

Analecta Hymnica
Volume 47

"Trinitas, unitas, deitas superna"

No. 345

French, German, Italian, Iberian. 12th and 13th century. Strongly rhythmical verse, also found in the Sens "Officium Fatuorum" (the "Feast of the Ass"), Sens 46. Also associated with Th 223, Vatican Sanctus XV.

Vatican edition: XIV, GR, pages 49*, 50*; Solesmes' date, 12th century.

EGR, No. IX, page 66

DKY, No. 15, page 74

Gastoué agrees with Solesmes' twelfth-century date for this melody and adds that it was first published in modern times in the

Vatican edition.¹ Several well-defined motives sometimes recurring at transposed pitch are skillfully distributed according to the accentuation and grouping of the words, without the mechanical rigidity of the motive-row. The motive of the first "Sanctus" is freely transposed up a third for the second "Sanctus." It appears again at the end of "Hosanna in excelsis" and, transposed to the upper fifth, at "Benedictus." The melody for "et terra . . . in excelsis," which is composed of several motives, matches that for "qui venit . . . in excelsis"; but the melodic beginnings of these two sections of text, "Pleni sunt caeli" and "Benedictus," are subtly and effectively varied in such a way that the motive of the first "Sanctus" is introduced a fifth higher at "Benedictus" though not at "Pleni sunt." The phrases "Dominus Deus" and "gloria tua" are paired. "Sabaoth" uses the motive for "Hosanna."

The first "Sáncťús" motive is always applied to two syllables accented strong-weak: "-célsis," "-díctús." The other motives are transferred with equal regard for the accentuation of the words "Děús" = "túá"; "ět těrřá" = "quí vénít."

1. Le Graduel et l'Antiphonaire romains, p. 277.

There is no rational explanation for Burgess' omission of the quilisma, belonging to the "Sanctus" motive, at "Lord most high" when he employs it for "Holy" and "in the highest."

These obvious flaws render Burgess' version inferior to Douglas'; but Douglas' transcription is still poor. The truth is that this melody, the motives of which are so carefully adjusted to the Latin text, is one of the few Ordinary chants which really cannot be satisfactorily transcribed into English. That is a pity, for the melody is a fine one.

* * *

Sanctus No. 16

Thannabaur No. 229. Only four French manuscripts from the eleventh and twelfth centuries--out of the 463 Regensburg Institute photostats examined by Thannabaur--contain this melody. The two earliest sources are from St. Martial--a Troper dated 1031 (Paris Bib. Nat. lat. 909, f. 107 v.) and an eleventh-century Cantatorium (Paris Bib. Nat. lat. 1137, f. 33 v.) No Tropes appear with this melody.

Vatican edition: Sanctus I ad libitum, GR, pages 90*, 91*; Solesmes' date, 11th century.

EGR, No. XII, page 76

CHM, No. IV, Volume 1, page 28

DKY, No. 16, page 74

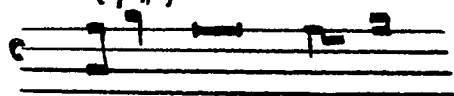
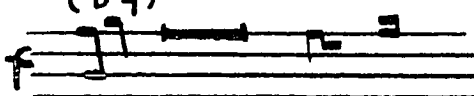
Gastoué, himself a Consultor of the Vatican Commission, tells us that this Sanctus--

drawn from eleventh-century MSS of Saint Martial in Limoges, was transcribed and proposed for the Vatican edition by the author of this book [i. e., Gastoué].¹

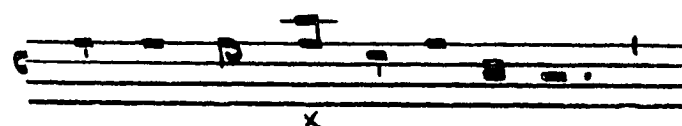
The melody is based on Anaphoral-chant. It resembles Sanctus XV (No. 12b in Douglas' Kyrial), Sanctus I (No. 1), and in some

1. Le Graduel et l'Antiphonaire romains, p. 278.

respects Sanctus XVIII (No. 12a). The melody should be transposed up a fifth to make clear its relation to Anaphoral-chant as previously described in this study.¹

? The figure found in Sanctus I--
 (4#)  --or-- 
 ? (b4)

--is here expanded upward--

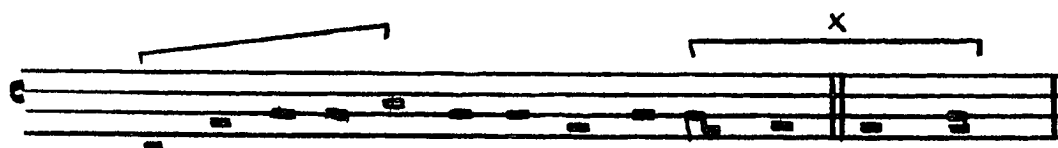
(transposed) 

Ple-ni sunt cae-li et ter-ra



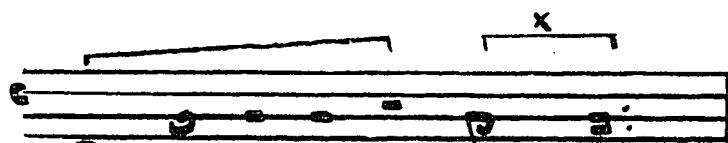
Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.

The concluding formula of Anaphoral-chant--



. . . per om-ni-a sae-cu-la sae-cu-lo-rum. A-men.

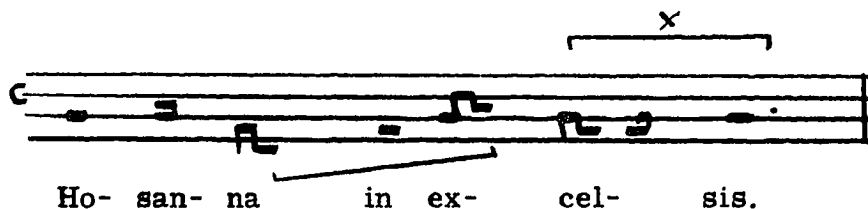
--also used in Sanctus XVIII--



Ho-san-na in ex-cel-sis.

1. See above, Chapters IX, pp. 264-72 ; XIII, pp. 386-459; XXII, especially pp. 1036-37 ; and XXIII, pp. 1063-67.

--is expanded and decorated for the last "Hosanna in excelsis" of this melody--



The Vatican text of this Sanctus is given in Line 1 of Table No. 119; Douglas' Kyrial transcription in Line 2 (we have no manuscript drafts); Burgess' version in the English Gradual in Line 3; and Hughes' transcription from the Choir Missal in Line 4.

Why did Douglas reverse the position of the two melodies for "Hosanna in excelsis," using the low-pitched last phrase first at "Glory be to thee, O Lord Most High"? Douglas reckoned seriously with the possibility that *Benedictus Qui Venit* might not be sung at all in some parishes, since the American Book of Common Prayer does not contain it. By transposing these two phrases Douglas was sure that the entire range of the melody would always be sung and the striking low phrase not be omitted. The original first "Hosanna in excelsis" (corresponding to "Glory be to thee, O Lord Most High" of the Prayer Book Rite) is not very climactic. The obvious objection to Douglas' procedure is that his last phrase, "Hosanna in the Highest," is now less final than "Glory be to thee, O Lord Most High." But on the other hand the second original "Hosanna" phrase is better suited to the longer English text "Glory be to thee, O Lord Most High" than is the

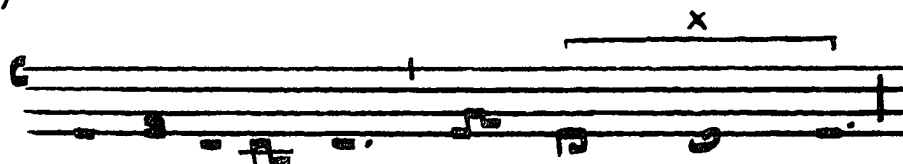
first. Douglas' reversal of these phrases--all things considered--was well justified.

Douglas' transcription--the only satisfactory transcript--is superior to Burgess' version and much superior to Hughes'. Hughes' version is especially uncomfortable for the English words "Heaven and earth" and "in the name of the Lord." Burgess' phrase "Heaven and earth are full of thy glory" is excellent, different from but as good as Douglas'; but "in the Name of the Lord" is poor in Burgess' version. Douglas' transcription "Blessed is he that cometh in the Name of the Lord" is especially well done. There is but one criticism to be made of Douglas' version. The final group--



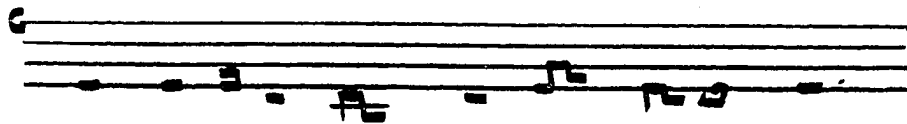
Ho-san-na in ex-cel-sis. Ho-san-na in ex-cel-sis.
(Ho-san-na in the High-est.)

--is split up in the phrase "Glory be . . . Lord Most High" between three syllables instead of between two, spoiling the concluding musical rhyme with the end of "Hosanna in the Highest" (given in the example above)--

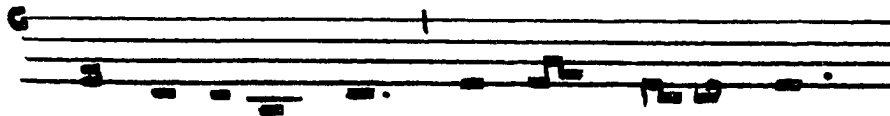


Glo-ry be to thee, O Lord Most High.

One of the two following alternative transcriptions might be better--



Glo- ry be to thee, O Lord Most High.



Glo- ry be to thee, O Lord Most High.

This last of Douglas' Additional Sanctus is his best--a fine, simple melody, well transcribed.

* * *

CHAPTER XXVI

ADDITIONAL AGNUS DEI

Nos. 13-18

Douglas must have made transcriptions of all but one of his Additional Agnus Dei while he was preparing the 1933 Kyrial, for we have an early manuscript draft for No. 14 only. Some of these Agnus Dei, hastily transcribed for the most part, need further revision, and some ought never to have been transcribed at all.

Only the first, No. 13--a fine melody, well transcribed--can be recommended. Agnus Dei No. 14 is a good transcription of a dull, long-winded original. No. 15 loses on both counts. No. 16 and No. 17 are excellent melodies for the Latin text but are poorly suited to English.

Agnus Dei No. 18 has the same melody as Douglas' Requiem Agnus Dei No. 12a. The melody is reprinted here as the last of his Additional Settings with the standard refrains "have mercy upon us" and "grant us thy peace." It was discussed in Chapter XXIII above, pages 1090 to 1094, and is omitted from this chapter.

Bruno Stäblein's promised study of mediaeval melodies for Agnus Dei is badly needed. Our survey of sources, variant readings, and Tropes for Agnus Dei melodies is consequently inadequate. The necessary information is not yet available except at Regensburg.

Agnus Dei No. 13

Vatican edition: III, GR, page 14*; Solesmes' date, 11th-12th century.

DKY, No. 13, page 75

Gastoué says that the Ordinary chants grouped in Vatican Mass III are "usually found in the French books."¹

The Vatican text of this Agnus Dei is given in Line 1 and Douglas' Kyrial transcription in Line 2 of Table No. 120. There are no manuscripts for this melody in Douglas' files. Douglas uses a reading a little different from the Vatican text at "peccata" and "miserere." This melody suits the English text well in Douglas' careful adaptation. His transcription is entirely successful. The melody is unpretentious but interesting.

* * *

1. Le Graduel et l'Antiphonaire romains, p. 276.

Agnus Dei No. 14

Vatican edition: V, GR, pages 20*, 21*; Solesmes' date, 12th century.

EGR, No. IX, page 67

CHM, No. VII, Volume 2, page 6

DKY, No. 14, pages 75, 76

Also in Albert Fuller and Ernest White, "The Maundy Thursday Rite according to the Anglican Missal (American edition) with Chant adaptations from the Liber Usualis," [New York, n. d., privately reproduced], p. 12.

The lack of sources for Agnus Dei chants is particularly embarrassing for this melody. Gastoué says of Vatican Mass V that it is a "messe allemande"¹ and that Peter Wagner published the first modern edition, presumably in his Kyrial from German sources² and presumably including this Agnus Dei. Yet Douglas' brief index attached to his manuscript seems to indicate that Douglas' melody was not found in (or was not at any rate drawn from) Wagner's Kyrial. Furthermore, Douglas uses a reading which everywhere lowers the top note of the melody to

1. Le Graduel et l'Antiphonaire romains, p. 276.

2. Peter Wagner, Kyriale sive Ordinarium Missae . . . quem ex vetustissimis codicibus manuscriptis cisalpinis collegit, Graz, 1904. Douglas' copy has apparently disappeared from his library, and I have not been able to find another in this country.

"b-flat" in place of the Vatican (and German?) "c." Douglas' reading might be French, English, or Italian but hardly German.

The Vatican text is given in Line 1 of Table No. 121 in Volume III. Douglas' only manuscript written some years before 1915, is given with its contemporary corrections in Line 2 of Table No. 121. This manuscript is entitled "V V," that is, "Vatican V." The suggestion "Cantus ad libitum?" is written at the end of the Agnus Dei. Douglas' version in the 1933 Kyrial, much edited and altered from the manuscript, is given in Line 3 of Table No. 121. Burgess' transcription appears in Line 4, Hughes' in Line 5, and the White-Fuller version in Line 6.

The conjunct motion of this florid melody reminds one of Milanese chant. The melody is also extraordinarily dull and lacks formal definition. Douglas' transcription, the most acceptable of the English versions, does the notes no harm. Burgess' transcription--one of his best--is very like Douglas'. White and Fuller set the weak syllables of "ta-kest" and "mer-cy" to the top notes of the phrases in which they occur--all of them notes which are set to accented syllables in the Latin text. In their version the second note of "-kest" reads "b," instead of "a" as in the Vatican text--probably through inadvertent error in copying. Hughes' phrase "that takest away the" is rhythmically clumsy and awkward to sing. His version is a most unsatisfactory transcription of an unsatisfactory melody.

* * *

Agnus Dei No. 15

Vatican edition: VI, GR., pages 24*, 25*; Solesmes' date, 11th century.

ORD, No. IV, pages 41, 42

DKY, No. 15, page 76

Gastoué says that this melody occurs just after folio 26 in Paris Bib. Nat. lat. 13252, an eleventh or twelfth century manuscript from S. Magloire in Paris, with the Trope "Christe Redemptor."

Table No. 122 in Volume III gives the Vatican edition of this Agnus Dei in Line 1. The Sarum Gradual version,¹ differing from the Vatican in several details, appears in Line 2; the English transcription in The Ordinary of the Mass, in Line 3; and Douglas' transcription in the Kyrial, in Line 4. The Ordinary version usually follows the Sarum melodic line, while Douglas follows the Vatican. Douglas' underlay of text shows no dependence on The Ordinary. Douglas' intonation, transcribed so that two torculi fall on the two accented syllables, "Lamb" and "God," seems at first glance more idiomatic than the literal transcription in The Ordinary; but the tautology of rhythm inherent in Douglas' version withstands three-fold repetition less well than the asymmetrical rhythm of

1. GS, pp. 17*, 18*.

The Ordinary phrase. The Sarum form of the melody lends itself more to the English text than does the Vatican form; but neither yields a natural English transcription.

The Ordinary setting is preferable to Douglas'.

Agnus Dei No. 16

Vatican edition: X, GR, page 38*; Solesmes' date, 12th century.

EGR, No. X, page 71

DKY, No. 16, page 77

Gastoué agrees with Solesmes' date and adds that this Agnus Dei was first published in the Vatican edition.¹

Table No. 123 in Volume III gives the Vatican version of the melody in Line 1, Douglas Kyrial version in Line 2, and Burgess' transcription in the English Gradual in Line 3.

Simple inflections within the Anaphoral-chant pattern express the accentuation of the Latin text. The segments of Anaphoral-chant which are used in Agnus Dei I (Douglas' Agnus Dei of Missa Paschalis) are simplified and reduced to a skeleton.² (The melody should be transposed up a fifth, by reading the F-clef as a c-clef, in order to make the relation clear.) Only the Anaphoral-chant cadence on "b" (transposed) is used, just as in Agnus Dei I. The initial, final, and tenor remain the same respectively in both melodies.

1. Le Graduel et l'Antiphonaire romains, p. 277.

2. See Chapter XIII above, pp. 450-52, and Chapter XXII, pp. 1031-32, 1036-37, and Table No. 101 in Volume III.

Douglas' transcription hardly mirrors the English text in the same intimate way as this melody reflects the Latin text. Burgess' version is much less satisfactory than Douglas'. Burgess' use of the upper auxiliary "e" to the tenor "d" (transposed) as a reciting note for the syllables "ta-kest away" is quite wrong and completely distorts the melody.

The repose and economy of this very Latin Agnus Dei do not survive transcription.

* * *

Agnus Dei No. 17

Vatican edition: XI, GR, page 41*; Solesmes' date, 14th century.

EGR, No. VIII, page 61

DKY, No. 17, pages 77, 78

Also in J. C. Hackney, "The American Kyriale,"
Part 4, No. XI, pages 4, 5.

This fourteenth century melody¹ is an unusually tightly organized piece. Each petition rises in tessitura and intensity. The overall form is a b c rather than the a a a or a b a forms (or the less common a a b) usually found in Agnus Dei melodies. The music from "qui tollis" to the end of each invocation is integrated out of several small motives. An analysis accompanying the Vatican text in Line 1 of Table No. 124 in Volume III shows these motives. The varying intonations for "Agnus Dei" at the beginning of each invocation are free; but the music for the refrains "miserere nobis" and "dona nobis pacem" always remains the same. The tonality is more like Mode I with a dominant of "G" than typical Dorian mode with its customary emphasis on "a" as dominant; or perhaps one could say that the tonality is a mixture of Modes I and IV.

1. Gastoue, Le Graduel et l'Antiphonaire romains, p. 277.

Douglas' Kyrial transcription (Line 2 of Table No. 124) is fairly literal. Hackney's (Line 3 of Table No. 124) is like Douglas'. Both versions are singable but fail to do justice to this Agnus Dei, chiefly because they shift accentuation in relation to tune.

If Douglas had revised this Agnus Dei over a period of time he would certainly have achieved a freer, better transcription. The similarity of the present Kyrial version of this Agnus Dei to Hackney's shows how literal it is.

In his English Gradual transcription (Line 4 of Table No. 124) Burgess omits the note from "mi-serere" in his first refrain "have mercy upon us"; but in his second refrain "have mercy upon us" he includes it. The refrains should be identical throughout the piece, and there is no justification for this careless inconsistency. Burgess' version is inferior to Douglas' and Hackney's.

* * *

CHAPTER XXVII

ADDITIONAL GLORIA IN EXCELSIS

Nos. 12-18

These seven additional Glorias are found in Douglas' files bound together with cloth and string in a neat manuscript fascicle of sixteen pages. The first page bears the title and the last page is blank. The words are typed in, and the black ink notation is in Douglas' clearest late plainsong hand. There are no corrections whatever in this manuscript, which is almost exactly the same as the 1933 Kyrial version of these melodies. Some few discrepancies must be printer's errors, while a few others are certainly corrections made by Douglas in proof. We have no draft versions, early or late, for any of these melodies. Since the manuscript version is so like the Kyrial, it is not included separately in the comparative tables following in this chapter. Any divergences in the manuscript from the Kyrial are mentioned in the text.

In Glorias Nos. 13, 14, 15, and 16 "towards" and "heavenly" are treated as words of one and two syllables respectively. In Nos. 17 and 18 "heavenly" is given three syllables. Other evidence also suggests that Gloria No. 17 was first transcribed many years earlier and then

copied or revised for the Kyrial; but all the rest, together with Gloria No. 11 of Missa Votiva, are among the last transcriptions of Ordinary chants which Douglas made. They are certainly the last Gloria in Excelsis which Douglas transcribed.

Douglas' standard workmanship of these Gloria in Excelsis is on the whole higher than in the other Additional Settings. Douglas clearly took pains with them. Gloria No. 12 is a fine melody, well transcribed. No. 15, the famous Mode VII melody of Vatican Gloria IX, elsewhere associated with Kyrie "Cum Jubilo," is one of Douglas' best Glorias and one of the very finest of all his transcriptions--although we must give G. H. Palmer (on whose version, now in The Ordinary of the Mass, Douglas based his transcription) much of the credit. Douglas gives excellent transcriptions of two indifferent melodies: No. 13, a boring and rigid motive-row construction, and No. 17. Douglas' Gloria No. 14 is an unsatisfactory transcription of the somewhat unsatisfactory Vatican form of Gloria VI. The set-form of No. 16 is poorly suited to English, and Douglas' version is not, I think, the best English transcription available. Gloria No. 18 is the festival melody from the Milanese Rite--historically interesting but of doubtful practical value.

Two of these Glorias, then, Nos. 12 and 15, deserve to be known far more widely. Both of these, as well as the melodies of Nos. 14 and 16, were much sung in the Middle Ages; and we shall try to study them as fully as their fame deserves.

* * *

Gloria No. 12

Bosse No. 20 = No. 21.¹ According to Bosse's study of the Regensburg Institute photostats this melody appears in eighteen sources dating from the eleventh to the fifteenth century. Two of these sources are French--a Narbonne Troper, written in 1187 (Paris Bib. Nat. lat. 778, f. 29 v.), and a fourteenth century Rouen manuscript (Paris Bib. Nat. lat. 905, f. 299 v.). Two are German--a Trier Gradual of the twelfth or thirteenth century (Berlin St. Bib. lat. 40664, f. 163) and a fifteenth-century manuscript. Two fourteenth and fifteenth century sources come from East Europe. Nine are from Italy, of which only four Beneventan manuscripts in Bosse's list have the Trope "Aureas arces." The earliest of these is an eleventh-century Monte Cassino Processional (Rome Urbin. 602, f. 44 v.). The eleventh-century Sacramentary of Abbot Desiderius (Monte Cassino 339, not listed by Bosse) also contains the intonation

1. In Bosse's introductory tables Bosse 20 is given as the melody for Vatican Gloria III. But at Bosse 20 we only find the comment "= Bosse 21," under which all the sources for both melodies are listed. Neither of the incipits given reproduces the beginning of the Vatican melody exactly. If Bosse 20 is just an ordinary variant, it should have been included with Bosse 21 under one number. If it stands for a variant independent enough to have its own number, then it also deserves its own list of sources. Otherwise the double identification is only confusing.

of this melody and the incipit "Aureas arces." The Gloria melody appears without Trope in all other Italian manuscripts--an eleventh-century Nonantola Troper (Rome Bib. Naz. 1343, Sessor 62, f. 6 v.) and a twelfth-century Nonantola manuscript; a twelfth-century Modena Cantatorium (Modena Cap. I 16, f. 12 v.) and in thirteenth-century Graduals from Monza and Aquileia. The melody must appear in other English manuscripts besides the two from the thirteenth and fourteenth century mentioned by Bosse. This Gloria, probably Beneventan in origin, was evidently much sung in Italy until around 1300, when it began to be used elsewhere.

Gloria Tropes associated with this melody

Analecta Hymnica
Volume 47

"Aureas arces"

No. 210

Beneventan only, 11th-12th century.
Besides some of the MSS given above,
AH lists Monte Cassino 546 and Ben.
VI, 25 and 26. Usually associated with
the Dedication Festival.

Vatican edition: III, GR, pages 12*, 13*; Solesmes' date, 11th century.

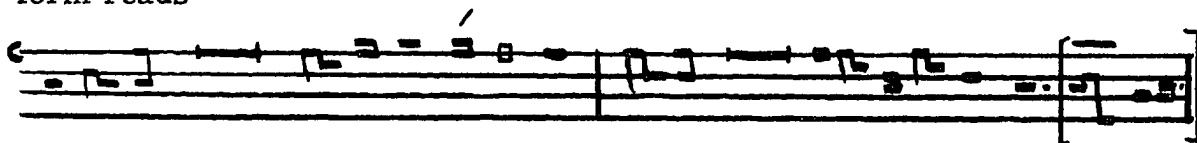
ORD, No. I, pages 46, 47

DKY, No. 12, pages 79, 80

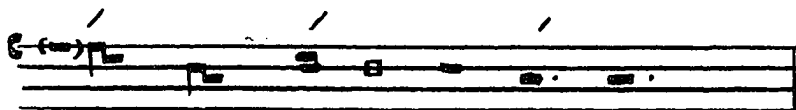
The melodic patterns used in this Gloria are arranged in columnar form in Table No. 125 in Volume III. These patterns could be called set-forms. Certainly they are used in much the same way as

set-forms, but their relation to the words is freer and they are altered more than strict set-forms would be. We shall instead call them motives. Several lines of this Gloria are freely composed: the intonation and the following phrase "Et in terra pax hominibus"; and the phrases "Qui sedes ad dexteram Patris" and "Cum gloria Patris, Amen."

The motives of this melody are related to the patterns of Anaphoral-chant only distantly. The emphasis here upon "c" and "F" is foreign to early Anaphoral-chant and came in with the spread of those melodies ending on "G" which are now classified as belonging to Mode VIII. In fact, some of the motives of this Gloria are very similar to the Introit form of Psalm Tone VIII, which in its present Vatican form reads---



The melodic patterns found in Column A of Table No. 125 are related to the Psalm Tone intonation. The Psalm Tone tenor "c" provides the notes for the major accents of Column C and Column E. The Psalm Tone ending, with its pressus on the tenor, in slightly altered form supplies the Gloria cadence of Column C, which in its fullest form reads--



ma- gnam glo- ri- am tu- am
(depre-) ca- ti- o- nem no- stram.

The free material preceding motive C in Column B, which is related to the notes "F, G, a" of the Gloria intonation, leads up to the pressus on the dominant in motive C. A second cadential motive D (an alternative to the cadence of motive C) is drawn from these same notes "F, G, a," with "E" added as a lower neighboring note.

The free climax phrase "Qui sedes ad dexteram Patris" begins with the intonation formula of Introit Psalm Tone VII.

One part only of this melodic ensemble, Column E, is treated consistently enough to be called a set-form. The whole melody is best described as a free-form based on motives related to the seventh and eighth Introit Psalm Tones, settled firmly in the tonality of Mode VIII.

We shall refer to the preceding analytical table, based on the Vatican edition of the melody, while discussing the English transcriptions of Douglas' Kyrial and The Ordinary of the Mass. The Ordinary follows a variant form of the melody used in England. Douglas follows the Vatican edition except at "O Lord God, heav'nly King," where he uses The Ordinary version.

Line 1 of comparative Table No. 126 in Volume III presents the Beneventan version of this Gloria melody (but omitting its Trope "Aureas arces");¹ Line 2, the Vatican edition; Line 3, Douglas' transcription in the Kyrial; and Line 4, the transcription in The Ordinary of the Mass.

1. Ben. VI. 34, f. 172 v, 173 r., v., in PM, Vol. 15.

"GLORY BE TO GOD ON HIGH. "

The Ordinary version is slightly better. The implied caesuras of words and music coincide. Douglas' melody suggests the less natural division "Glory be / to God on high" and accents the weak syllable "to. "

"AND ON EARTH PEACE. "

The Ordinary uses a variant. Both versions of this free phrase are good.

"GOOD WILL TOWARDS MEN. "

By treating "towards" as one syllable, as in most of his late Additional Glorias, Douglas improves The Ordinary transcription.

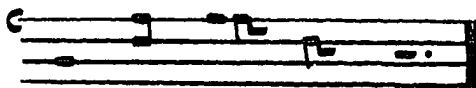
"WE BLESS THEE. "

The Ordinary keeps the same melody for "We bless thee" as for "we glorify thee," just as the Latin melody does for "Benedicimus te" and "Glorificamus te." ("We praise thee" and "We worship thee" also have matching melodies.) Douglas unnecessarily breaks this correspondence by shortening the phrase "We bless thee. "

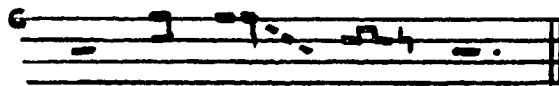
"FOR THY GREAT GLORY. "

The Ordinary gives the accent neume with pressus on the tenor "c" to the weak preposition "for"; Douglas gives this pressus to "great" with better results. But Douglas' reduction of the next to last notes in Column C to a simple torculus (on "glo-ry") is a little abrupt although

it has Beneventan precedent. Either of the following versions might be better:



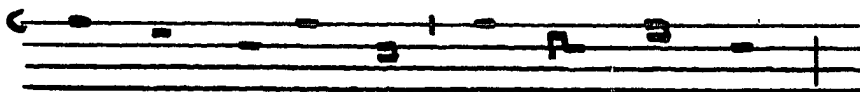
for thy great glo- ry.



for thy great glo- ry.

"HEAVENLY KING."

Douglas uses the well shaped English phrase in The Ordinary, based upon a variant Latin text which must have read--



Do- mi- ne De- us, Rex cae- le- stis,

"ALMIGHTY."

The Ordinary uses a different and slightly inconsistent reading.

"O LORD, THE ONLY BEGOTTEN SON."

Douglas' version--very idiomatic and effective--is much better. The Ordinary climacus on "O Lord" is awkward.

"THAT TAKEST AWAY THE SINS OF THE WORLD."

The Ordinary uses a variant. Both versions are good.

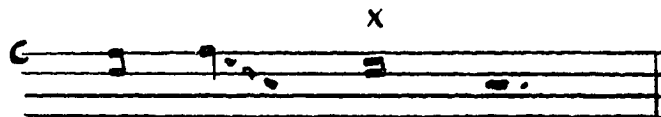
"THOU THAT TAKEST."

Both versions add a passing note for "that" to make the accent of "ta-kest" fall on the podatus.

"RECEIVE OUR PRAYER."

The Ordinary omits "b" after the pressus on "c" (Column C).

Douglas uses the same questionable torculus for "our" as he used in the phrase "for thy great glo-ry." A simple podatus might be preferable--



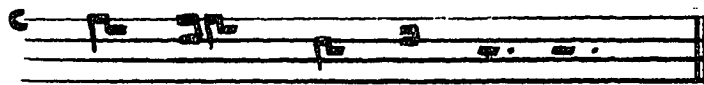
re- ceive our prayer.

"THOU THAT SITTEST AT THE RIGHT HAND OF GOD THE FATHER."

The version in Douglas' Kyrial is much better. The Ordinary phrase "at the right hand of God the Father" unnecessarily stresses the anthropomorphism of the words. Douglas' "right hand" is better. His added low note--the "a" for "God the Father"--though not in the Latin text, is justified by the smooth result.

"HAVE MERCY UPON US."

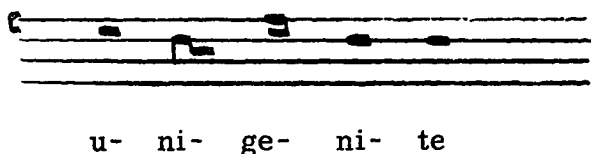
Both versions are poor, The Ordinary worse. The irregular Latin original links the preceding high phrase to a cadence like that of Column C. Something more regular would be better for the English text, perhaps this--



have mer- cy up- on us.

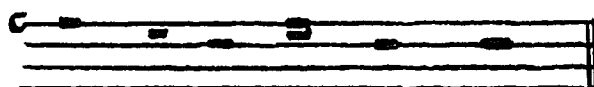
"THOU ONLY ART THE LORD."

In the variant of Column E used by The Ordinary, "unigenite" must have read--



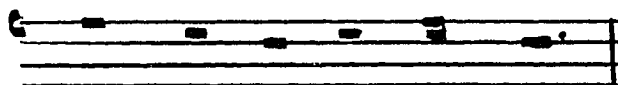
u- ni- ge- ni- te

--which The Ordinary version following--



Thou only art the Lord.

--would reflect. Nevertheless, Douglas' version of this phrase--



Thou on- ly art the Lord.

--is better for the English words. The articulation of the consonants "art the Lord" is easier, and Douglas' version throws more stress to the final accented syllable "Lord."

"THOU ONLY, O CHRIST, WITH THE HOLY GHOST,
ART MOST HIGH."

Here as in other Glorias Douglas reversed the order of the melodic phrases so that the climax highest in pitch (set to "Jesu Christe" in the Latin) is now set to "Art most high"--not, as in The Ordinary, to "with the Holy Ghost." Also, the melisma from "Chri-ste" is left intact for the word "high" in Douglas' version.

Douglas uses the music from "Cum Sancto Spiritu" for "Thou only, O Christ"; the music of "Tu solus altissimus" for "with the Holy Ghost"; and the music of "Jesu Christe" for "Art most high." The cumulative effect is excellent and superior by far to The Ordinary.

"AMEN."

The first note in the Kyrial is a misprint, "b" for "a." Douglas' manuscript, otherwise identical with the printed text of the Kyrial, has "a", and there is no reason why Douglas should have diverged from the Vatican text here. The Ordinary uses a variant--probably one of several mediaeval variants for "Amen." (Very often Glorias which otherwise are consistently transmitted have different melodies for "Amen.")

We conclude that the transcriptions in Douglas' Kyrial and in The Ordinary of the Mass are both good, but that Douglas' version is superior. Only the phrases "Glory be to God on high" and "We bless thee" are better transcribed in The Ordinary. Gloria No. 12 is one of Douglas' most successful transcriptions.

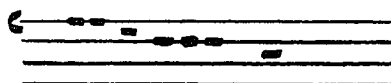
* * *

The melody of this Gloria occurs in Ben. VI. 34 at folios 172 verso and 173 as part of the Mass "Terribilis" for the Dedication Festival, with the Trope "Aureas arces, super astra structas." The melody for Gloria itself (transcribed in contemporary plainsong

notation as Line 1 of Table No. 126) is close to the Vatican edition, but certain passages immediately preceding the Trope insertions have been altered. The music and notation of this Trope is of unusual interest. Though it contributes little to our commentary on English transcriptions of this melody, this Trope sheds much light on Beneventan performance of Gloria Tropes.

The folios in Ben. VI. 34 which contain this Gloria and Trope are reproduced in facsimile in Plate XXXIII A, B in Volume III (following Table No. 126). A folio from Abbot Desiderius' Sacramentary (Monte Cassino 339--a century older) with the intonation for the celebrant and the beginning of this Trope, is given at Plate XXXIV.¹

Two neumatic phrases in the Trope receive definitely rhythmical notation. The first of these phrases (folio 173 recto, just after "unigenite, Jesu Christe") reads "Ergo persona manet una forma / per quam usia gemina coruscans." Mode I rhythm is unmistakably indicated by the notation of the melismas. The passage "Emmanuele(m) specie fidei intimat unum" (just after "Filius Patris") is even more interesting. The perfection of triple time--"intimat unum"--is completely notated--



u- num

1. Ben. VI. 34 is reproduced in facsimile in PM, Vol. 15. The folio with intonations of several Glorias and the beginnings of their Tropes in Monte Cassino 339 is reproduced in EGM III, p. 267.

--except of course for the last note which everywhere is understood as long. The manuscript itself has been marked with a light "x" (in pencil?) above this spot. This passage has been noticed before--although so far as I know it has not been mentioned in the literature on Tropes.

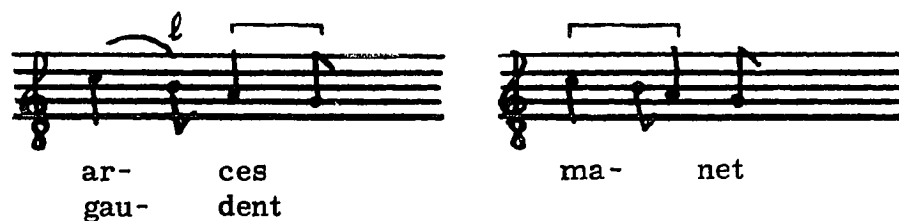
A rhythmical interpretation cannot be confined to these two passages of the Trope alone, especially since hints of rhythmical notation occur elsewhere. Occasional doubled notes indicating a long and the rhythm of the words themselves support an interpretation in the first rhythmical mode, with two perfect longs at the ends of verse lines. Example No. 4 of Appendix I (following Plate XXIV in Volume III) gives my interpretation of the Trope "Aureas arces" in the rhythm of Mode I. As in most transcriptions of twelfth and thirteenth century music ("Aureas arces" is older), certain passages can be read in more than one rhythm. The choice between them must have been left to the performer. Likely alternatives are indicated in parenthesis above the staff in the example.¹

The form of melody used in the first verse--two similar lines (1a and 1b) with ouvert and clos endings--is found in most of the other

1. The text of this Trope as given in AH is based on 11th Beneventan MSS. Our version from Ben. VI. 34 is corrupted by inflectional errors and obscure variants. I have therefore used the text from AH in the transcription given in Appendix I, except in the last verse. The text from Ben. VI. 34 is placed in parentheses underneath the AH version where it differs. Our Trope omits the second verse "Quem creatura benedicat" inserted before "Adoramus te" of the Gloria.

verses of this Trope. The melody of the first verse is repeated intact for the second. Later verses, some of which have three lines, alter the beginning of phrases in different ways, but one of the two endings is used. Other lines are paired: 3a is almost the same as 6a; 8 and 9 are similar; and 5ab is roughly paired with 5c.

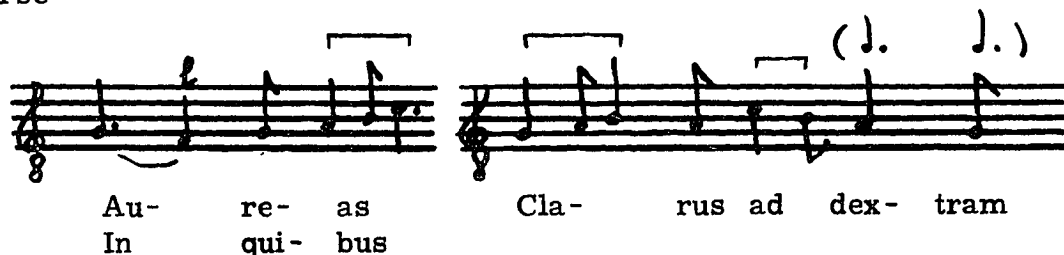
The central melodic kernel consists of a scalewise melodic descent to "G," usually beginning on "c"--




--or, extended--



--a kernel which is often preceded by a rising figure at the start of a verse--



The last two syllables of each half-verse take two longs--at the ouvert cadence "a, G," preceded by an expandable formula "a, F, a, b"--




su- per a- stra stru- ctas,
ge- mi- na co- ru scans

This phrase is several times expanded as follows--




Sce- le- ris ve- ter- ni
Re- si- des pa- ter- nam

The alternative "clos" ending with two longs on "G" is approached from below--



(de- dit an- ge- lo- rum.)
ve- ne- ran- da pro- les.



(Pa- tri co- ae- ter- nus.)

Still a third cadence used sometimes combines the two endings--



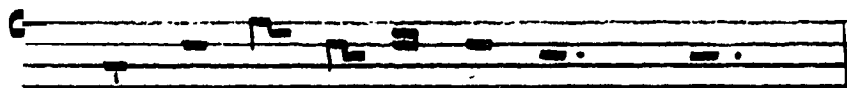
gau- di- a vul- tus.
teg- mi- ne car- nis.
cae- li- tus De- i.

The formal structure and cadences of this Trope are not unlike twelfth and thirteenth century forms for secular verse. The secular forms were probably borrowed from church use.¹

Could not this Trope just as well be read in normal equalist fashion, using morae vocis where doubled notes are given in Beneventan text? It can. But the lines "Ergo persona manet una forma / Per quam usia gemina coruscans" and the notation for "intimat unum" would then provide a rude stylistic shock. I am convinced that the notation for these lines definitely implies a metrical performance of the entire Trope. It also raises the possibility that other Tropes in this same manuscript and in other eleventh and twelfth century Beneventan manuscripts were sung with modal rhythm.

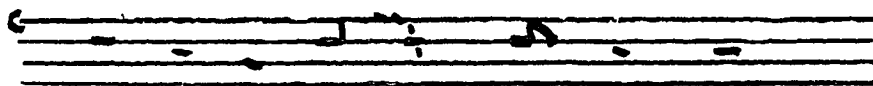
Was the music for Gloria itself also sung in the same rhythmical style? I now think that most of the Gloria text was not so performed. (The Trope would have been sung by soloists, the Gloria by the whole monastic community or cathedral chapter.) But there are signs that some phrases of Gloria immediately preceding the insertion of a Trope verse were given metrical treatment. The Vatican text--

1. See Friedrich Gennrich, Grundriss einer Formenlehre des mittelalterlichen Liedes, 1932.



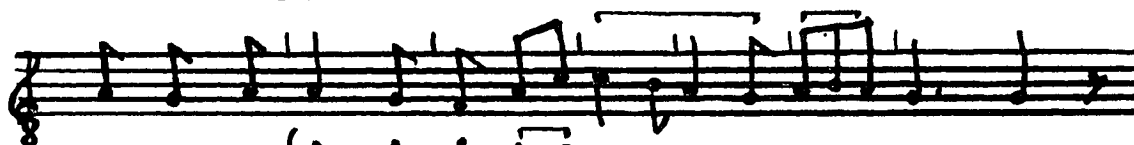
de- pre- ca- ti- o- nem no- stram.

--which seems normal for the melody (except that the "c" may have been doubled) has been altered in the Beneventan melody to read--



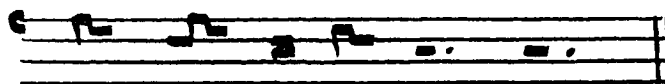
de- pre- ca- ti- o- nem no- stram

--which seems to imply the following transcription--



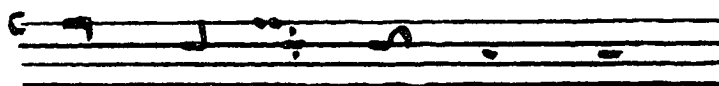
su- sci- pe de- pre- ca- ti- o- nem no- stram.

The Vatican phrase--

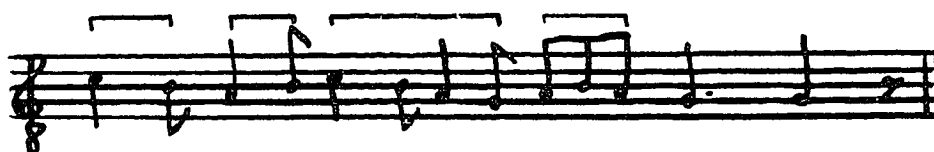


mi- se- re- re no- bis.

--appears in a form very similar to the preceding in Ben. VI. 34--



mi- se- re- re no- bis.

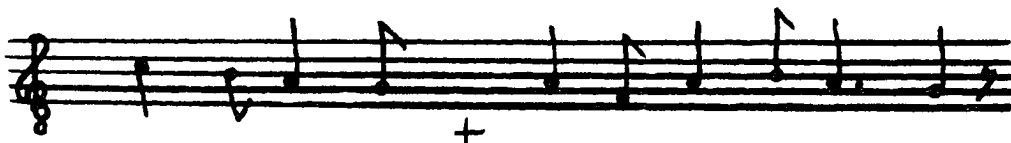


mi- se- re- re no- bis.

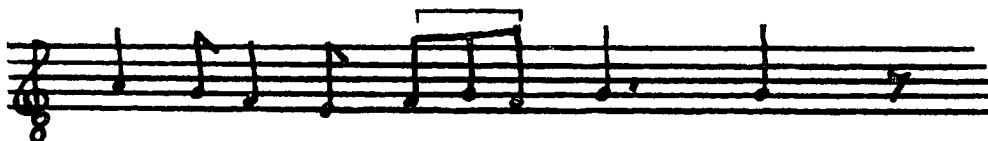
A glance back to the melodic material of the Gloria melody (Table No. 125) shows that the composer of the Trope has used nearly all of it. The ascending preliminary phrase of the Trope--



--derives freely from Column A; the important descending phrase--

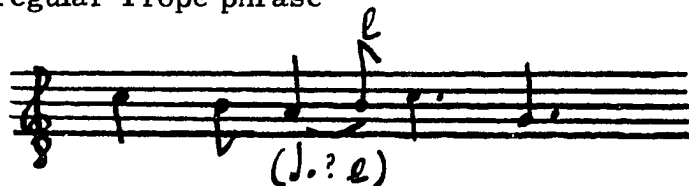


--with its cadence derives from Column C; and the alternative final close--



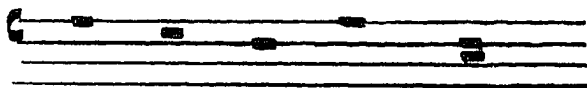
--derives most clearly of all from Column D.

The irregular Trope phrase--



Pas- sus haud la- bem

--is borrowed straight from the Gloria phrase--



Do- mi- ne De- us

The climax of the Trope, "Per quam usia gemina coruscans" and ". . . Spiritui Sancto, famulos gubernas," uses the Gloria melody from "ad dexteram Patris."

The rhythmical performance implied by the notation of the Trope and parts of Gloria was probably contemporary with the Trope but must have been imposed on the pre-existent Gloria melody in order to smooth the transition from Gloria to Trope.

The discovery that monodic Tropes were sung with modal rhythm in eleventh and twelfth century Benevento helps us to see the emergence of modal rhythm in twelfth-century Parisian polyphony-- and in secular monody--in better perspective. The Beneventan region has been regarded as a musical backwater with an ingrown tradition. Either Benevento was not so musically isolated as has been thought, or modal rhythm was used generally for certain kinds of texts earlier than we had imagined.

* * *

Gloria No. 13

Bosse No. 25. This melody appears in 32 sources examined by Bosse in the Regensburg Institute photostat archives which begin in the twelfth century and persist until the seventeenth. Of these sources one is French, 7 are German, 16 are East European, and 6 are Italian. No Tropes are associated with this melody.

Vatican edition: V, GR, pages 18*-20*; Solesmes' date, 12th century.

ORD, No. IX, pages 58-60

EGR, No. III, pages 31-33

CHM, No. VII, Volume 2, pages 7. 8

DKY, No. 13, pages 80-82

Also in Albert Fuller and Ernest White, "The Maundy Thursday Rite according to the Anglican Missal (American Edition) with Chant adaptations from the Liber Usualis," [New York, n. d., privately reproduced], page 2.

Here is Apel's criticism of this melody:

A rather strange application of the repeat form [Apel applies this term to any Gloria in which melodic phrases are repeated to new sections of text] is found in Gloria V. Practically the entire melody consists of nothing but a single phrase which is reiterated eleven times, but with a complete disregard of the textual structure. The phrase itself can be divided into three motives (a, b, c) which can best be seen in connection with the verse Gratias (a) agimus tibi (b) propter magnam gloriam tuam (c). Only in this and three other verses of similar length (Domine . . . omnipotens, the second Qui tollis, and Qui sedes) does the musical phrase coincide with

a textual one. Usually the repetition of music cuts right across the textual divisions, so that some verses start with motive b, other consist only of a + b, yet others of c + a.

Apel then gives a table showing the complete distribution of the phrases across the text. He continues--

Only the initial Gloria, the words bonae voluntatis, and the closing -men stand outside this rigid repeat scheme, which, for its flagrant violation of the textual structure, is unique in Gregorian chant.¹

Apel's description of the melody is accurate, but "this rigid repeat scheme" is not "unique in Gregorian chant" but only a monumentally extended application of strict motive-row technique.²

Wagner, who included the melody in his Kyrial from German sources, calls it "ein seltsames Werk."³

The melody would sound very well on handbells, ringing the same three changes over and over. That this melody should have been selected for five English transcriptions is discouraging, even though language hardly matters for this series of notes. White and Fuller assign this Gloria to Maundy Thursday, where it is accompanied by the ringing of bells throughout--an apt occasion. A great

1. GC, pp. 411, 412.

2. See Chapter XVII above, pp. 767-69.

3. EGM III, pp. 453-54. "A rare, unusual, odd, and remarkable work" would be an accurate but laborious translation.

tintinnabulation would be a good accompaniment for this melody. Douglas' transcription in the Kyrial is the best of the five English versions and a decided improvement on the melody with Latin text. The White-Fuller version is certainly as good as the Latin text, while The Ordinary and Hughes' and Burgess' versions are worse--Burgess' version is much worse. These English transcriptions may speak for themselves in Table No. 127 in Volume III, in which the Vatican text appears as Line 1, Douglas' Kyrial version as Line 2, The Ordinary transcription as Line 3, Burgess' as Line 4, Hughes' as Line 5, and the White-Fuller version as Line 6.

The mora-dots on the last notes of the porrectus groups on "earth" and "bless" in Douglas' Kyrial were added in proof and are not found in Douglas' manuscript.

* * *

Gloria No. 14

Bosse No. 30. According to Bosse's study of the Regensburg Institute photostats this melody appears only in six eleventh and twelfth century manuscripts from the south of France:

Paris, Bib. Nat. lat. 779, f. 99

Moissac Troper, 11th century; Trope "Decus aeterni."

Paris, Bib. Nat. lat. 909, f. 99

Limoges Cantatorium, 11th century (after 1031).

Paris, Bib. Nat. lat. 1121, f. 53

Limoges Cantatorium, 11th century (before 1028).

Paris, Bib. Nat. lat. n. a. 1871

Moissac Troper, 11th-12th century; Trope "Decus aeterni."

Paris, Bib. Nat. lat. 778, f. 29

Narbonne Troper, 1187. (Bosse gives a transcription of this Gloria from this MS on p. 61 of his study.)

Paris, Bib. Nat. lat. 1086, f. 25

Limoges, late 12th century.

The melody also appears in both Winchester Tropers with the Trope "Ave Deus summe, Trinitas" (WT^c, ff. 60 v., 61 r., v.; WT^e, ff. 65 v., 66 r., v.). Bosse does not list this Trope at all for any melody in his list; yet according to Gautier "Ave Deus summe, Trinitas" is found in the second and third of manuscripts listed above. Bosse's investigations seem not to have been thorough.

Gloria Tropes associated with this melodyAnalecta Hymnica
Volume 47"Decus aeterni"

No. 193

In nine 10th-12th century MSS from Limoges and Moissac. The earliest of these is a 10th century addition to Paris

Gloria Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

Bib. Nat. lat. 1240, the main part of which Chailley dates as not later than 908.¹ Also in Paris Bib. Nat. lat. 1084, 1118, 909, 1121, 1120, 1119, and n. a. 1871 and 495.²

"Ave Deus summe, Trinitas" -----

Gautier lists three Limoges Cantatoria (Paris Bib. Nat. lat. 909, f. 101 v. ; 1120, f. 122 r. ; 1121, f. 55 r) and Paris Bib. Nat. lat. 9449 (Nevers; written in 1060) as containing this Trope.³ It also appears in both Winchester Tropers with this melody.

Vatican edition: VI, GR, pages 22*, 23*; Solesmes' date, 10th century.

EGR, No. II, pages 26-28

DKY, No. 14, pages 82-84

This Gloria melody appears in the earliest sections of both Winchester Tropers with the Trope "Ave Deus summe, Trinitas." The notation is very similar in both Tropers. Both omit the phrase "Qui

1. Jacques Chailley, "Les anciens tropaires et séquentiaires de l'école de Saint Martial de Limoges (x-xi^es.)," Études grégoriennes, II, (1957), Solesmes.

2. The melody for this Trope from Paris Bib. Nat. lat. 1121, f. 53 v., is published in a literal transcription in Paul Evans' dissertation The Early Trope Repertory of Saint Martial de Limoges, Princeton, 1964, Vol. II, pp. 131-32.

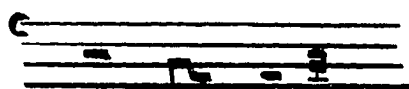
3. Gautier, Les tropes, p. 260.

sedes ad dexteram Patris, miserere nobis" in the Gloria text but include "Et in terra pax hominibus bonae voluntatis." Since this prose Trope is not easily accessible, it is reproduced entire (with the neumes from WT^c above the text and those from WT^e, where they differ, below) with my transcription of the Gloria melody--and of a few Trope phrases where pitch can be determined--in Appendix I, Example No. 5, following Table No. 127 in Volume III.¹ The Winchester melody of the Gloria can be transcribed accurately except for a very few notes with the help of the Vatican edition of the melody--which it resembles closely--and the Narbonne Troper version transcribed by Bosse. In those few points where Winchester differs from the Vatican reading, Winchester has the more logical, musical, and consistent text.

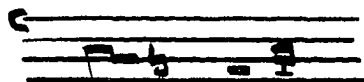
The most important of these points of difference is the phrase for "Domine Deus, " "Domine, " and "mundi. " (The phrase would also be used for "Patris" if "Qui sedes . . . miserere nobis" were not omitted in the Winchester melody.)

1. The difficulty in transcribing the Winchester Trope melody without diastematic help--which some of the Limoges Tropers should supply--lies not in finding a reasonable melody to correspond with the neumes but in deciding between two or three equally valid possibilities. I see no signs of a mensural rendition like that of the Beneventan Trope "Aureas arces" discussed earlier in this chapter. The free Winchester melody for this Trope is more imaginative and florid than the set-form Gloria it accompanies. In many ways it resembles the classic melodies of the Office Antiphons.

In WT^c these phrases read--

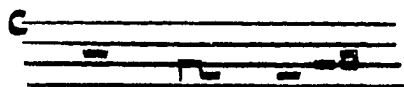


Do- mi- ne

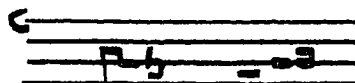


mun- di


WT^e uses the literal neume form with a true Winchester oriscus--¹

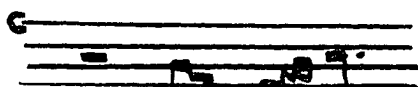


Do- mi- ne

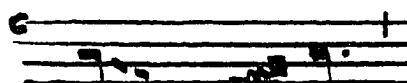


mun- di

--for which the salicus () in WT^c is an abbreviation. (The equivalence of these two groups can be demonstrated from these two Winchester texts of this Gloria. Only the reading given above will satisfy all the different ways in which this passage is written.) Three rising pitches are meant, of which the second is doubled. The phrase does not descend to "D" with a quilisma following, as in the Vatican edition--



Do- mi- ne



mun- di

--nor descend to "D" without the quilisma, as in the Narbonne version.

Misunderstanding the notation, later scribes and singers made the

1. See Chapter XII above, pp. 375-83.

phrase descend to "D" by analogy with the melody for "Amen." The Winchester reading of "Domine" and "mundi" corresponds with dissolved versions of the same musical phrase applied to a text with more syllables--

A musical staff with a C-clef and a common time signature. The melody consists of a series of notes: a half note on G4, a quarter note on F4, a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. A bracket spans the first five notes. Below the staff are five handwritten rhythmic symbols: a slash, a curved line, a vertical line with a hook, a vertical line, and another vertical line.

(WT^c) / glo- ri- am tu- am.
mi- se- re- re no- bis.

The Winchester melody reserves low "D" until "Amen," where, as an inverted climax, the quilisma is introduced after the bottom note of the modal scale has been touched--

Two musical staves, each with a C-clef and a common time signature. The first staff shows a melody starting on G4, moving down to F4, E4, D4, and C4. The second staff shows a similar melody but with a flourish (quilisma) after the C4 note. Below each staff are handwritten rhythmic symbols: a curved line and a vertical line with a hook.

(WT^c) A- men. (WT^e) A- men.

"Amen" and the phrase "Glorificamus te"--which reaches "d," the top note of the modal scale--may have been composed later than the rest of the melody. The melisma for "Glorificamus te" in the Winchester versions does not agree with the Vatican edition, and its exact reading cannot be definitely settled. The transcript given (see below) is the most likely.

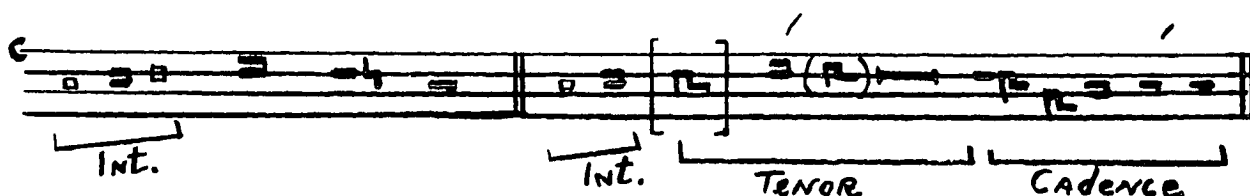
Other differences between the Winchester and Vatican versions are minor. Many of the doubled notes in the Winchester Tropers which

are not so written in the Vatican text have been supplied editorially by Solesmes' horizontal episemas.

The Winchester melody is analyzed in columns in Table No. 128 in Volume III. This table discloses two strict, consistent set-forms-- Column A and Columns B-C-D. It also shows that the melody uses segments of Anaphoral-chant. Column A uses the "G, a, b, a, G" outline. The second set-form begins with the same pattern in Column B₁ and C but inflects the melody into Mode VIII by outlining the "F, a, c" pattern in Columns B₂ and C. The first half of the intonation "Gloria in excelsis Deo," the free medial cadence of Column C₃, and the two free phrases "Glorificamus te" and "Amen" all tend to define Mode VIII. Their present shape represents a third and final stage in the development of this melodic complex. In a hypothetical second stage of development the phrases in Column C₁ would have received their top note "c" instead of an original "b," while "F" in the link phrase of Column B₂ would have been introduced to prepare for the notes "a" and "c" in Column C₁. Evidence of the old tenor on "a" still remains: the doubled note "a" in Column A₂ and D₁ and uncertain remnants of the tenor in Column C₂.

We may suppose an original set-form when the inflection into Mode VIII through the use of the notes "F, a, c" had not been introduced, a stage in which the melody consisted of (1) the short phrases in Column A; (2) the intonation of Column B₁ and a tenor recitation

on "a" for longer phrases, decorated with accent podatus, leading in turn to a final cadence like that in Column D.



Such a melody would have been well suited for the Bishop-celebrant to sing, joined by his clergy and perhaps by some of the laity. Such a barren formula must have been equally unthinkable for a trained and musically elite monastic choir--unless troped.

The reader may have sensed the déjà vu in the analytical table for this melody. If he turns back to Table No. 125 for Douglas' Gloria No. 12 (Vatican III) he will understand why. Column C for both melodies is similar, and the free cadence of our Column C₃ appears to have been borrowed from Gloria III. Column D for both melodies again is almost the same--especially when the occasional Winchester torculus is used for the last syllable in Column D₃. The initial figure of the free phrase "Qui sedes" in Gloria III is the same as that for the free phrase "Glorificamus" in our melody. However, the old set-form kernel of our melody, Column A, has disappeared completely in Gloria III, and there are some new elements in Gloria III not found in our melody.

The Gloria text is distributed differently between columns in the two melodies, and there is no evidence of direct derivation of one melody from the other. Only one source in Bosse's lists has both

melodies--the late twelfth-century Narbonne Troper (Paris Bib. Nat. lat. 778). Early sources for Gloria III are mostly Italian, while for our melody, they are exclusively Aquitanian. Both melodies represent independent adjustments of the formulas of Anaphoral-chant towards the tonality of Mode VIII; but in Gloria III the process has been carried much further than in our melody, Gloria VI.

* * *

In Table No. 129 in Volume III the Winchester form of this Gloria melody (without its Trope) is given again as Line 1. The Vatican edition appears in Line 2, Douglas' Kyrial transcription in Line 3, and Burgess version in the English Gradual in Line 4. (Douglas' manuscript is identical with the Kyrial text except for two details. The mora-dot for "heav'nly King" has inadvertently dropped out of the Kyrial type and should now be replaced. Douglas added the mora-dot for the virga of "O Lord, the only-begotten Son" in proof--a dot which was inadvertently omitted in the manuscript.)

Douglas relied entirely on the Vatican text in his transcription. He used the Vatican phrase for "mundi," "Patris," and "Domine" (which descends to low "D" and concludes with the quilisma figure) as a fixed element usable for these words only. He did not regard it simply as a coalesced form of the cadence shown in Column D. Douglas did not therefore interchange the coalesced form of cadence with the

dissolved form according to the demands of English cadence accentuation, and his resulting cadences are often rigid. In other words, Douglas did not recognize the set-forms obscured by the Vatican form of the melody. Douglas' phrases listed below are unsatisfactory.

"FOR THY GREAT GLORY."

"For" receives a false accent.

"GOD THE FATHER ALMIGHTY."

The lowest note of "God," taken from the Vatican "G" for "Deus," is probably a corruption of the normal set-form seen in the Winchester text.

"THE ONLY BEGOTTEN SON."

The English text is stretched too far over too short a melodic phrase, and the accentuation is awkward.

"THE SINS OF THE WORLD." (first time)

Should the pressus of Column C₁ be dissolved?

"THOU THAT TAKEST AWAY THE SINS OF THE WORLD."

The text is again stretched too far for the music. There are too many repeated "G's."

"RIGHT HAND OF GOD THE FATHER."

The false accent on "of" is unavoidable if the Vatican form of the melody at "Patris" is used.

"FOR THOU ONLY ART HOLY."

The two repeated podatus at the same pitch for the syllables "on-ly" and "art" are annoying in the English version because the words are given too many lengthened accents--"For thou on-ly art ho-ly." Only one podatus is accented in the Latin melody.

"THOU ONLY, O CHRIST, WITH THE HOLY GHOST."

The semi-cadence on "a" at "Christ" is exceptional for the melody, and the false accent on "the" poor.

The last phrase "Art most high in the glory of God the Father" is well transcribed. It is easy to criticize Douglas' transcription but nearly impossible to improve Douglas' readings if the Vatican text is used as basis. I have therefore attempted an English transcription based instead on the Winchester text of this Gloria (Appendix II, Example No. 4, following Table No. 129 in Volume III), but using "b" instead of "c" as dominant in the verses corresponding with lines 15, 16, and 17 of Table No. 128. The old dominant permits a smoother and more natural melodic line for the English text. There is one license in the treatment of the set-form: the three groups of three short phrases in Column A have been restructured so that each group cumulatively coheres. Another transcription for the Roman Catholic vernacular English text of Gloria in Excelsis, based more freely on the Winchester melody, will be found as Example No. 5 of Appendix II, following Example No. 4, in Volume III.

Worse, Burgess discards his own pattern when the motive from Column A returns. Now he writes--



O Lord God,
Lamb of God,

--and--



Son of the Fa-ther.

Inconsistency is the bane of Burgess' work. No explanation can be found for these varying treatments of the same motive except that Burgess did not recognize a motive on its return or forgot how he first transcribed it.

Douglas' Kyrial version is the better of the two transcriptions of this Gloria. But Douglas' version too fails to do justice to these sober set-forms because of its mistaken adherence to the Vatican edition. This is a pity, for this melody, if adequately transcribed, would make a fine chant for congregational singing of Gloria in Excelsis.

* * *

Gloria No. 15

Bosse No. 23. According to Bosse's investigation this melody appears in 166 sources from the twelfth to the eighteenth century in the Regensburg Institute photostat archives. Of these sources, 24 are French, 54 German, 22 East European, 42 Italian, 1 Dominican, 8 Franciscan, 2 Premonstratensian, and 10 Cistercian. In almost all of these sources the melody is associated with the Marian Trope "Spiritus et alme," even among the centralized monastic orders in whose manuscripts Gloria in Excelsis is otherwise but rarely troped.

Bosse's earliest French, German, Italian, and Cistercian sources are all from the twelfth century. The melody soon thereafter attained great and lasting popularity in all national repertories as part of the growing liturgical expression of devotion to Mary--the Mass of the Virgin celebrated at least weekly.

Solesmes' eleventh-century date and the fact that Bosse's earliest sources are geographically widespread makes it obvious that none of Bosse's sources approach the original for this melody. Gastoué also gives an eleventh-century date and tentatively suggests a German origin.¹

1. Le Graduel et l'Antiphonaire romains, p. 276.

This Gloria was frequently paired with Kyrie "Cum Jubilo" in later mediaeval manuscripts, as in Vatican Mass IX.

Gloria Tropes associated with this melody

Analecta Hymnica
Volume 47

"Spiritus et alme"

(in prose)

The proper Marian Trope for this melody, found in almost all of Bosse's sources. Also sung with the little-used Bosse 49 in eight out of the nine German MSS and the one Premonstratensian MS containing it; with Bosse 35 in two late German sources; and with Bosse 43 (Vatican Gloria XV) in two late Italian sources only. This Trope continued in regular use until the Council of Trent and irregularly afterwards. Here is the text:

Domine Deus, Rex caelestis,

Deus Pater omnipotens,

Domine Fili unigenite, Jesu Christe.

Spiritus et alme orphanorum Paraclite.

Domine Deus, Agnus Dei, Filius Patris,

Primogenitus Mariae, virginis matris.

Qui tollis . . . suscipe deprecationem nostram

ad Mariae gloriam.

Qui sedes . . . Quoniam tu solus sanctus,

Mariam sanctificans;

Tu solus Dominus,

Mariam gubernans;

Tu solus Altissimus,

Mariam coronans,

Jesu, Christe, Cum Sancto Spiritu, in gloria Dei Patris. Amen.

The first line of the Trope, "Spiritus et alme orphanorum Paraclite," is not Marian but resembles many phrases added to the mediaeval Latin Gloria text--not Tropes in the usual sense--to include the Holy Spirit in the doxology "Deus Pater . . . , Domine Fili . . . , Spiritus alme . . ." as do the Orthodox Greek texts of Gloria in Excelsis. The points at which this Trope is inserted--not at all between the first Gloria acclamations--and the brief attributive nature of the additions are not like the classical Laudes with which Gloria in Excelsis was so often troped in the tenth and eleventh centuries.

Vatican edition: IX, GR, pages 32*-34*; Solesmes' date, 11th century.

ORD, No. VIII, pages 57, 58

CHM, No. I, Volume 1, pages 7, 8

DKY, No. 15, pages 84, 85

Also in Ernest White and Edward Linzel, Mass IX: Cum Jubilo, New York: Saint Mary's Press, 1955.

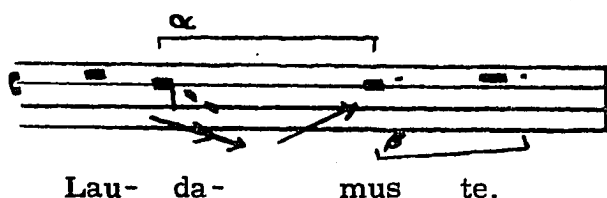
Four thirteenth-century texts and one from the fourteenth century for the first phrases of this Gloria from France, Italy, Germany, and Eastern Europe are given in Table No. 130 In Volume III, along with the entire Dominican and Vatican versions and the complete Trope melody from a fourteenth-century Prague manuscript.¹ The table shows

1. Line 1: Paris Bib. Nat. lat. 1112, f. 310, a full Missal from Paris, 13th century (after 1218); Line 2: Assisi. Bib. Comm. 695, f. 17, a 13th century Troper from Reims or perhaps Paris; Line 3: Naples Bib. Naz. VI G 38, f. 145 (folio 152 according to Bosse), a Franciscan full Missal from Italy, 1230-1250; Line 4: Bamberg St. Bib.

how greatly and in what different ways this melody had already been altered by the early thirteenth century. The similar Dominican and Vatican versions most resemble the German manuscript in the table.

Its authentic Mixolydian modality, free of any but the slightest relation to Anaphoral-chant, and its structure set this melody apart from other Glorias. In it there is no reminiscence of set-form procedure nor evidence of motive-row technique. Table No. 131, which uses the Vatican edition, shows how the "G" to "g" scale (low "E" and "F" appear rarely and top "a" once) is divided into a lower tetrachord-- "G" to "c"--and an upper--"d" to "g" (occasionally "c" to "f"). The dominant of the mode, "d," and the note below it, "c," take on great importance as the final cadence notes for most phrases, the fixed notes towards which freely composed phrases gravitate.

Thematic material in Column C₁ of Table No. 131 is expanded and developed from its first concise appearance in the phrase "Laudamus te"--



Lit. 12, f. 48, from Bamberg, 13th century (not examined by Bosse);
 Line 5: Munich St. Bib. Clm. 23286, f. 9, a 14th century German Gradual from East Europe (not examined by Bosse); Line 6: the melody for the Trope "Spiritus et alme" from Prague Univ. XIV H 27, 14th century, as quoted in EGM III, p. 510; Line 7: GP, pp. 131*-133*;
 Line 8: the melody of Vatican Gloria IX.

This material consists of a downward scale of three notes at least, balanced by an interval upward (often a leap)--motive α --and of motive β --the two fixed pitches "c" and "d" which conclude the phrase. These two motives sometimes overlap as in "Laudamus te." Except for β , the motives in this piece can be transposed, expanded, or differently underlaid.

Column A₁ contains the next most important thematic material:

Gra- ti- as a- gi- mus
De- us Pa- (ter)

--which first appears in the lower tetrachord, but at "propter magnam" (and elsewhere) is transposed up a fifth. Here we see a reference to older settings of Gloria in Excelsis based on Anaphoral-chant--but the reference is slight.

Several themes coalesce at the second "miserere nobis"--

mi- se- re- re no- bis

In Column B the descending scale of Column C₁ is also used but with three different cadences to the final "G." The three-note figure rising to the last note of the phrase ("G" or "d"), labelled t , appears

three times in the first two verses but then no more. The phrases in Columns C₂ and C₃, the word "Gloria" in the intonation, "Amen," and other phrases interspersed through the melody stand outside the motivic scheme.

This melody represents a most striking example of free-form motivic writing, unmixed with reminiscences of earlier set-forms or with the later facile rigidities of the motive-row. (Its one fixed element, the rising cadence on the notes "c, d" to the dominant of the scale, is used in much the same way as the medial cadence on the notes "G, a" of the "authentic" melody of Credo I.)

In transcriptions of free-forms we expect to find more freedom and imagination, more willingness to recompose a melody for a new text than in transcriptions of set-form or motive-row melodies.

Table No. 132 in Volume III gives the Vatican text of this Gloria (Line 1) and the transcriptions based upon it by Douglas (Line 3),¹ by Hughes (Line 4), by White and Linzel (Line 5), and by G. H. Palmer -- to whom the version in The Ordinary of the Mass (Line 2) is credited in the preface to the 1937 edition, the first to include it. Even though Palmer's transcription did not appear in The Ordinary until 1937, Douglas must certainly have had before him a manuscript or printed

1. Douglas used one Dominican variant, that for "omnipotens" -- as the model for his phrase "Almighty."

text, perhaps published privately by Wantage, of Palmer's melody.¹ Identical transcriptions by Douglas and Palmer for the passages "O Lord, the only begotten Son," "We bless thee," "Thou that takest away," and "at the right hand of God the Father" would not have been arrived at independently. Douglas must have used Palmer's transcription as his basis, making improvements where he was dissatisfied.

This melody lends itself to English. The rising cadence "c, d" exactly suits the many English phrases which end with a strong monosyllable. The passage "We praise thee . . . glorify thee" fits the melody better than the Latin. All in all, the Palmer-Douglas transcription is quite as successful as the Latin versions.

"GOOD WILL TOWARDS MEN."

Douglas treats "towards" as a word of one syllable in most of the late transcribed Glorias of the Kyrial Additional Settings. Here he alters and improves Palmer's phrase, which sets "to-wards" as a word of two syllables.

"WE BLESS THEE."

Douglas, like Palmer, repeats the melody for "Laudamus te," saving the expanded phrase originally set to "Benedicimus te" for the next English phrase, "We worship thee."

1. Palmer died in 1926 in "extreme old age," according to Hughes. (Septuagesima, p. 34.) It is unlikely that Douglas made his transcription of this Gloria before 1927, at the earliest. The possibility that Palmer might have followed Douglas' version can be dismissed.

"WE GLORIFY THEE."

Douglas forsakes Palmer's version for the Vatican and makes a better English phrase.

"WE GIVE THANKS TO THEE FOR THY GREAT GLORY."

Douglas eliminates the notes for "Gratias agimus tibi," using only the climactic "propter magnam gloriam tuam" for the whole English phrase. His solution avoids Palmer's excessively melismatic passage--"for thy great glory."

"O LORD GOD."

Douglas restores one note omitted by Palmer from the Vatican climacus at the end of "Domine."

"ALMIGHTY."

Douglas uses the Dominican variant for "omnipotens," better suited to the English word "Almighty."

"THOU THAT TAKEST."

Both versions add an initial "d," as in the similar Latin phrase "in gloria Dei Patris."

"RECEIVE OUR PRAYER."

Douglas, like Palmer, removes the notes for "suscipe depre-" for the shorter English phrase.

"AT THE RIGHT HAND OF GOD THE FATHER."

Douglas follows Palmer in doubling back the Latin notes from "dexteram Patris" so as to extend the passage for the longer English text.

"HAVE MERCY UPON US. FOR THOU ONLY ART HOLY;
THOU ONLY ART THE LORD; THOU ONLY, O CHRIST,
WITH THE HOLY GHOST, ART MOST HIGH IN THE
GLORY OF GOD THE FATHER."

Douglas edits Palmer's version, altering the syllable underlay and removing some unnecessary notes. Douglas' alterations are all slight improvements.

Both these transcriptions are successful. Douglas used most of Palmer's version, to which Douglas' owes its excellence. But Douglas paid his debt by the improvements he made.

The transcription of this melody by Ernest White and Edward Linzel relies on Solesmes' ictus marks but shows more independence of the Vatican readings than usual in the editions for the Church of Saint Mary the Virgin in New York. This transcription is musical and singable. However, note the following:

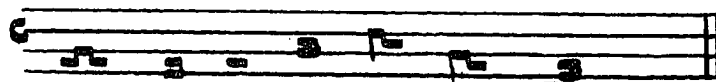
"GLORY BE TO GOD ON HIGH."

White and Linzel preserve the Vatican groupings but alter accentuation in relation to pitch:



(Glo- ri- a in ex- cé- sis Dé- o.)
Glo- ry be to Gód on high.

Palmer's version--



Glo- ry be to Gód on high.

--is superior by far.

"WE WORSHIP THEE. "

The phrase is rewritten successfully.

"WE GIVE THANKS TO THEE. "

The notes for "Rex caelestis" are aptly transferred to this English phrase.

"THOU THAT TAKEST AWAY. "

The top "a, " from "Tu solus Altissimus, " used for this phrase would better have been reserved as a climax for "Thou only art holy"-- where it does not appear in the White-Linzel transcript.


"HAVE MERCY UPON US. " (second time)

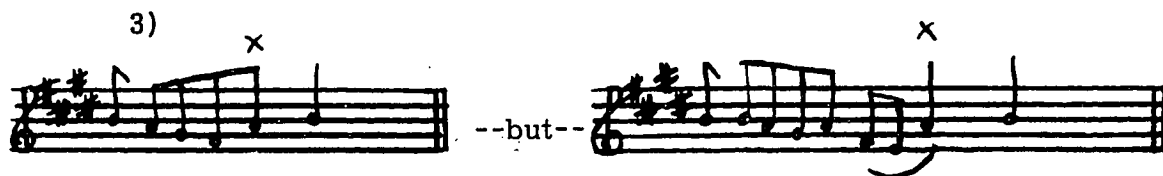
The clivis on the top note of the phrase overstresses the weak syllable "mer-cy. "

(The last part of the English text of White and Linzel follows the literal translation of the Latin Gloria used at the Church of Saint Mary the Virgin--a translation which solves one transcription problem only to create another.)

The Choir Missal reproduces the entire Vatican melody with Hughes' idiosyncratic editing and some fearsome neumatic accumulations.

Note--

- 1) "Glory be to God on high. "
- 2) "Peace" (); "good will to- wards men. "



We praise thee.

We wor- ship thee.

4) "We give thanks to (♮) thee."

5) "For thy great glo-ry."

6) The Tudor pronunciation "tak'st" has not been used for centuries, nor does it produce a word rhythm closer to the Latin text--rather the opposite.

7) "Receive our prayer."

8) "Thou only, O Christ."

9) What is the source of the two extra notes in "Amen"?

Hughes' is the least satisfactory version of this Gloria. The White-Linzel transcript is much better. Thanks largely to Palmer's fine version now in The Ordinary of the Mass, Douglas' transcription of this remarkable melody is the best of the English versions and among Douglas' most attractive and singable Gloria in Excelsis. It ought to be included as an alternative to his excellent transcription of Vatican Gloria X now in Missa Marialis: at least a note in some future Kyrial edition should refer the user to this Gloria--so long associated with Kyrie "Cum Jubilo" and Masses of the Virgin--as an alternative.

* * *

Gloria No. 16

Bosse No. 51. According to Bosse's investigations this melody appears in 144 sources in the Regensburg photostat archives extending from the eleventh to the eighteenth century. Of these sources, 35 are French, 16 German, 4 East European, 69 Italian, 1 Dominican, 7 Franciscan, 6 Premonstratensian, 1 Cistercian, and 3 of unknown origin.

Bosse's earliest French sources are Aquitanian--an eleventh-century Limoges Cantatorium (Paris Bib. Nat. lat. 1121, f. 56) and a Moissac Troper (Paris Bib. Nat. lat. 779, f. 49 v.). From the twelfth century Bosse lists some southern and many northern French manuscripts, including the St. Evroult Troper (Paris Bib. Nat. lat. 10508, ff. 30-33, with five different Tropes) and a Troper from Rheims or Paris (Assisi Bib. Comm. 695, f. 20). In France this melody was most often troped with "Quem Patris ad dexteram" or one of its variants, but several other Tropes are also found very early. The melody--but not its Tropes--became popular in England.

This Gloria also appears in Bosse's Italian sources from the eleventh century onwards and became even more popular in northern Italy than in France, though not much used in the Beneventan region. "Quem Patris ad dexteram" is almost the only Trope found with this melody in Italy--except in one Nonantola Troper which

frequently breaks up the traditional associations. A few German manuscripts containing the melody without Tropes begin to appear in the early thirteenth century, when Gloria Tropes were going out of fashion.

From Bosse's lists alone it would be hard to decide whether this melody was originally Italian or French. A careful survey of the sources given in Analecta Hymnica for the Tropes with this melody shows that the melody must originally come from ninth or tenth century southern France, in spite of its greater popularity in Italy at a later period. Gastoué says that the melody is as old as the "tenth century, at least."¹

Gloria Tropes associated with this melody

Analecta Hymnica
Volume 47

"Quem Patris ad dexteram"
"Quod Patris ad dexteram"
"Quem Patrem aeterni"
"Quem Dominum rerum"

No. 171

Very frequently found with this melody in France and Italy but not in Germany nor in East Europe. In addition to many of Bosse's French sources, AH lists two of the oldest St. Martial Tropers, Paris Bib. Nat. lat. 1240 (933-36 or earlier) and 1084--and many others from the 11th and 12th centuries in all parts of France.

To Bosse's early Italian sources AH adds the 10th and 11th century Monza Tropers, Monza 75

1. Le Graduel et l'Antiphonaire romains, p. 277.

Gloria Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

and 76, and others from northern Italy. This Trope appears in Monte Cassino MSS (Rome Vat. Urb. 602, 11th century; Monte Cassino 546, 12th century; and others) but apparently in only one MS from Benevento itself, Ben. VI. 26. The Gloria intonation and the Trope incipit "Quem Patris" are included in the table of Gloria intonations for the celebrant in Abbot Desiderius' 11th century Sacramentary, Monte Cassino 339.¹

AH lists the 10th-11th century Prüm Troper, Paris Bib. Nat. 9448, as the earliest of two German sources. The Trope is in WT^e, f. 69 r., v. ("Quem Patris ad dexteram") and in WT^c, ff. 61 v., 62 r., v. ("Quem Dominum rerum conlaudant"). But the organum for this Trope in WT^c, ff. 140 v., 141 r., begins "Quem Patris ad dexteram." Also in the 12th century St. Alban's Tropers (British Museum Royal 2 B IV and Laud Misc. 358) but not listed in AH in any other English MSS.

"Quem glorificant sancti angeli et virtutes" -----

Found in WT^c, ff. 62 v., 62 r. (No organum for this Trope appears.) In WT^e, ff. 69 v., 70 r. In the St. Evroult Troper (Paris Bib. Nat. lat. 10508, ff. 32 v., 33 r.) but in no other sources listed by Bosse.²

"Te unum Deum colentes" -----

In WT^c, f. 67 v. (no organum) and in WT^e, f. 71 v.

1. Reproduced in facsimile in EGM III, p. 267. and in Plate XXXIV in Volume III of this study.

2. Reproduced in facsimile (f. 32 v. only) in Carl Parrish, The Notation of Medieval Music. New York: W. W. Norton & Company, 1957, Plate VII.

Gloria Tropes associated with this melody
(continued)

Analecta Hymnica
Volume 47

"Sit tibi laus"

No. 174

Listed by Bosse as occurring with this melody only in the 12th century St. Evroult Troper. AH gives many early Limoges sources for the text, beginning with the 11th century MSS Paris Bib. Nat. lat. 1240 and 1084 but only a few from northern France.

"Qui barathri fractis"

No. 183

"Qui de morte"

Only in the St. Evroult Troper in Bosse's lists. AH lists the following Tropers:

Paris Bib. de l'Arsenal 1169, Autun, 10th-11th centuries;
Paris Bib. Nat. lat. 13252, St. Magloire de Paris, 12th century;
Paris Bib. Nat. lat. 9448, Prüm, 10th-11th centuries;
Munich Clm. 14322, St. Emmeram, 11th century;
Metz 452, Metz, 12th century;
British Museum Royal 2 B IV, St. Alban's, 12th century;
British Museum Laud Misc. 358, St. Alban's, 12th century.

(None of these sources was examined by Bosse.)

For Easter.

"In quo est"

Only in St. Gall 383, 13th-14th century.

"Cuius reboat"

According to Bosse in a few 12th century French MSS and in the 13th century Gradual of Arnold of Aachen.

An 11th century Nonantola Troper, Rome Bib. Naz. (Sessor 62), associates this melody with several famous Gloria Tropes usually found with other Gloria tunes: "Pax sempiterna," AH No. 168, usually with Bosse 39; "Cives superni," AH No. 167; "O laudabilis," AH No. 177, usually with Bosse 12 (Vatican I); "Laudat in excelsis," AH No. 170 a, b, usually with Bosse 56 (Vatican IV). An 11th century Nursia Gradual, Rome Bib. Vall. C 52, is unique, according to Bosse, in associating this tune with the Trope "Quem novitate," AH No. 209, usually also found with Bosse 12.

"Regnum" Prosulae associated with this melody

Analecta Hymnica
Volume 47

"Sedentem in supernae"

No. 245

Found in two of Bosse's French sources only: Laon Bib. Comm. 263, 12th century, and a 16th century source. AH gives several 12th-15th century northern French sources and one from Sarum. Inserted between "Jesu Christe" and "Cum Sancto Spiritu," but not actually connected with the Trope "Regnum tuum," though a true Prosula in form.

Vatican edition: XI, GR, pages 39*, 40*; Solesmes' date, 10th century.

ORD, No. II, pages 47-49

EGR, No. VII, pages 56-58

DKY, No. 16, pages 86, 87

Also in J. C. Hackney, "The American Kyriale," Part 4, No. XI, page 2.

The Latin versions of this Gloria melody available for comparison in this study are set out in Table No. 133 in Volume III. The version of the Winchester Troper now at Cambridge is given in Line 1, with the Winchester neumes and my transcription;¹ the very similar reading

1. WT^C, ff. 61 v., 62 r., v. The Trope "Quem dominum rerum conlaudant" is omitted in this table. Variants from WT^C, ff. 62 v., 63 r. (the same Gloria only partly notated, with the Trope "Quem glorificant sancti angeli") are written below the text in the table, as is one variant neume from WT^C, f. 67 v., where the same melody is troped with "Te unum Deum colentes."

from the Winchester Troper now at Oxford in Line 2;¹ in Line 3, the beginning of this Gloria in the twelfth-century St. Evroult Troper;² in Line 4, the Vatican edition; and in Line 5, the thirteenth-century version found in the Dominican Gradual.³ The differences--largely editorial--in these versions are consistently carried out, although certain free phrases not conforming to the set patterns vary more widely.

This melody is analyzed in two separate tables for clarity, No. 134 and No. 135 in Volume III--the first using a standard Winchester melodic form drawn from the several folios in the two Tropers, the second using the Vatican edition. The same numbering of columns and lines is used in both tables.

These two tables disclose an integrated set-form adjustable to texts of varying length and accentuation. This set-form is made up of two members, each with an initial and cadence. The second member

1. WT^e, f. 69 r., v. (with the Trope "Quem Patris ad dexteram"). Variant neumes from WT^e, ff. 69 v., 70 (with the Trope "Quem glorificant sancti angeli") are written below the text.

2. Paris Bib. Nat. lat. 10508, f. 32 v., with the Trope "Quem glorificant sancti angeli" omitted in this table but discussed later in this chapter. This folio is reproduced in facsimile in Parrish, The Notation of Medieval Music, Pl. VIII.

Bosse gives a transcription of a 13th century Rheims (or Parisian) version of this melody from Assisi Bib. Comm. 695, ff. 20, 21 v., on page 62 of his study of Gloria melodies.

3. GP, pp. 127*, 128*.

has a real tenor on "D" (the final of Mode II). The first member has a decorated implied tenor on "F," the dominant of the mode. Six free phrases (at the far left of the tables) standing outside the set all employ the melodic outline "C, E, G," with "E" as a quasi-tenor in contrast to the "D, F" tonality of the strict set.

The initial of the first member (Column 1) is usually accented in the Vatican melody and always accented in the Winchester melody. The clivis at the end of the decorated tenor (Column 4) is written with its first note "F" doubled in the Winchester version. The cadence form of the first member of the set (Columns 5-10) always places the last accent of the phrase on the punctum in Column 8. This punctum is doubled in the Winchester version, except with the proparoxytones "Dominum" and "Altissimus." For the last syllable of a proparoxytone the note "C" of Column 10 is added to the cadence. The unstable, medial nature of the cadence of the first member of the set is emphasized by its lack of an absolute final pitch.

The partial or the full form of the initial of the second member of the set (Columns 11-13) is used only when there are enough syllables in the verse and is often entirely omitted. The first note of the clivis (Column 15) which leaves the tenor and begins the cadence is doubled in the Winchester melody whether accented or not. In place of the single punctum used in the Vatican version in Column 17 for the last accent of a paroxytone ending, the Winchester melody uses a podatus, "C, D."

In the cadence of the second member of the set, the three notes of Column 16 are dissolved or combined freely according to the number and accentuation of the syllables sung to them--a torculus for one syllable, three puncta, or for two syllables a punctum and clivis (or--once in the Winchester melody--a podatus and punctum).

In verses 14 and 15 this second cadence is altered by the addition of the low "C" (Column 19), "de-finalizing" it so that the same cadence formula can be immediately repeated over again to conclude these verses.

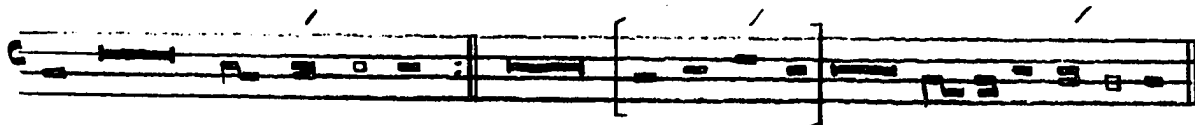
The Vatican melisma on the last "Patris" is like free figures found in Gloria III and Gloria VI.¹ But the Winchester melisma for "Patris" differs from the Vatican, whatever its exact pitches.

This melody is in Mode II. If it is transposed up a fifth, so as to have a final on "a" and a dominant on "c," the free phrases at the far left of the analytical tables at once disclose their relation to Anaphoral-chant. But at first glance the set-form itself seems to show only the most general kinship with Anaphoral-chant, like that of most Mode II melodies. But this set-form is unusually strict for a Gloria set-form, and the sources for the melody are nearly as old as any we possess for Ordinary chants. This set-form is also unusual (for a

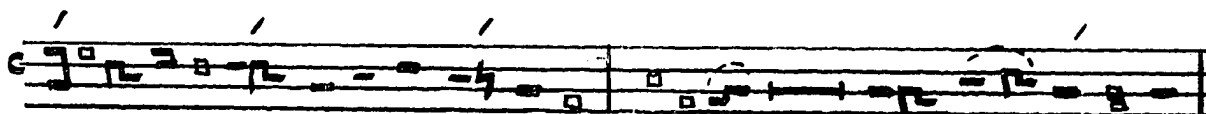
1. See Tables No. 125 and No. 128 in Volume III.

Gloria) in having two balanced complementary members used alternately, the first with a higher and the second with a lower tenor.

Again the sense of déjà vu teases us--until we recall the northern form of the Preface Tone, with its first tenor raised from "b" to "c," quoted below in one of its festal forms--¹



Our set-form, transposed up a fifth, reads--



The second tenor of the Gloria set-form is "a," instead of "b" as in the Preface Tone, it is true; but the free phrases at the far left of the analytical tables can now be seen as related to the "b" tenor of the Preface. Otherwise the resemblance speaks for itself. If the first tenor of the Preface Tone had already been raised to "c" in northern Europe and specifically in France at least by the tenth century, then there is every reason to suppose that our Gloria melody grew out of an application of this already altered Anaphoral-chant formula to the text of Gloria in Excelsis--just as many other Gloria melodies grew out of the application of the unaltered "G, a, b" formula of Anaphoral-chant to the same text.

1. See Chapter II above, pp. 84-92.

Thus we see that the internal structure of this Gloria melody reinforces what is suggested by the manuscript sources--that the origin of this melody lies in the late ninth or early tenth century in the western part of the Carolingian empire. We conclude that the strict set-form of this Gloria uses a northern development of Anaphoral-chant in which an original tenor on "a" already raised to "b" had been elevated still further to the subsemitonal "c"--a northern form of Anaphoral-chant probably first used for the Preface.

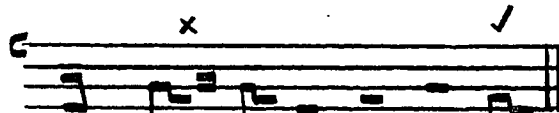
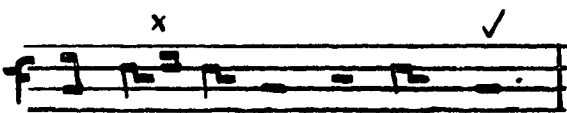
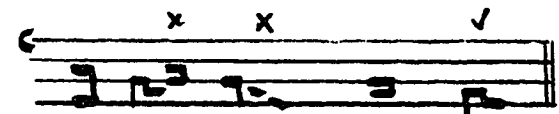
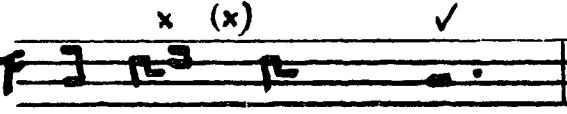
This melody in drastically simplified syllabic style was set to the English words of Gloria just before the first Book of Common Prayer appeared in 1549. The manuscript which contains it (British Museum add. MSS 34191) along with an English Creed, Sanctus, and Agnus Dei was published by Doran, Hughes, and Douglas (in 1915) as Missa Simplex. Perry Marshall discusses the derivation of this early Tudor Gloria from its Latin melody in his dissertation Plainsong in English.¹

The modern English transcriptions of this melody are set out in Table No. 136 in Volume III. The Winchester and Vatican versions are given first for comparison in Lines 1 and 2; Line 3 gives the transcription in The Ordinary of the Mass; Line 4, Douglas' transcription in the Kyrial (identical with his manuscript except that the mora-dot before

1. Union Theological Seminary, 1964, Chapters III and IV. See especially Marshall's table on p. 187. See also Chapter XXI in this study, pp. 912-17, and Plates XXIX, XXX in Vol. III.

the double bar at "Jesus Christ" has inadvertently been dropped by the printer); Line 5, Hackney's version in the "American Kyriale"; and Line 6, Burgess' transcript in the English Gradual. This set-form is unfortunately but poorly suited to the English Gloria. The first member of the set has too many notes for many lines of the English text and must either be abbreviated or stretched out by grouping several notes to one syllable. In two of the Latin verses, 16 and 17, the punctum of Column 5 must coalesce with the preceding clivis; but the necessary alterations for the English text are much more extensive and frequent than this small precedent.

This problem for transcription appears in the first two verses--

(ORD)	(DKY)
	
Glo- ry be to God on high,	Glo- ry be to God on high,
	
good will to- wards men.	good will towards men.

The procedure followed by the editors of The Ordinary in keeping the last cadence accent in the first member of the set on the "E" of Column 8, even for an oxytone, is preferable to Douglas' treatment-- marked (✓) in the examples above. This difference is carried out consistently in both transcriptions.

The Ordinary uses an English source (perhaps derived ultimately from the Winchester text) which uses the clivis "C. D" for the accented syllable of a paroxytone in the cadence of the second member of the set (Column 17). Douglas uses the Vatican punctum with mora-dot. Either is satisfactory.

Douglas' version of "O Lord, the only begotten Son" is better than that in The Ordinary, but The Ordinary has better versions of "That takest away the sins of the world, " "Thou that sittest at the right hand of God the Father, " and "Thou only, O Christ, with the Holy Ghost. " Douglas uses a variant "Amen" beginning on low "A"--perhaps from Wagner's Kyrial. On the whole, The Ordinary version of this Gloria is more satisfactory than Douglas'.

Burgess' ignorance of the set-form of this melody leads him to misplace accented syllables at cadences and to regroup notes so as to destroy the set-form--especially in the phrases "And on earth peace, " "We praise thee, " "for thy great glory, " "heavenly King, " "sins of the world, " and "with the Holy Ghost. "

Hackney tries to make the beginnings of his neumes--and therefore the changes of syllable in the English text--coincide with the ictus marked by Solesmes for the syllabic Latin text. The results are disastrous for the set-form--of which Hackney is also clearly ignorant. Note especially--

"We praise thee. "

"We worship thee. "

"For thy great glory"--a good plainsong phrase, but not
for this set-form.

"O Lord, the only begotten Son. "

"away the sins of the world. "

"receive our prayer"

"Thou that sittest at the right hand of God. "

"Thou only, O Christ, with the Holy Ghost. "

"art most high. "

"in the glory of. "

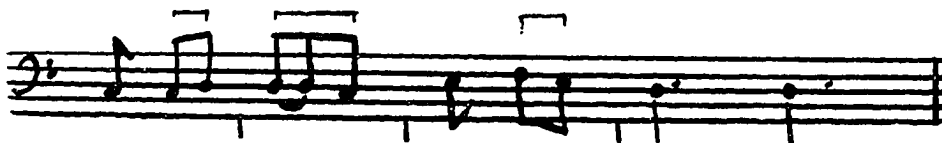
None of these English transcriptions of this Gloria is satisfactory. The Ordinary version is best, with Douglas', Burgess', and Hackney's rated in that descending order.

* * *

The Trope "Quem glorificant sancti angeli," one of the three associated with this melody in the Winchester Tropers and one of several with the melody in the twelfth-century St. Evroult Troper, shows an interesting rhythmical pattern in its first line and in the refrains of each line. A transcription of the Winchester text of the first line, literal except for two perfect longs for the last two syllables, reads--



Quem glo- ri- fi- cant san- cti an- ge- li



et vir- tu- tes cae- lo- rum.

This line is certainly in the second rhythmical mode, with two bits of first mode movement inserted. Other verses of the Trope must however use some type of alteration if the pattern is maintained. I am uncertain whether such alteration was practiced in the tenth century. The Winchester neumes are given just above the text of this Trope in Line 1 of Example No. 6 of Appendix I (following Table No. 136 in Volume III) with my transcription only of those phrases where the rhythm seems clear.¹ The St. Evroult Troper version is given, so far as available, in Line 2.

Both Winchester Tropers also have the more common Trope for this melody, "Quem Dominum rerum" or "Quem Patris ad dexteram." A literal transcription of this Trope from an early eleventh-century Limoges Cantatorium (Paris, Bib. Nat. lat. 1121, f. 56) is found in

1. WT^e, ff. 69 v., 70 r.

Paul Evans' dissertation, The Early Trope Repertory of Saint-Martial de Limoges.¹ The Winchester neumes are not in complete agreement with transcription, and it would be premature to attempt a transcription.

1. Princeton, 1964, Volume II, pp. 132-33. The Trope begins "Quod Patris ad dextram collaudant omnia verbum" in this MS.

* * *

Gloria No. 17

Bosse No. 48. This melody appears in 81 of the sources examined by Bosse in the Regensburg Institute photostat archives. Of these sources, which extend from the twelfth century to the seventeenth, 58 are German, 15 East European, 3 Italian, 1 Premonstratensian, and 4 Cistercian. The melody is not found in any of Bosse's French sources. No Tropes appear with this melody.

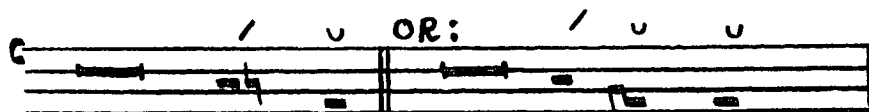
Vatican edition: XII, GR, pages 42*, 43*; Solesmes' date, 12th century.

EGR, No. VIII, pages 62-64

CHM, No. IV, pages 30, 31

DKY, No. 17, pages 88, 89

The German or German-Cistercian melody of this Gloria uses a recurrent cadence typical of Mode IV:



The first part of each phrase is freely composed but almost always in conjunct scale motion. An occasional medial cadence touches top "c" and comes to rest on "a." The style of writing--in spite of the melismas in the intonation--is mainly syllabic. Except for Gloria XV, this must be the quickest Gloria in Excelsis to sing in the Vatican Kyriale. But

melodic direction and clear motive definition is wanting. The piece is held together only by its cadences and its never-ending scales.

In Table No. 137 in Volume III the Vatican edition of this Gloria is given in Line 1, Douglas' transcription in Line 2, Burgess' in Line 3, and Hughes' in Line 4.

Douglas' transcription is an improvement on the Latin original. The melody gains variety and breadth from two and three-note neumes introduced to accommodate the shorter lines of the English text. Douglas recomposes the melody freely, treating the elastic scale passages with the freedom they deserve, but preserving the "G, E" accentual structure at the cadences. His transcriptions for "We give thanks to thee for thy great glory," "Father Almighty," and "with the Holy Ghost" are especially skillful. But his doubling of part of the phrase for "Qui tollis peccata mundi" at "That takest away the sins of the world" only makes its weakness worse.

Douglas' manuscript for this Gloria alone among the seven Additional Settings shows signs of an earlier version. Between "Holy Ghost" and "Art most high" there is a quarter-bar in the manuscript, which was altered in proof to the double bar customary in the Kyrial. In writing his manuscript Douglas seems to have copied an earlier version of the melody with his older style of editing. (In 1915 Douglas regularly used a quarter-bar between "Holy Ghost" and "Art most high.") In this melody "heavenly" is set as a word of three syllables in

accordance with Douglas' older practice. The dot-mora on "towards" is not in the manuscript--where an extra space is left--but must have been added in proof.

Did Burgess omit the quilisma in the "Amen" or did his engraver? Otherwise Burgess follows the Vatican edition. His version is nearly as singable as Douglas' though different. This melody can hardly be harmed by any sort of alteration.

Hughes curiously also omits the quilisma sign in "Amen," which in his peculiar quilisma notation would have been placed over the note "F." However Hughes writes "G"--the actual Vatican quilisma--as a smaller note. The differences in Hughes' transcription again hardly seem to matter, and it would be a waste of time to point them all out. Why does Hughes write a quarter-note for "that" in the phrase "Thou that tak'st away"? Or is it an engraver's mistake for an eighth-note?

The willingness of three Anglican editors to include this third-rate melody in their collections shows either a lack of critical judgment on their part or mistaken judgment on mine.

* * *

Gloria No. 18
(The Ambrosian Chant)

This melody from the Milanese Rite was added before 1920 as the fourth ad libitum Gloria in Excelsis in the Solesmes edition of Graduale Romanum. It also was published in 1935 in the Ambrosian Mass Antiphoner edited by Dom Gregory Suñol.¹ Suñol's edition is the same as Solesmes' except for (1) certain quarter and half bars where Solesmes, following the usage of the Vatican edition, has double bars; (2) the use of the oriscus as the eighth pitch of the decorative melisma on "ti-bi," "Chri-ste," and so on; and (3) the use of a distropha in the final melisma of "Amen."

Table No. 138 in Volume III gives Solesmes' edition² in Line 1, Suñol's Milanese version in Line 2; Douglas' transcription (pages 90 and 91 of the Kyrial) in Line 3; and Burgess' version (in Mass No. V of the English Gradual, pages 43 to 45) as Line 4. Bosse does not include this melody in his index, nor does he note its appearance in the ad libitum section of Graduale Romanum edited by Solesmes. Since two of the three important mediaeval manuscripts containing Milanese chant are

1. Antiphonale Missarum juxta Ritum Sanctae Ecclesiae Mediolanensis, Rome: Desclée, 1935, pp. 604-606.

2. GR, pp. 89*, 90*.

in England,¹ Bosse did not meet manuscript versions of the melody--or perhaps he meant to confine his study to the Roman Rite, as Thannabaur expressly does in his study of Sanctus melodies.

This Gloria, called "Gloria seu Laus Missae No. 1--Tonus Festivus" in the Milanese Antiphoner, uses a tenor on "a" with a fall of a whole step for the last note and syllable of the phrase. Five times a fixed melisma on the last syllable interrupts this pattern. A final melisma on "Amen" differs from the rest. In the Milanese Rite Gloria in Excelsis is followed by a three-fold "Kyrie eleison" (without "Christe eleison"). The derivation of the entire Gloria and the concluding Kyrie from Anaphoral-chant is obvious.

Douglas' peculiar treatment of the repeated melisma has already been discussed in Chapter XII above (pages 370-71, 381) dealing with Douglas' use of the mora-dot and oriscus.

The mora-dots in the Kyrial at "earth" and "towards" are not in Douglas' manuscript but were added in proof. In the manuscript the last two notes for "Father"--just before "Amen"--are "G's," not "a's" as in the Solesmes and Milanese readings. Whether intentional or not, Douglas corrected this divergence in proof to agree with

¹ British Museum, add. MSS 34209, 12th century (facsimile in PM, Vol. 5, and transcription in PM, Vol. 6); Oxford, Bodleian lat. liturg. a 4, 14th century. See GC, p. 466.

Solesmes. His manuscript also reproduced the first Solesmes vertical episema on "Amen," which has disappeared from the Kyrial.

The melismas on the last syllables fit the English words on which they fall. Douglas has transferred the last of these melismas from "Ghost" to "high" with good results. Burgess' interpretation of the repeated melisma is more like Solesmes' than Douglas' but otherwise the two English transcriptions are similar.

* * *

CONCLUSION

The major thesis of this study was stated in our introduction:

Among the various transcriptions of the Ordinary chants into English for Anglican use, those by Charles Winfred Douglas are, all in all, the best The Plainsong and Mediaeval Music Society's Collection, The Ordinary of the Mass, ranks a very close second to Douglas' work, but the versions of other transcribers are inferior.

This judgment is made on two bases: first, that among those pieces most frequently sung to plainchant at the Eucharist--the Responses, the Lord's Prayer, and the Creed--Douglas' transcriptions are uniformly superior; and second, that when all the Kyrie, Sanctus, Agnus Dei, and Gloria settings of the Douglas Kyrial are compared with other versions in English of the same chants, more of Douglas' settings--in proportion to the numbers examined in each--are successful than in any other edition.

We begin with the second point. What are the results of our study in Part IV? Four tables--one each for Kyries, Sanctus, Agnus Dei, and Gloria in Excelsis--will summarize these findings from two critical viewpoints. First, what percentage of comparable transcriptions examined in each collection were chosen as the best, or the second or third best, of those available? Next, what percentage of all transcriptions examined in each collection were rated as in themselves excellent, satisfactory, unsatisfactory, or poor?

These summary tables have been compiled so as not to favor Douglas' transcriptions. The critical scales have if anything been tipped against them. Thus the Greek Kyries of The Ordinary of the Mass (where no English text is given) have been used in compiling the general rating but none of Douglas' Greek Kyries. All of Douglas' elaborate Kyries--most of which have been severely criticized in the chapters preceding--are included in the general rating, while relatively few of the elaborate Kyries found in The Ordinary were ever examined in this study. When another transcription was very nearly as good as Douglas', the results have been interpreted as a "tie for first place" in the comparative rating.

These tables are not presented as summaries of objectively gathered facts. (Such a table might for example have been prepared to show the relative frequency of quilismas in each collection.) These tables should rather be taken as convenient summaries of the author's comments on the whole group of chant transcriptions examined in Part IV. They are intended to give an objective analysis of necessarily subjective criticism.

The transcriptions by Ernest White and his collaborators and by Hackney which were available for this study were too few to yield a valid picture of their work; but those available have provided a useful element of comparison for our four main collections--Douglas' Kyrial, The Ordinary of the Mass, Burgess' English Gradual, and Hughes' Choir Missal.

SUMMARY 1

KYRIE TRANSCRIPTIONS

Collection	DKY	ORD	EGR	CHM	White--	Hackney
Total No. of Kyries examined	22	11	10	7	1	0
No. of comparable melodies	17	7	9	7	1	..

Approximate Percentage of Comparable Melodies in Each Collection Chosen as First, Second, or Third Best of Transcriptions Available

Comparative Rating						
First Choice	47%	57%	33%	..	..	..
Second Choice	41%	29%	33%	57%	..	..
Third Choice	12%	14%	33%	43%	..	..

Approximate Percentage of Total Number of Transcriptions Examined in Each Collection Adjudged Excellent, Satisfactory, Unsatisfactory, or Poor

General Rating						
Excellent	18%	45%	20%	14%	..	..
Satisfactory	41%	18%	20%	..	..	..
Unsatisfactory	41%	36%	40%	71%	(✓)	..
Poor	..	..	20%	14%	..	..

Notes: Five melodies in DKY are not found in other collections. Four melodies in ORD having Greek texts only are omitted from the comparative rating but included in the general rating. One melody (Vat. X) examined in EGR is not found in other collections in comparable form.

Summary 1 indicates that Kyries are the least adequate of Douglas' transcriptions of The Ordinary. Had his Kyries in the Additional Settings been excluded, the percentage of excellent versus unsatisfactory transcriptions would have been higher. Nevertheless the Plainsong and Mediaeval Music Society offers the better collection of Kyrie melodies for Anglican use. The author's view that melismatic Kyries sung without their Verses are usually unsatisfactory has to a degree influenced the results shown in this summary; but these results--again, to a degree--in their turn corroborate the view as expressed in Point 4 of our introduction, that

some . . . of Douglas' transcriptions are not successful. Most of these are either elaborate Kyrie melodies whose raison d'etre depended on their Verses, or transcripts based on altered later mediaeval readings preserved in the Vatican edition of melodies or set-forms based on Anaphoral-chant.¹

Of the twenty-two Kyrie melodies transcribed by Douglas, we found twelve unsuitable without their Verses and usually more unsuitable for use with the English Kyrie text than with the Greek words "Kyrie (Christe) eleison" alone. We conclude (1) that the Greek Kyrie text should be used whenever possible and (2) that the simpler melodies not originally meant for a Verse are more suitable for our present Greek or English Kyrie.

1. For justification of the second part of Point 4, see Douglas' unsatisfactory transcriptions of the Vatican festal Te Deum and his Glorias Nos. 2, 10, 11, and 14.

In contrast to the preceding table, Summaries 2, 3, and 4 solidly support the major thesis of this study that "among the various transcriptions of the Ordinary chants into English for Anglican use, those by Charles Winfred Douglas are, all in all, the best," and Point 1 of our introduction--which proposed that

most Ordinary chants can be transcribed for English texts with results satisfactory for the integrity of chant melody and English idiom. (Exceptions must be made, among which melismatic Kyries are the most important.)

A far higher percentage of the best available English transcriptions of Sanctus, Agnus Dei, and Gloria in Excelsis are found in Douglas' collection than in any other. Three out of every four of his Sanctus melodies and well over half of his Agnus Dei and Gloria melodies have been rated "excellent."

These summaries also show that a high standard of transcription is found consistently in The Ordinary of the Mass. Many of Douglas' first drafts were based on versions in The Ordinary. To the unidentified editors of that collection (especially W. H. Frere and G. H. Palmer) is due part of the credit for Douglas' accomplishment. The very small percentage of melodies examined in The Ordinary rated "unsatisfactory" is also worthy of note.

SUMMARY 2

SANCTUS TRANSCRIPTIONS

Collection	DKY	ORD	EGR	CHM	White--	Hackney
Total No. of Sanctus examined	16	9	8	6	3	3
No. of comparable melodies	15	8	8	6	3	3

Approximate Percentage of Comparable Melodies in Each Collection Chosen as First, Second, or Third Best of Transcriptions Available

Comparative Rating						
First Choice	93%	62.5%	12.5%	..	..	..
Second Choice	7%	37.5%	25%	17%	100%	..
Third Choice	..	..	50%	67%	..	67%
Fourth Choice	..	..	12.5%	17%	..	33%

Approximate Percentage of Total Number of Transcriptions Examined in Each Collection Adjudged Excellent, Satisfactory, Unsatisfactory, or Poor

General Rating						
Excellent	75%	67%	..	..	33%	..
Satisfactory	12.5%	33%	37.5%	17%	33%	..
Unsatisfactory	12.5%	..	25%	83%	33%	67%
Poor	..	..	37.5%	..	..	33%

Notes: One melody in DKY is not found in other collections. The variant form of Sanctus XVIII used in ORD is not comparable with the Vatican form used in other collections.

SUMMARY 3

AGNUS DEI TRANSCRIPTIONS

Collection	DKY	ORD	EGR	CHM	White--	Hackney
Total No. of Agnus Dei examined	17	8	10	6	2	3
No. of comparable melodies	15	8	10	6	2	3

Approximate Percentage of Comparable Melodies in Each Collection
Chosen as First, Second, or Third Best of Transcriptions Available

Comparative Rating						
First Choice	87%	25%	10%	..	50%	33%
Second Choice	13%	75%	50%	17%	..	33%
Third Choice	..	..	30%	50%	50%	33%
Fourth Choice	..	..	10%	33%	..	..

Approximate Percentage of Total Number of Transcriptions Examined in
Each Collection Adjudged Excellent, Satisfactory, Unsatisfactory, or Poor

General Rating						
Excellent	59%	37.5%	..	17%	50%	..
Satisfactory	23%	50%	20%	..	..	33%
Unsatisfactory	18%	12.5%	30%	67%	50%	67%
Poor	..	..	50%	17%	..	..

Notes: Two melodies in DKY are not found in other collections.

SUMMARY 4

TRANSCRIPTIONS OF GLORIA IN EXCELSIS

Collection	DKY	ORD	EGR	CHM	White--	Hackney
Total No. of Glorias examined	15	8	9	6	4	2
No. of comparable melodies	15	8	9	6	4	2

Approximate Percentage of Comparable Melodies in Each Collection Chosen as First, Second, Third, or Fourth Best of Transcriptions Available

Comparative Rating						
First Choice	73%	37.5%	11%	..	..	..
Second Choice	27%	50%	44%	17%	50%	..
Third Choice	..	12.5%	33%	33%	50%	..
Fourth Choice	..	..	..	50%	..	50%
Fifth Choice	..	..	11%	..	..	50%

Approximate Percentage of Total Number of Transcriptions Examined in Each Collection Adjudged Excellent, Satisfactory, Unsatisfactory, or Poor

General Rating						
Excellent	60%	37.5%	..	..	..	..
Satisfactory	20%	50%	44%	33%	75%	..
Unsatisfactory	20%	12.5%	23%	50%	25%	100%
Poor	..	..	33%	17%	..	..

Burgess' English Gradual contains more bad transcriptions than the other three collections together. But Burgess has also done excellent transcriptions. In this respect, as in so many others, his work is inconsistent.

Hughes' transcriptions--though seldom so bad as Burgess' worst--are usually unsatisfactory. Few are satisfactory and fewer still excellent.

The transcriptions available by White and his collaborators are evenly distributed between the excellent, the satisfactory, and the unsatisfactory. They rank better than Hughes' and Burgess' work but below the transcriptions of Douglas and The Ordinary.

The combined evidence of these four summaries amply sustains our major thesis that "among the various transcriptions of the Ordinary chants into English for Anglican use, those by Charles Winfred Douglas are, all in all, the best." We should add that Douglas' excellent transcription of the de Angelis Creed, properly considered with the preceding Ordinary chants, is far superior to the unsatisfactory transcription of Hughes and Burgess' poor imitation of the Vatican melody.

The second basis for our major thesis proposed in the introduction--

that among those pieces most frequently sung to plainchant at the Eucharist--the Responses, the Lord's Prayer, and the Creed--Douglas' transcriptions are uniformly superior

--is confirmed by our study of set-forms in Part I and II. We need now only review what was there concluded. Of all the formularies for English

texts given by Douglas in The Choral Service only his ancient Collect Tone with sub-tonal tenor is unsatisfactory. (Douglas himself before 1927 discarded his unsatisfactory version of the ferial Tone for the Lord's Prayer.) We concluded that Douglas' versions of the Vatican festal chant for the Lord's Prayer, Sursum Corda, and the Preface are the best English versions available and in themselves thoroughly satisfactory and usually excellent.

We also concluded that Burgess' editions of the Common Tones of the Mass and the chants for the Lessons are his best work--especially his edition of the Sarum chant for these. The versions found in the Anglican Missal and the English Missal, on the other hand, are distinctly inferior.

Douglas' transcription of Vatican Credo I, the "authentic" melody for the Creed, is his masterpiece and by far the best English version of the melody. Douglas' Creed is greatly superior to Birbeck's unsatisfactory version of the Sarum chant in The Ordinary and to Burgess' very poor transcription of the Vatican melody.

* * *

In demonstration of our Minor Thesis A, that

more early pieces for the Ordinary of the Mass developed from Anaphoral-chant than has up to now been admitted . . . these chants make up a special group in the Ordinary with many common melodic patterns--

we point to the discussion of Vatican Kyries I, (II), XV, XVI, XVIII; Gloria in Excelsis I, IV, VI, XI, XV, ad libitum IV; Sanctus I, III, (IV), (XI), (XIII), XV, XVI, XVIII, ad libitum I; and Agnus Dei I, X, and XVIII among the chapters preceding.

We have also discovered in the course of our study that the mediaeval technique of composition seen in Gloria V, which we have called "motive-row" technique--the repetition in fixed order of a series of motives, often with little or no regard for the phrasing of the text--was not confined to this single Gloria melody but (among the melodies examined in this study) was also employed in Sanctus IV, XII, and XVII.

Whether or not our Minor Thesis B, that

the Verses of Kyrie Eleison, and the Tropes of Gloria in Excelsis and Sanctus, with their Regnum and Hosanna Prosulae, deserve far more attention than they have yet generally received from music historians and plainsong scholars,

is correct will be decided only by just such further study. Our incidental essays have here done no more than raise new questions. Is our evidence for performance of Tropes and Prosulae in modal rhythm at Benevento exceptional, or was such performance common throughout Europe in the eleventh and twelfth centuries? When did it begin? Did such performance of Tropes and Prosulae influence the emergence of modal rhythm as we recognize it in twelfth-century French polyphony and in the secular monody of the Middle Ages?

With these questions for the music historian left unanswered our study ends. The more important question for Christian worship in this present age remains. Will the great body of liturgical music which we call plainsong continue in this saeculum to nourish worship among English-speaking Christians, or shall we cut ourselves away from the past in blind zeal for "secularity"?

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I. BOOKS AND ARTICLES.

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"The catholic support of foreign missions," The Second Catholic Congress. Addresses and Papers. Milwaukee, October 12-14, 1926.

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The Mission Hymnal. 1913.

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A Missionary Service Book. 1932 and 1937.

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The American Psalter [Anglican chant] 1930.

The Choral Service, a manual for clergy and organist. 1927.

The New Proper Prefaces. 1925.

The Plainsong Psalter. 1932.

Selected List of Anthems. 1927.

Selected List of Works Relating to Church Music. 1927.

List of Hymns for Sundays and Holy Days. 1931.

VITA

VITA

The author was born November 27, 1927, in Denver, Colorado. After school in Evergreen and Boulder, he attended the University of Colorado--where he studied organ with Everett Hilty and Rowland Dunham--and the University of Washington in Seattle. From 1943 until 1949 he also attended the summer Schools of Church Music of the Evergreen Conference under Charles Winfred Douglas in 1943, Walter Williams, Leo Sowerby, Mildred Andrews, and others.

In 1950 he received a Fulbright Scholarship for study at the Royal School of Church Music in Canterbury, England, in choir training, service-playing, improvisation, plainsong, and English church music history under Gerald H. Knight and the staff of the College of St. Nicolas. He remained in England until 1953, studying organ privately with G. Thalben-Ball and theory and composition with Herbert Howells.

In 1953 he became Assistant Professor of Organ at the University of Texas, Lecturer in church music at the Episcopal Theological Seminary of the Southwest, and organist and choirmaster of St. David's Church in Austin, Texas. He was chairman of the Church Music

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He married Mary Mills of Austin, Texas, in 1956. They have two sons.

Degrees: University of Colorado, Boulder. Bachelor of Music, 1948.
 Royal College of Organists, London. Associateship and
 Choirmaster Diplomas, 1952. Fellowship, 1957.
 Archbishop of Canterbury's Diploma in Church Music
 (administered by the Royal School of Church Music), 1963.

Published Compositions:

Anthem, "God Created Man to Be Immortal." New York:
 H. W. Gray Company, 1951.

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Other Publications:

Article, "Music," in The Westminster Dictionary of
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"Church Music and Aggiornamento: An Anglican View."
Chicago Studies, V (1966), 163-81.

THE ORDINARY IN ENGLISH
ANGLICAN PLAINSONG KYRIALS
AND THEIR SOURCES

John Boe

Volume III

Tables, Plates, and Appendixed Examples

Northwestern University
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Ph. D. Dissertation, 1969

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LIST OF TABLES IN VOLUME III

(Each table refers to the pages in Volumes I and II
given in parentheses below.)

Table	Pages
1. Pater Noster: Beneventan Melodies (56-60)	2-8
2. Pater Noster: <u>Monte Cassino 339</u> , "In Cotidianis Diebus". (57)	9
3. Pater Noster: Dominican Version and Vatican Festal Version (60-61)	10
4. Pater Noster: Carthusian, Cistercian, Ferial Fran- ciscan, and Ferial Vatican Versions (61-62). . .	11-13
5. Festal Pater Noster Set-Form (64-65)	14
6. Lord's Prayer Set-Form: Douglas' Version (66). . .	15
7. Festal Lord's Prayer: Versions in English (66-79) .	16-20
8. Ferial Pater Noster Set-Form: Vatican Version and Anglican Missal Transcript	21
Ferial Lord's Prayer: Versions in English (79-84) .	22-25
9. Ferial Preface for the Dead (93)	26-30
10. Ferial Lenten Preface (93).	31
11. Whitsunday Preface, Festal Tone: Versions in English (100, 104)	34-39
12. Festal and Ferial Tones for Sursum Corda: Versions in English (101-104)	40-42
13. Te Deum, Latin Versions: Set-Form I (140, 146, 150-54)	43

Table	Pages
14. Te Deum, Latin Versions: Set-Form II (146, 147, 150-54)	44
15. Te Deum, Latin Versions: Set-Form III (146, 148-49, 154)	45
16. Worcester Te Deum: <u>Worc. F. 160</u> (151-52)	46-48
17. Te Deum, English Versions: Set-Form I (155-66)	51
18. Te Deum, English Versions: Set-Form II (155-66)	52
19. Te Deum, English Versions: Set-Form III (155-66)	53
20. First English Te Deum, 1547 (155, 165)	54
21. Merbecke's Te Deum, 1550 (155, 166)	55
22. English Te Deum (Boe II), Based on the Worcester Melody (164)	58-60
23. English Te Deum (Boe I), Based on <u>Antiphonale Monasticum</u> (166)	61-63
24. Latin Set-Form of Credo I, in Solesmes' Project Version (169-87, 198)	64-65
25. English Set-Form of Credo I: Douglas' <u>Hymnal 1940</u> Version (198-209)	79-80
26. English Creed Set-Form: Birkbeck's and Burgess' Versions (209-220)	81-83
27. Credo I: Roman Catholic English Text, Boe Transcription (220)	84-86
28. The Greek Creed from Cologne (<u>St. Arch. W-105,</u> f. 15): A Metrical Transcription (222-28)	89-91
29. Credo I in Attempted Duple Rhythm (228-29)	92-94

Table	Pages
30. Kyrie (Later Sung with "Lux et Origo") and Verse "Omnipotens Genitor" from <u>St. Gall 484</u> , f. 211; Author's Transcription (389-93)	98-99
31. Kyrie Verse "Lux et Origo": Winchester and Sarum Versions (343, 399-405).	100-02
32. Kyrie Paschalis: "Lux et Origo" (399-417)	103-05
33. Sanctus "Deus Pater Ingenitus": Transcription of <u>Corpus Christi 473</u> , ff. 74 v., 75, and <u>Ben. VI.</u> <u>34</u> , f. 285 r., v. (420-27)	110-14
34. Developed Anaphoral-Chant Patterns (424-29)	115
35. Sanctus Paschalis (430-45)	116-20
36. Hosanna Prosula "Qui Venisti Carnem" A Metrical Transcription of <u>Ben. VI. 34</u> , f. 285 r., v. (446-48)	121
37. Sanctus "Deus Pater Ingenitus," <u>Ben. VI. 34</u> , f. 285: An Attempted Metrical Transcription (448-50)	122
38. Agnus Dei Paschalis (450-59)	123-24
39. Gloria Paschalis (463-76)	125-36
40. "Kyrie Rex Genitor": Winchester and Sarum Versions With the Frame Trope "Adoneus Kyrrius" (480-87)	137-42
41. Kyrie Solemnis: "Kyrie Rex Genitor" (486-89)	143-50
42. The Verse "Kyrie Magnae Deus Potentiae" (AH No. 99) Set to the Vatican Melody (491-92)	151
43. Kyrie Solemnis: "Kyrie Magnae Deus Potentiae" (492-96)	152-53
44. Sanctus Solemnis: Latin Versions (504-06)	154-55
45. Sanctus Solemnis (507-10)	156-57

Table	Pages
46. Solemnis Agnus Dei (510-21)	158-59
47. Agnus Dei "Salus et Vita" from <u>Ben. VI. 34</u> , f. 284 v. (522; see also Plate XII)	160
48. Agnus Dei "Indomitos Arce" from <u>St. Gall 383</u> , p. 145 (522-23).	161
49. Set-Form Analysis of Solemnis Gloria (Vatican IV), Beneventan Form (527-30).	162-64
50. Gloria Solemnis (530-57)	165-78
51. Kyrie "Cum Jubilo": Early Versions (570-77)	183-87
52. Kyrie "Cum Jubilo": Later Mediaeval Versions (577-81)	188-92
53. Kyrie Marialis (Kyrie "Cum Jubilo") (591-96).	194-97
Supplementary Table	
Sanctus Marialis: Early Versions (598).	198-99
54. Sanctus Marialis (607-13)	202-04
55. The Respond "Regnum Mundi" (613-24)	208-15
56. Marialis Agnus Dei (624-31)	219-22
57. Gloria Marialis (634-53)	223-28
58. Kyrie de Angelis (667-71)	231-33
59. St. Nicolas Antiphon "O Christi Pietas"; Corpus Christi Antiphon (Contrafactum) "O Quam Suavis" (676-79)	234-36
60. Set-Form: Antiphon "O Christi Pietas" and Sanctus de Angelis (678-79)	237
61. Sanctus de Angelis (679-87)	238-43

Table	Pages
62. Agnus Dei de Angelis (690-94)	244-47
63. Analysis of Gloria de Angelis: Latin Text (Vatican IV) (699-703)	249-50
64. Gloria de Angelis (702-11).	251-56
65. Analysis of Gloria de Angelis: English Text, Douglas' Kyrial (707-11)	261-62
66. De Angelis Creed--Vatican Credo III (720-26)	263-72
67. Analysis of Douglas' English Version: Gloria de Angelis (723-25; 734-37)	273-75
68. "Kyrie Rex Splendens": Winchester and Sarum Versions (743-46)	284-87
69. "Kyrie Rex Splendens" (752-58)	288-89
70. Sanctus of Douglas' Missa "Rex Splendens": Latin Versions (770)	290-92
71. Sanctus: Missa "Rex Splendens" (770-82)	293-96
72. Agnus Dei: Missa "Rex Splendens" (783-86).	297-98
73. Gloria in Excelsis: Missa "Rex Splendens" (789-92) .	299-310
74. Kyrie "Orbis Factor" from the Winchester Troper, <u>Bodleian 775</u> , f. 63 v. (in margin): Possible Transcriptions (802-03)	311-12
75. Kyrie and Verse "Orbis Factor": Early Forms of the Melody (802-14).	313-16
76. Kyrie "Orbis Factor": Later Forms (803-14)	317-19
77. "Orbis Factor" Decalogue Responses: <u>The Ordinary</u> <u>of the Mass</u> , VII (811).	320
78. Sanctus Dominicalis (816-21).	321-25

Table	Pages
79. Dominicalis Agnus Dei (822-25)	326-28
80. Analysis of Gloria Dominicalis: Latin Text-- Vatican XII (829-31)	330-32
81. Analysis of Gloria Dominicalis: English Text-- Douglas' Kyrial (831-41)	333-35
82. Gloria Dominicalis (841-42)	336-42
83. Kyrie "Deus Genitor Alme": Missa Penitentialis (853-59)	346-47
84. Kyrie Verse "Kyrie Salve Semperque" in <u>Bodleian 775</u> , f. 4 v. (861-65)	348-49
85. "Kyrie Salve Semperque": Missa Penitentialis (865-69)	350-52
86. Sanctus Penitentialis (874-84)	353-57
87. Penitentialis Agnus Dei (885-92)	358-61
88. Sanctus Ferialis (903-05)	362-63
89. Ferialis Agnus Dei (907-11)	364-65
90. Kyrie "Pater Cuncta" (919-26)	374-75
91. Sanctus Simplex (940-46)	376-79
92. Simplex Agnus Dei (948-49)	380-81
93. Simplex Gloria (Vatican XV) and Trope "Quem Cives) in <u>Benevento VI. 34</u> , ff. 279, 280 v. (953-59) . . .	382-85
94. Simplex Gloria (Vatican XV): Latin Versions (956-61)	386-91
95. Simplex Gloria: Versions in English (962-70)	392-403
96. "Kyrie Fons Bonitatis"--"Kyrie Sabaoth" (978-87) . .	404-06

Table	Pages
97. "Kyrie Fons Bonitatis": Anglican Editions (989-91)	412-15
98. Kyrie "Cunctipotens Genitor Deus" (1002-09)	417-19
99. Sanctus: Missa Votiva (1015-20)	420-23
100. Winchester and Echternach Troper Versions of Vatican Gloria I (1035-36)	431-35
101. Set-Form Analysis of Vatican Mass I: Winchester Text of Gloria and Sanctus; Vatican Text of Agnus Dei (424-29; 1031-37)	436-38
102. Gloria: Vatican Mass I and Douglas' Missa Votiva (1037-45)	439-50
103. Kyrie: Douglas' Requiem, 12 b (1059-62)	454-55
104. Requiem Sanctus (Vatican XVIII): Early Versions (1064-69)	456-58
105. Requiem Sanctus (Vatican XVIII): Transcriptions (1070-71)	459-60
106. Sanctus (Vatican XV): Douglas' Requiem, 12 b (1076-85)	461-65
107. Agnus Dei (Vatican XV): Douglas' Requiem, 12 b (1095-1100)	466-70
108. "Kyrie Deus Sempiterne" (1104-05).	471-72
109. Verse "Kyrie Deus Sempiterne" Reconstructed <u>Analecta Hymnica</u> No. 13 (1104-05).	473-74
110. Kyrie "Stelliferi Conditor Orbis" (1107).	475-76
111. Kyrie "Deus (Pater) Creator" or "Jesu Redemptor" (1113-15)	480-83
112. Kyrie "Deus Creator": Responses to the Command- ments: <u>The Ordinary of the Mass</u> , II (1114)	484

Table	Pages
113. Kyrie "Clemens Rector" (1119-21)	489-95
114. Kyrie "Summe Deus" (1123)	496-98
115. "Kyrie Altissime" (1124-25)	499-501
116. Sanctus (Vatican XI): Douglas' Additional Setting No. 13 (1128-29)	502-04
117. Sanctus (Vatican XIII): Douglas' Additional Setting No. 14 (1131-33)	505-06
118. Sanctus (Vatican XIV): Douglas' Additional Setting No. 15 (1135-37)	507-08
119. Sanctus (Vatican <u>ad libitum</u> I): Douglas' Additional Setting No. 16 (1139-42)	509-10
120. Agnus Dei (Vatican III): Douglas' Additional Setting No. 13 (1144)	511
121. Agnus Dei (Vatican V): Douglas' Additional Setting No. 14 (1145-46)	512-13
122. Agnus Dei (Vatican VI): Douglas' Additional Setting No. 15 (1145-48)	514
123. Agnus Dei (Vatican X): Douglas' Additional Setting No. 16 (1149-50)	515
124. Agnus Dei (Vatican XI): Douglas' Additional Setting No. 17 (1151-52)	516-17
125. Analysis of Vatican Gloria in Excelsis III (Douglas' Additional Setting No. 12) (1156-58)	518-20
126. Gloria in Excelsis (Vatican III): Douglas' Additional Setting No. 12 (1158-64)	521-25
127. Gloria in Excelsis (Vatican V): Douglas' Additional Setting No. 13 (1172-74)	532-39

Table ^e	Pages
128. Analysis of Vatican Gloria in Excelsis VI (Douglas' Additional Setting No. 14) (1180-82).	546-48
129. Gloria in Excelsis (Vatican VI): Douglas' Additional Setting No. 14 (1182-86).	549-55
130. Gloria IX (Douglas' Additional Setting No. 15): Early Versions; Incipits and the Trope "Spiritus et Alme" (1190).	560-70
131. Analysis of Vatican Gloria in Excelsis IX (Douglas' Additional Setting No. 15) (1190-92)	571-73
132. Gloria in Excelsis (Vatican IX): Douglas' Additional Setting No. 15 (1192-97).	574-80
133. Gloria XI (Douglas' Additional Setting No. 16): Early Versions from Winchester and St. Evroult (1202-03)	581-88
134. Set-Form Analysis of Gloria XI (Douglas' Additional Setting No. 16): Winchester Troper Text (1203-07)	589-91
135. Set-Form Analysis of Gloria XI (Douglas' Additional Setting No. 16): Vatican Text (1203-07).	592-94
136. Gloria in Excelsis (Vatican XI): Douglas' Additional Setting No. 16 (1207-10).	595-601
137. Gloria in Excelsis (Vatican XII): Douglas' Additional Setting No. 17 (1213-15).	605-10
138. Gloria in Excelsis, <u>More Ambrosiano</u> , (ad. lib. IV): Douglas' Additional Setting No. 18 (1216-18). . .	611-17

LIST OF PLATES IN VOLUME III

(Numbers following the title of each plate refer to pages in the first two volumes where that plate is mentioned.)

Plate		Pages
I.	Preface of the Requiem: Douglas MS, c. 1910 (93). . .	32
II.	Proper Preface at the Mass for the Faithful Dead and Gloria Intonations: Douglas MS for the <u>American Missal</u> , c. 1930 (93).	33
III.	G. H. Palmer's English Te Deum in the <u>Sarum Psalter</u> (159).	49-50
IV.	Douglas' English Te Deum in <u>The Ceremonial Noted</u> (155)	56-57
V.	The Creed in Sarum, Dominican, Solesmes' Project, PMMS, and Douglas' First Versions: Douglas MS, 1908-12 (170, 179, 187-88, 193-95)	66-74
VI.	The Creed: Douglas' Corrections of 1927 (196-98) . .	75-78
VII.	The Greek Creed from Cologne (<u>St. Arch. W-105, f. 15</u>): Dom Huglo's Transcription (221-30) . . .	87-88
VIII.	The Greek Sanctus, as Transcribed by Dom Huglo from Aquitanian and French MSS (10th and 11th c.) (265-66).	95
IX.	The Greek Sanctus as Transcribed by Dom Huglo from MSS of the Ravenna Region (11th c.) (265-66) . .	96
X.	Owner's Bookplate in J. B. Croft's <u>Plainsong Masses</u> , 1895 (309-10)	97

Plate	Pages
XI. Sanctus "Deus Pater Ingenitus" and Hosanna "Omnes Tua Gratia" from <u>Corpus Christi 473</u> , ff. 74 v. and 75 r. (420-27, 445-50)	106-07
XII. Sanctus "Deus Pater Ingenitus" and Hosanna "Qui Venisti Carnem" from <u>Ben. VI. 34</u> , f. 285 r., v. (421-27, 445-50)	108-09
XIII. Kyrie "Cum Jubilo" in English: Douglas' First MS of Missa Marialis (582-89).	193
XIV. Sanctus Marialis: Douglas' First MS (601-07)	200
XV. Sanctus Marialis: Douglas' Second MS (601-07)	201
XVI. Missa Marialis Accompaniment in Douglas' Last Revision: Title Page and Sanctus-Benedictus Qui Venit (562, ftn.)	205-07
XVII. Marialis Agnus Dei: Douglas' First MS (624-25).	216
XVIII. Marialis Agnus Dei: Douglas' Second MS (624-25)	217
XIX. Marialis Agnus Dei: Douglas' Third MS (624-25).	218
XX. Missa de Angelis of Douglas' First Complete MS: Title-Page and Kyrie (667-68)	229-30
XXI. Pothier's Spanish Gloria and Sanctus de Angelis (696-99)	248
XXII. Gloria de Angelis: Douglas' First MS (704-07)	257-58
XXIII. Gloria de Angelis: Douglas' Second MS (704-07)	258-60
XXIV. The Creed in Douglas' First Complete MS of Missa de Angelis (725-26)	276-78
XXV. Credo de Angelis Accompaniment in Douglas' Last Revision, from a 1941-42 MS of Missa Marialis Intended for <u>The Hymnal 1940</u> (731-33)	279-83

Plâte	Pages
XXVI. Dominicalis Gloria (Vatican XIII) and Solemnis Gloria (Vatican IV) from <u>Benevento VI. 34</u> , ff. 281 v. and 282 r. (527, 826-29)	329
XXVII. Kyrie "Deus Genitor Alme" Accompaniment: Douglas' Last Revision, from the Unfinished "Organ Kyrial", 1942-44 (Missa Penitentialis) (847)	343-44
XXVIII. . Kyrie "Deus Genitor Alme": <u>Ben. VI. 34</u> (853-57) .	345
XXIX. J. W. Doran's Missa Simplex (912-15, and ftms. on 1129 and 1207).	366-69
XXX. Douglas' Missa Simplex of 1915, Based on Doran's Missa Simplex (912-15)	370-73
XXXI. "Kyrie Fons Bonitatis": German Reformation Translations in Lutheran Service Books of the Sixteenth Century.	407-11
XXXII. Verses for Kyrie Eleison: "Cunctipotens Genitor Deus" <u>Cambridge, Corpus Christi 473</u> , ff. 79 v., 80 (996-1000).	416
XXXIII. Gloria (Vatican III) and Trope "Aureas Arce" and Dedication Festival Mass "Terribilis" in <u>Benevento VI. 34</u> , ff. 172 v., 173, 175 (1163-71)	526-27
XXXIV. Gloria Intonations for Celebrant from <u>Monte Cassino 339</u> , Desiderius' Sacramentary (1164)	528

LIST OF EXAMPLES APPENDIXED

WITH VOLUME III

APPENDIX I. TRANSCRIPTIONS OF TROPES,
VERSES, AND PROSULAE

Example	Pages
1. Gloria in Excelsis (Vatican I) and Trope "O Laudabilis Rex" from <u>Cambridge, Corpus Christi 473</u> , f. 69, and <u>Bodleian 775</u> , ff. 70 v., 71 (1032-35)	424-30
2. Kyrie (Vatican XIV, "Jesu Redemptor") Verses: "Pater Creator Omnium" and "Kirri Rex Regum" from the Winchester Tropers (1112-13)	477-79
3. Kyrie "Clemens Rector": the Winchester Text in <u>Bodleian 775</u> , f. 3 r. (1118-21)	485-88
4. Gloria in Excelsis Trope "Aureas Arces" (Vatican III) in <u>Benevento VI. 34</u> , ff. 172 v., 173 (See pp. 1163-1171 in Vol. II, and Plate XXXIII in Vol. III).	529-31
5. Gloria in Excelsis (Vatican VI) and Trope "Ave Deus Summe" from <u>Cambridge, Corpus Christi 473</u> , ff. 60 v, 61 r., v.; and <u>Bodleian 775</u> , ff. 65 v., 66 r., v. (1176-82)	540-45
6. Trope "Quem Glorificant Sancti Angeli" (Gloria XI) from <u>Bodleian 775</u> , ff. 69 v., 70 r., and <u>Paris B. N. lat. 10508</u> , f. 32 v. (1210-12)	602-04
Also:	
Table	Pages
36. Hosanna Prosula "Qui Venisti Carnem": A Metrical Transcription of <u>Ben. VI. 34</u> , f. 285 r., v. (446-48)	121

Table	Pages
37. Sanctus Trope "Deus Pater Ingenitus," <u>Ben. VI. 34</u> , f. 285: An Attempted Metrical Transcription (448-50)	122
47. Agnus Dei "Salus et Vita" from <u>Ben. VI. 34</u> , f. 284 v. (See Vol. I, p. 522, and Pl. XII, Vol. III, p. 108)	160
48. Agnus Dei "Indomitos Arce" from <u>St. Gall 383</u> , p. 145 (522-23)	161
93. Simplex Gloria (Vatican XV) and Trope "Quem Cives" <u>Benevento VI. 34</u> , ff. 279, 280 v. (953-59) . . .	382-85

APPENDIX II. TRANSCRIPTIONS FOR ENGLISH
TEXTS BY THE AUTHOR

Example	Pages
1. Gloria Solemnis, Vatican IV, Transcribed for the Anglican Text from <u>Ben. VI. 34</u> , f. 282 (577) . .	179-80
2. Gloria IV Transcribed for the Roman Catholic English Text from <u>Ben. VI. 34</u> , f. 282 (557)	181-82
3. Gloria I (Douglas' Missa Votiva) Transcribed for the Anglican Text of the 1928 American Prayer Book and the Roman Catholic English Text from the Winchester Troper Versions (1045).	451-53
4. Gloria VI (Douglas' Additional Setting No. 14) Transcribed for the 1928 American Prayer Book Text from the Winchester Tropers (1184)	556-57
5. Gloria VI (Douglas' Additional Setting No. 14) Transcribed for the Roman Catholic English Text from the Winchester Tropers (1184) . . .	558-59

Also:

Table	Pages
22. English Te Deum, Based on the Worcester Melody (164)	58-60

Table	Pages
23. English Te Deum, Based on Antiphonale Monasticum (166)	61-63
27. Credo I: Roman Catholic English Text (220).	84-86

**TABLES, PLATES, AND
APPENDIXED EXAMPLES**

TABLE 1

PATER NOSTER
(See Vol. I, pp. 56-60)

1 Monte Cassino 339 (11th c.)
1st melody, "in dominicis diebus seu festis diebus"

2 Ben. VI. 29 (12th c.)
1st melody, "in solempnitatibus"

3 Ben. VI. 40 (11th c.)

4 Vat. lat. 6082 (12th c.)
1st melody, "in dominicis"
* Per omni-a saecu-la saecu-lo-rum. A-men. O-re-mus.

5 Berlin lat. 2^o 920 (11th/ 12th c.)

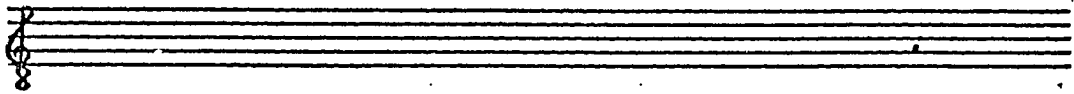
6 Rome Bib. Vall. B23 (12th c.)

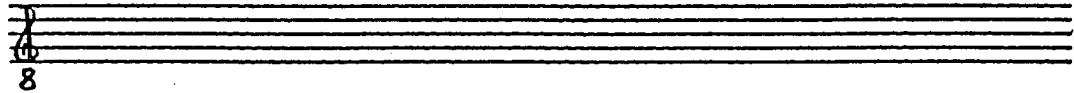
7 Monte Cassino 339 (11th c.)
3rd melody

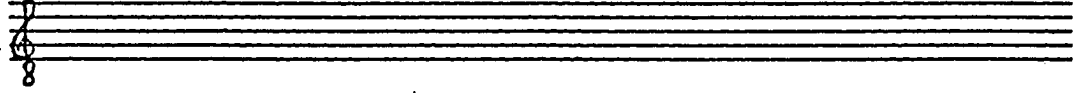
8 Ben. VI. 29 (12th c.)
2nd melody, "in festivitibus"

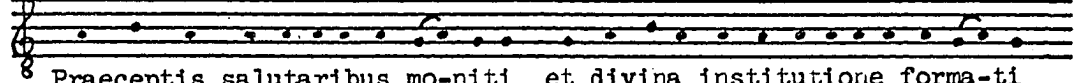
9 Vat. lat. 6082 (12th c.)
2nd melody, "in cotidianis"
Per omni-a saecu-la saecu-lo-rum. A-men. O-re-mus.

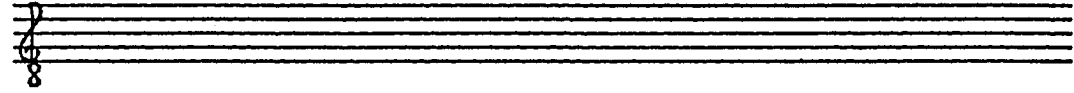
TABLE 1--Continued

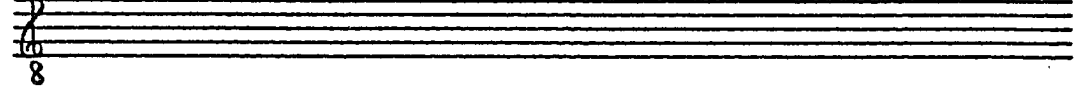
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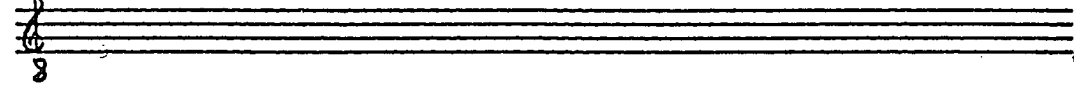
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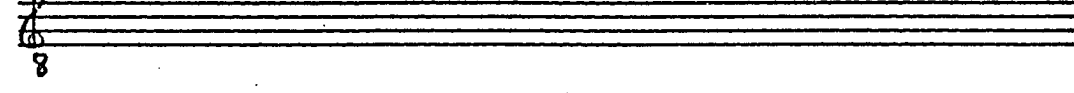
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4 
Praeceptis salutaribus mo-niti et divina institutione forma-ti

5 

6 

7 

8 

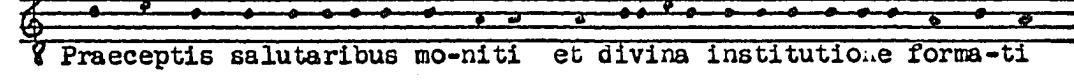
9 
Praeceptis salutaribus mo-niti et divina institutione forma-ti

TABLE 1--Continued

1 Pater noster qui es in caelis, sancti-fi-ce-tur

2

3

4 audemus di-cere: Pater noster qui es in caelis, sancti-fi-ce-tur

5

6

7

8

9 audemus dicere: Pater noster qui es in caelis, sancti-fi-ce-tur

Detailed description: This is a musical score for nine voices, numbered 1 through 9. Each voice part is written on a single staff with a treble clef and a common time signature (C). The lyrics are in Latin and are distributed across the staves. Staves 1, 2, and 3 have the lyrics 'Pater noster qui es in caelis, sancti-fi-ce-tur'. Staves 4 and 9 have the lyrics 'audemus di-cere: Pater noster qui es in caelis, sancti-fi-ce-tur'. The other staves (5, 6, 7, 8) contain musical notation without lyrics. The score is divided into three measures by vertical bar lines.

TABLE 1--Continued

The musical score consists of nine staves, numbered 1 through 9. Each staff begins with a treble clef and a common time signature (C). The lyrics are written below the first staff and are: "no-men tu-um. Adveniat regnum tu-um. Fiat vo-luntas tu- a,". The lyrics are distributed across the staves as follows:

- Staff 1: "no-men tu-um. Adveniat regnum tu-um. Fiat vo-luntas tu- a,"
- Staff 2: "(SAME)"
- Staff 3: "(same)"
- Staff 4: "(same)"
- Staff 5: "no-men tu-um. Adveniat regnum tu-um. Fiat vo-luntas tu- a,"
- Staff 6: "no-men tu-um. Adveniat regnum tu-um. Fiat vo-luntas tu- a,"
- Staff 7: "no-men tu-um. Adveniat regnum tu-um. Fiat vo-luntas tu- a,"
- Staff 8: "no-men tu-um. Adveniat regnum tu-um. Fiat vo-luntas tu- a,"
- Staff 9: "no-men tu-um. Adveniat regnum tu-um. Fiat vo-luntas tu- a,"

The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *sfz*. The lyrics are written in a stylized font with hyphens indicating syllable placement.

TABLE 1--Continued

1
sicut in caelo et in terra. Panem nostrum quotidianum da nobis hodie,
(same)

2
(same)

3
(same)

4
(same)

5

6

7

8

9

Detailed description: This is a musical score for nine voices, numbered 1 through 9. Each voice part is written on a five-line staff with a treble clef and a common time signature. The lyrics are in Latin: "sicut in caelo et in terra. Panem nostrum quotidianum da nobis hodie,". The score is divided into two systems by a vertical bar line. The first system contains the first two measures of music, and the second system contains the next two measures. The lyrics are placed below the first staff. The word "(same)" is written in parentheses below the staves for voices 2, 3, and 4, indicating that they have the same melody as voice 1. The notation includes various note values, rests, and phrasing slurs.

TABLE 1--Continued

1 Et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris

2

3 (same as above)

4

5 (same as above)

6

7

8 (same as above)

9

Detailed description: The image shows a musical score for nine staves, numbered 1 through 9. Each staff begins with a treble clef and a common time signature (C). The lyrics 'Et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris' are written below the first staff. The music consists of a series of notes, primarily quarter and eighth notes, with some rests. Handwritten annotations in italics, '(same as above)', are placed on staves 3, 5, and 8, indicating that the musical notation for these staves is identical to the previous staff. The score is divided into two systems by a vertical line.

TABLE 1--Continued

1 Et ne nos in-ducas in ten-tati-o-nem. Sed libera nos a ma- lo.

2 (same)

3 (same)

4 (same)

5 (same)

6 (same)

7 (same)

8 [sic]

9

Detailed description: This is a musical score for nine voices, numbered 1 through 9. The lyrics are in Latin: "Et ne nos in-ducas in ten-tati-o-nem. Sed libera nos a ma- lo." The score is divided into two measures. The first measure contains the lyrics "Et ne nos in-ducas in ten-tati-o-nem." and the second measure contains "Sed libera nos a ma- lo." Above the first staff, there is a vertical line with an upward-pointing arrow. Various performance markings are present: a fermata over the final note of the first measure in staves 1, 2, 3, 4, 5, 6, 7, 8, and 9; a dynamic marking of *f* (forte) in the second measure of staff 6; and a bracketed marking "[sic]" above the eighth staff. The notation includes treble clefs, a common time signature, and various note values and rests.

TABLE 2

PATER NOSTER
(See Vol. I, p. 57)

Monte Cassino 339 (11th c.)
Erased but still legible--"in cotidianis diebus"

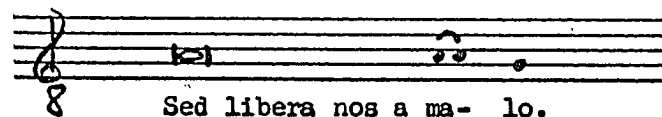
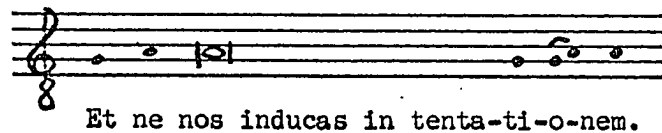
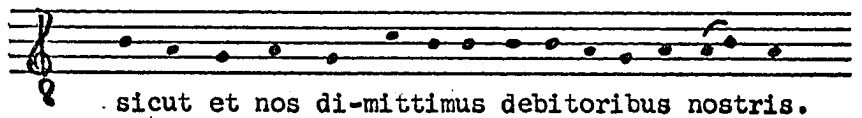
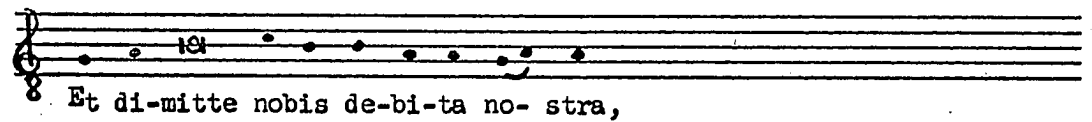
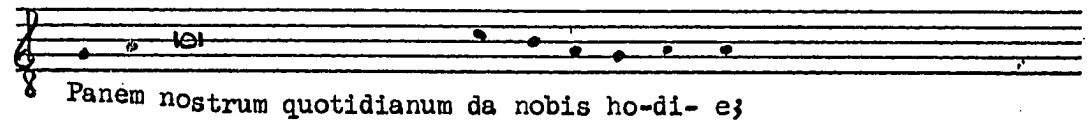
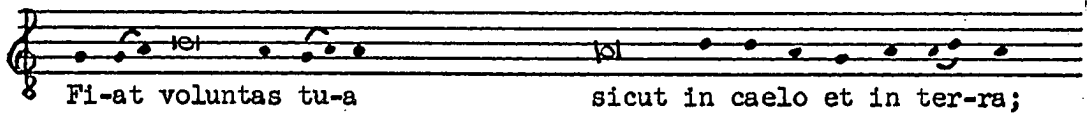
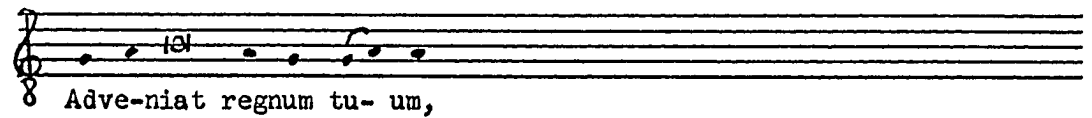
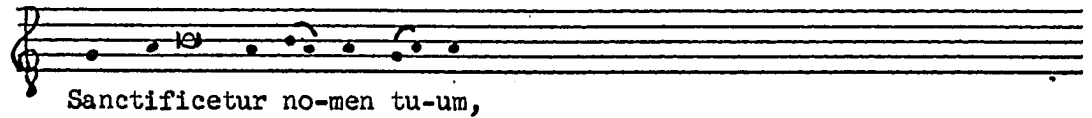
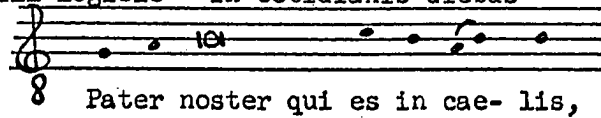


TABLE 3.--PATER NOSTER (See Vol. I, pp. 60-61)

Dominican Order, 1255. (Letters below text give the Vatican Festal Tone.)

	qui es in [a]	caelis,	sancti-fi-cé-tur	no-men	tu-um.
	Ad-veniat regnum tu-um,				
	Fiat voluntas tu-a [bb]		sicut in caélo	et in	terra.
	Panem nostrum quoti-di-a-num da nobis hodi-é, [c b a b a G G']				
	Et di-mitte [a G a b]	nobis debita nostra,	sicut et nos dimittimus debitoribus nostris.		
	Et ne nos inducas in tentati-o-nem.				
				Sed libera nos a ma-lo. [a b]	

PATER NOSTER
(See Vol. I, pp. 61-62)

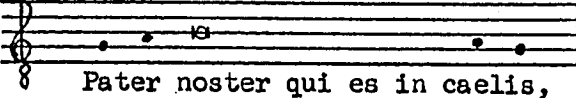
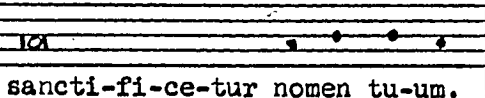

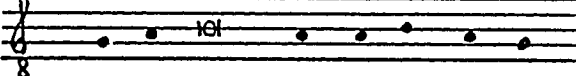
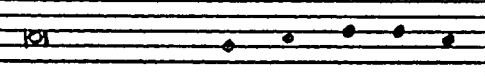
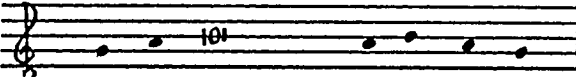
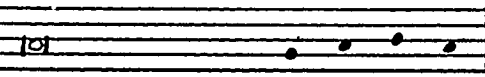
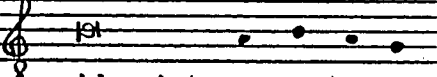
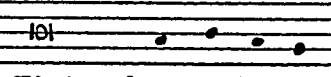
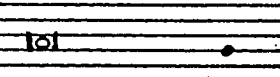
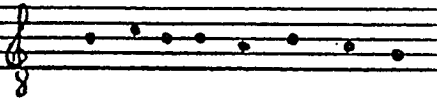
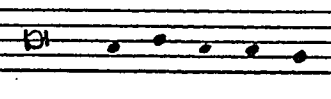
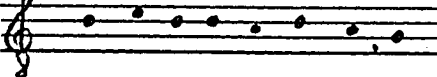
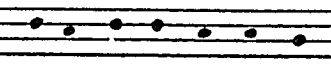
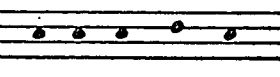
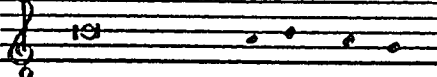
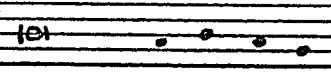
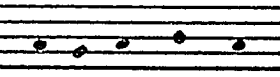
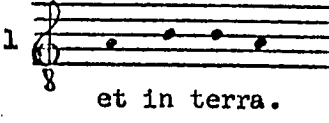
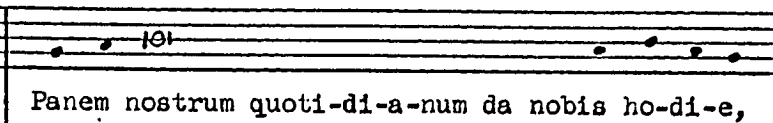
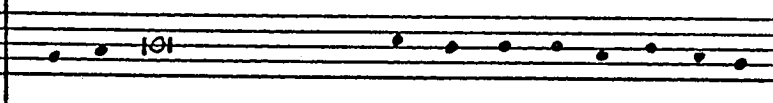
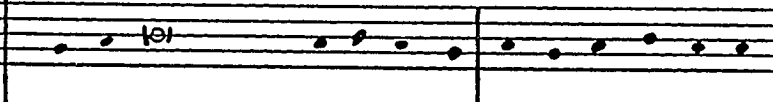
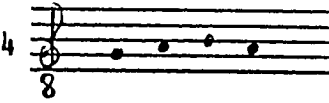
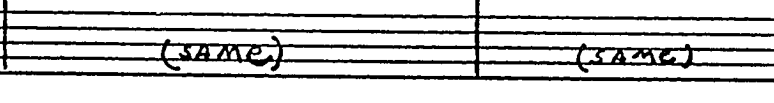
Carthusian version--12th c.? (Milan BN AD XIII 20, f. 202r,v; 15th c.)			
1			
	Pater noster qui es in caelis,	sancti-fi-ce-tur nomen tu-um.	
Cistercian Standard Version--12th c.			
2	(same)		
Ferial Franciscan Version (Paris BN lat. 10503)			
3			
Vatican Edition--Ferial Tone			
4			
1			
	Adveniat regnum tu-um.	Fiat voluntas tu-a,	sicut in caelo
2			(same)
3			
4			

TABLE 4--Continued

1		
2	(SAME)	
3	(SAME)	
4		

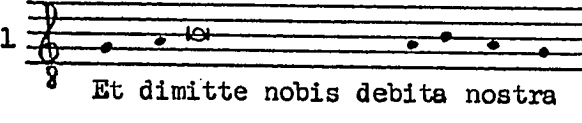
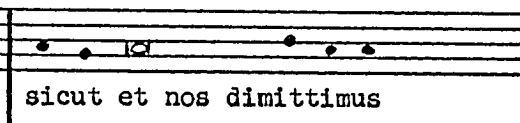
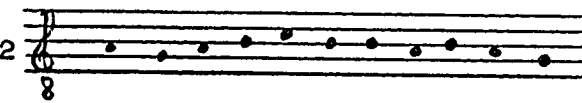
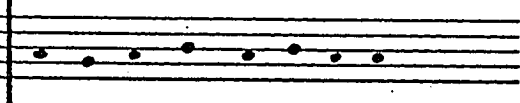
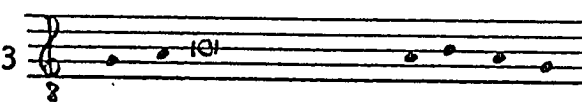
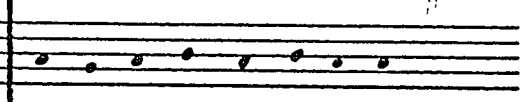
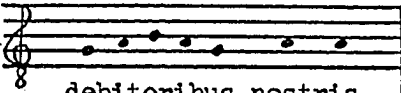
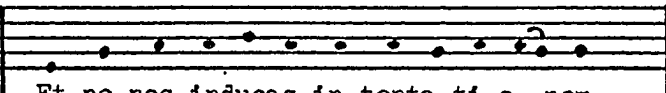
1		
2		
3		
4	(SAME)	(SAME)

TABLE 4--Continued

1	 debitoribus nostris.	 Et ne nos inducas in tenta-ti-o- nem.
2	(same)	(same)
3	(same)	(same)
4	(same)	(same)

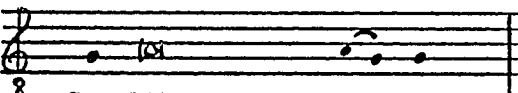
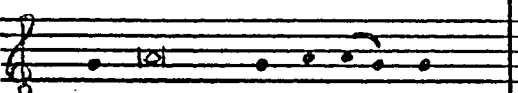
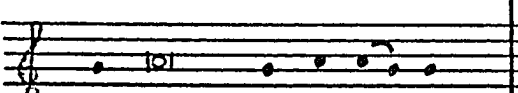
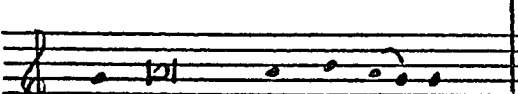
1	 Sed libera nos a ma- lo.	
2		
3		
4		

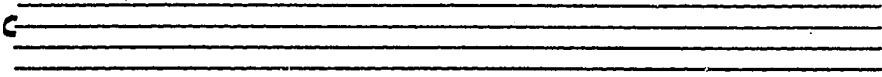
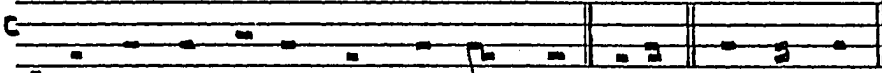
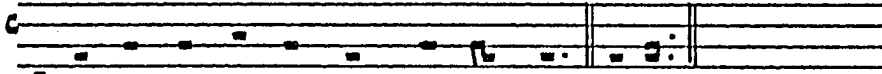
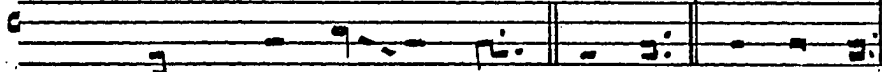
TABLE 5.--FESTAL PATER NOSTER SET-FORM. (See Vol. I, pp. 64-65.)

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
Pater noster	qui	es	in	cae-	lis,	Sancti-	fi-	ce-	tur	no-	men	tu-	um.												
	ad-	veni-	at	regnum	tu-	um.																			
	Fi-	at	voluntas	tu-	a,	si-	cut	in	cae-	lo	et	in	ter-	ra.											
Panem nostrum quo-	ti-	di-	anum	da	no-	bis	hodi-	e,																	
Et dimit-	te																								
	nos	in-	du-	cas	in	tenta-	ti-	o-	nem.																
	libera	nos	ma-	lo.																					

TABLE 6.--LORD'S PRAYER SET-FORM, DOUGLAS' VERSION. (See Vol. I, p. 66.)

										A																													
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										B		C ₁		D		E		F		G		H		I		J		K		L		M		N		O			
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
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										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
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										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
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										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
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										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3		4		5		6		7		8		9		10		11		12		13		14		15	
										1		2		3																									

TABLE 7
 FESTAL LORD'S PRAYER
 VERSIONS IN ENGLISH
 (See Vol. 1, pp. 66-79.)

1	Ordinary:	
2	Burgess:	 <p style="text-align: center;">O Father Almighty, world without end. Amen. Let us pray.</p>
3	Douglas:	 <p style="text-align: center;">O Father Almighty, world without end. Amen.</p>
4	Anglican Missal:	 <p style="text-align: center;">World with-out end. A- men. Let us pray.</p>

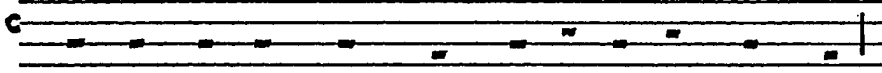

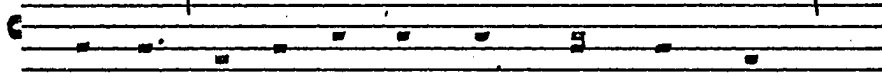
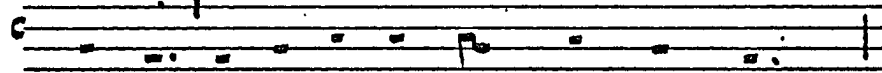
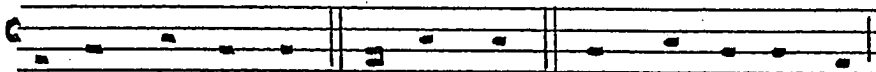

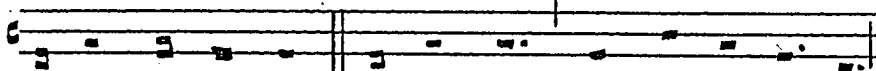
1	Ordinary:	 <p style="text-align: center;">As our Saviour Christ hath commanded and taught us,</p>
2	Burgess:	 <p style="text-align: center;">As our Saviour Christ hath commanded and taught us,</p>
3	Douglas:	 <p style="text-align: center;">And now, as our Saviour Christ hath taught us,</p>
4	Anglican Missal:	 <p style="text-align: center;">And now, as our Saviour Christ hath taught us,</p>

TABLE 7--Continued

1	Ordinary	
		we are bold to say: Our Fa-ther, which art in hea-ven,
2	Burgess	
		we are bold to say: Our Fa-ther, which art in hea-ven:
3	Douglas	
		we are bold to say: Our Fa-ther, who art in hea-ven,
4	Anglican Missal	
		we are bold to say: Our Fa-ther, who art in hea-ven,

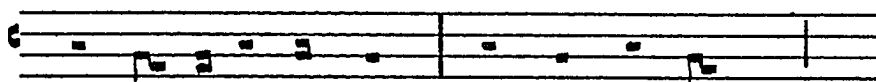


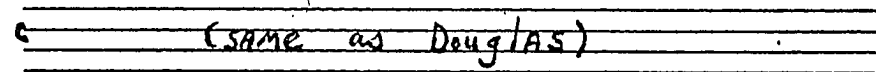
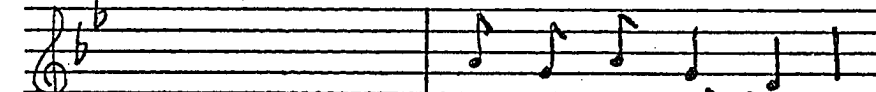
1	Ordinary	
		Hal-low-ed be thy name; Thy king-dom come;
2	Burgess	
		Hal-low-ed be thy Name: Thy Kingdom come:
3	Douglas	
		Hal-low-ed be thy Name. Thy king-dom come.
4	Anglican Missal	
		Hal-low-ed be thy Name. Thy king-dom come.
(EGR)		
		Thy King-dom come:

TABLE 7--Continued

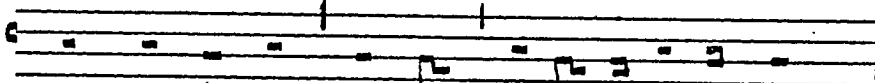
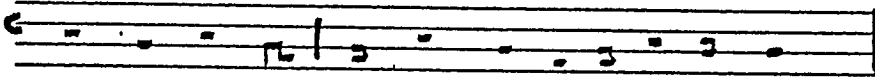
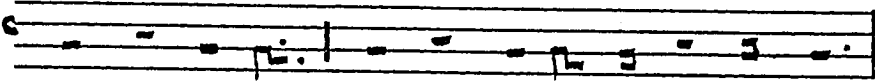
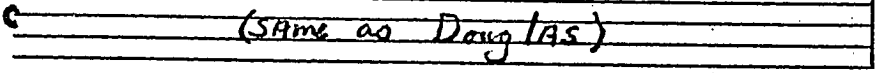
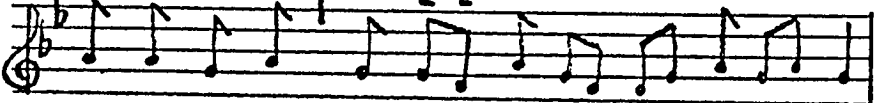
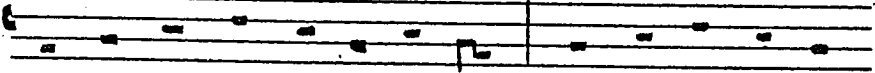
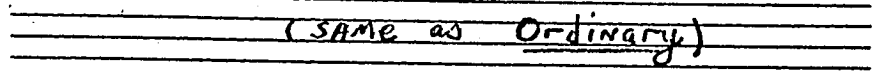
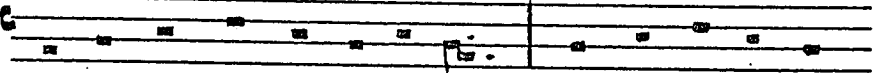
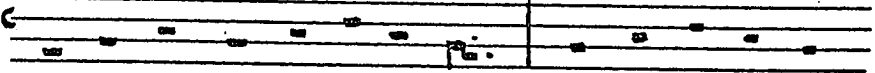
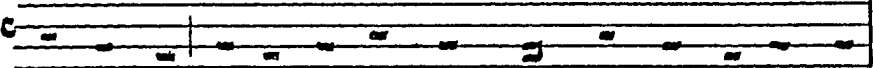

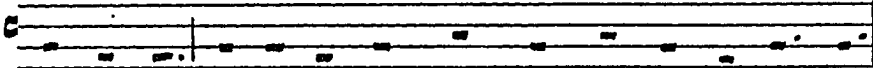
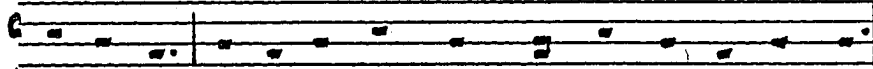
1	Ordinary	
		Thy will be done, In earth as it is in hea-ven.
2	Burgess	
		Thy will be done, In earth as it is in hea-ven.
3	Douglas	
		Thy will be done, On earth as it is in hea-ven.
4	Anglican Missal	
		Thy will be done, On earth as it is in hea-ven.
	(EGR)	
		Thy will be done, in earth as it is in hea-ven.
1	Ordinary	
		Give us this day our daily bread. And forgive us our
2	Burgess	
		Give us this day our daily bread: and forgive us our
3	Douglas	
		Give us this day our daily bread. And forgive us our
4	Anglican Missal	
		Give us this day our daily bread. And forgive us our

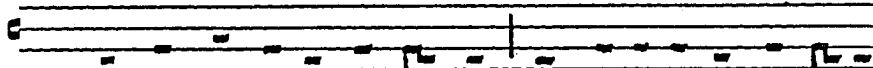
TABLE 7--Continued

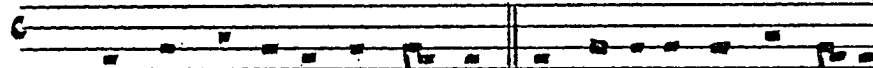
1 Ordinary 
 trespasses, As we forgive them that trespass against us.

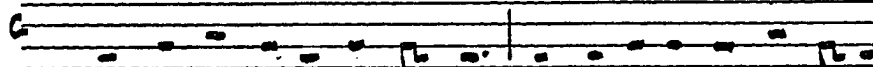
2 Burgess 
 trespasses, as we forgive them that trespass against us.

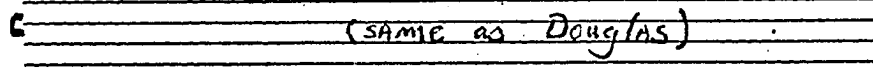
3 Douglas 
 trespasses, As we forgive those who trespass against us.

4 Anglican Missal 
 trespasses, As we forgive those who trespass against us.

1 Ordinary 
 And lead us not into temptation; But deliver us from evil:

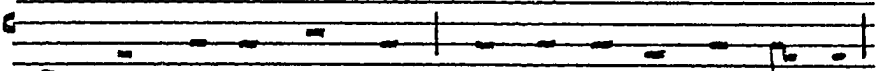
2 Burgess 
 And lead us not into temptation. But deliver us from evil.

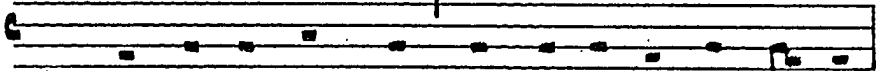
3 Douglas 
 And lead us not into temptation, But deliver us from evil.

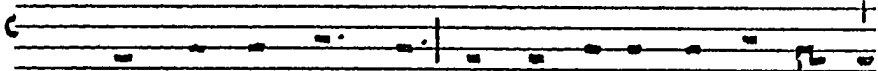
4 Anglican Missal 
 (SAME as Douglas)
 And lead us not into temptation, But deliver us from evil.

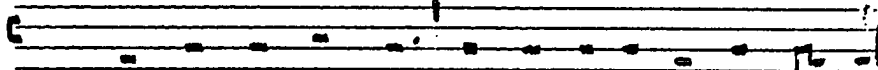
(CHM) 
 And lead us not into temptation; But deliver us from evil.


TABLE 7--Continued


1 
For thine is the king-dom, The pow-er, and the glo-ry,


2 
For thine is the King-dom, the pow-er and the glo-ry,

3 
For thine is the king-dom, and the power, and the glo-ry,

4 
For thine is the king-dom, and the power, and the glo-ry,

1 
For ev-er and ev- er. A- men.

2 
for ev-er and ev- er. A- men.

3 
for ev-er and ev- er. A- men.


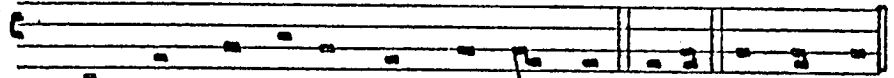
4 
for ev-er and ev- er. A- men.

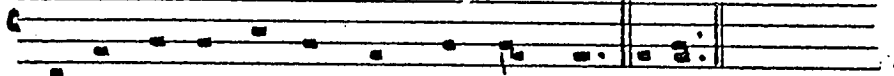
TABLE 8--Continued
 FERIAL LORD'S PRAYER
 VERSIONS IN ENGLISH

1 Burgess:



Throughout all ages, world without end. Amen. Let us pray.

2 Douglas:



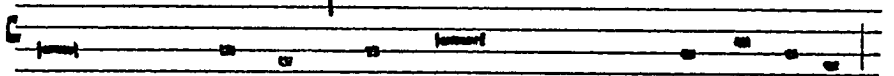
O Father Almighty, world without end. Amen.

3 Anglican Missal:



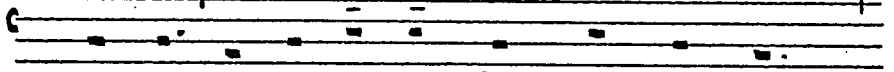
World with-out end. A- men. Let us pray.

1 Burgess



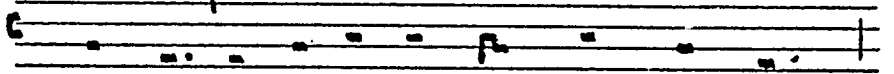
Commanded and taught by divine institution,
 by saving precepts,

2 Douglas



And now, as our Saviour Christ hath taught us,

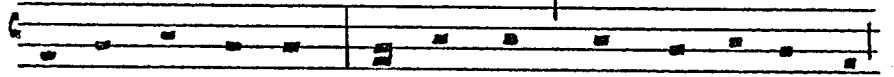
3 Anglican Missal



And now, as our Saviour Christ hath taught us,

(EGR:)

1 Burgess



we are bold to say: Our Fa-ther, which art in hea-ven:

2 Douglas



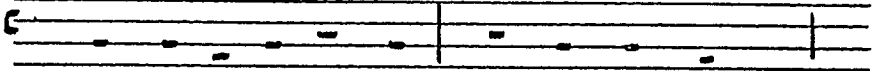
we are bold to say: Our Fa-ther, who art in hea-ven,

3 Anglican Missal




we are bold to say: Our Fa-ther, who art in hea-ven,

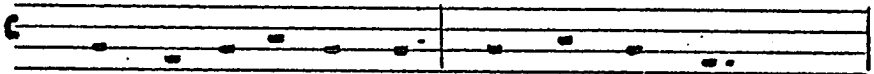
TABLE 8--Continued

1 Burgess 

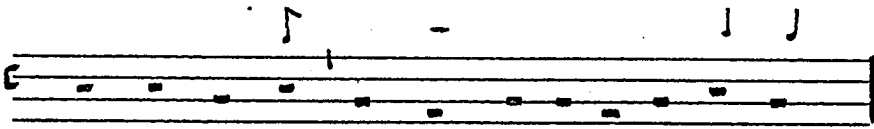
Hal-low-ed be thy Name: Thy king-dom come.

2 Douglas 

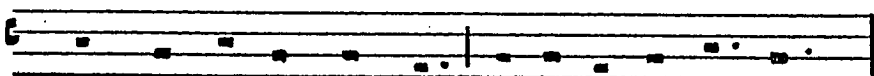
Hal-low-ed be thy Name. Thy King-dom come.

3 Anglican Missal 


Hal-low-ed be thy Name. Thy king-dom come.

1 Burgess 

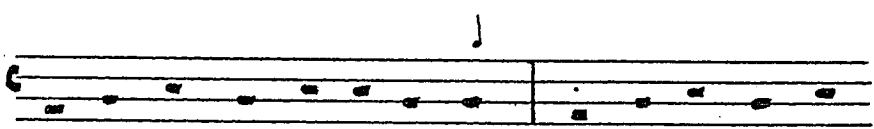
Thy will be done, in earth as it is in hea-ven.

2 Douglas 

Thy will be done on earth, As it is in hea-ven.

3 Anglican Missal 

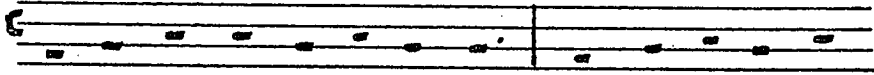
Thy will be done, On earth as it is in hea-ven.

1 Burgess 

Give us this day our daily bread: And forgive us our

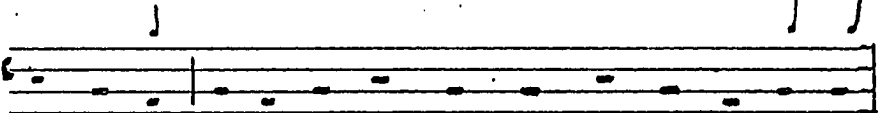
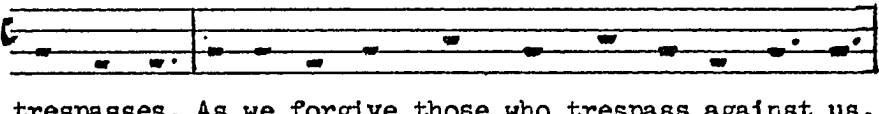
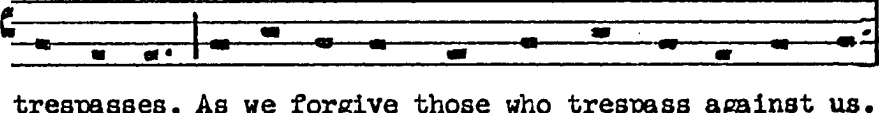
2 Douglas 


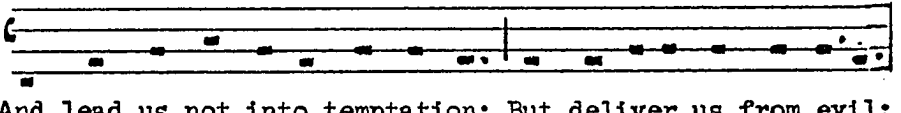
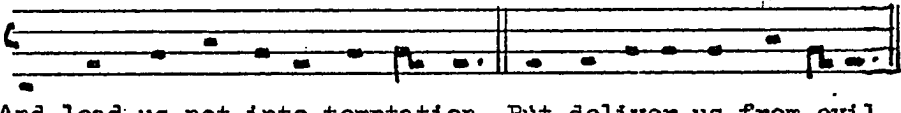
Give us this day our daily bread. And forgive us our

3 Anglican Missal 

Give us this day our daily bread. And forgive us our

TABLE 8--Continued

1	Burgess	
		trespasses, as we forgive them that trespass against us.
2	Douglas	
		trespasses, As we forgive those who trespass against us.
3	Anglican Missal	
		trespasses, As we forgive those who trespass against us.

1	Burgess	
		And lead us not into temptation. But deliver us from evil.
2	Douglas	
		And lead us not into temptation; But deliver us from evil:
3	Anglican Missal	
		And lead us not into temptation, But deliver us from evil.

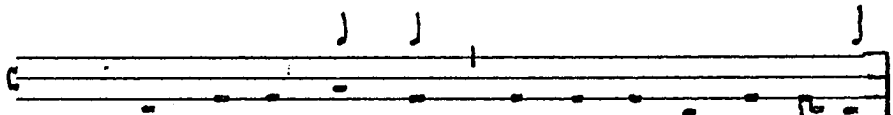
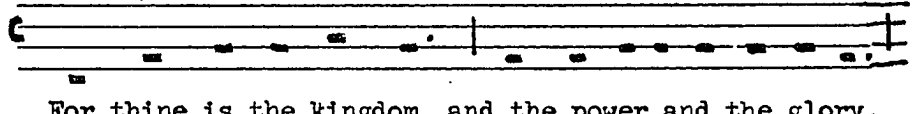
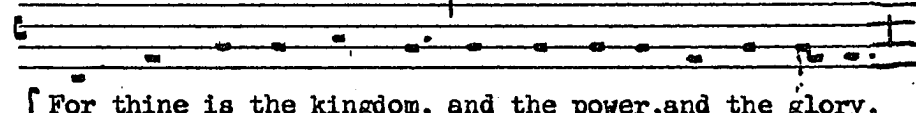
1	Burgess	
		[For thine is the King-dom, the pow-er and the glory,
2	Douglas	
		For thine is the kingdom, and the power, and the glory,
3	Anglican Missal	
		[For thine is the kingdom, and the power, and the glory,

TABLE 8--Continued

1 Burgess

for ev-er and ev- er. A- men.

2 Douglas

for ever and ev- er. A- men.

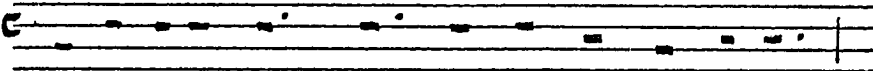
3 Anglican Missal

for ever and ev- er. A- men.

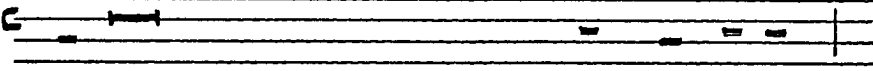
The image shows three musical staves, each with a treble clef and a common time signature. Above the first staff, there are four notes: a quarter note, an eighth note, a quarter note, and a half note. Each staff contains two measures of music. The first measure of each staff consists of a sequence of notes: a quarter note, an eighth note, a quarter note, a quarter note, and a half note. The second measure consists of a quarter note, a quarter note, and a half note. The lyrics 'for ev-er and ev- er. A- men.' are written below each staff, with hyphens under the 'ev' and 'er' in 'ev-er' and 'ev- er'.

TABLE 9

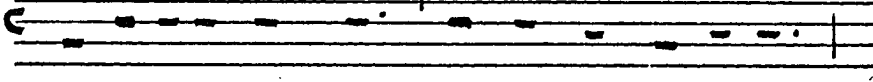
FERIAL PREFACE FOR THE DEAD
(See Vol. I, p. 93)

Douglas 

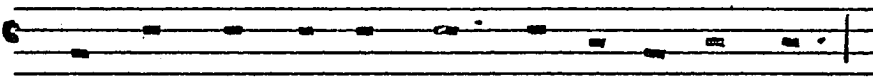
It is very meet, right, and our boun-den du-ty,

Burgess 

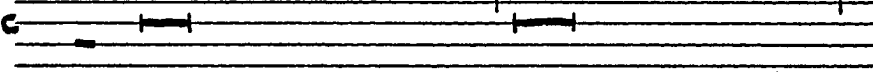
It is very meet, right, and our boun-den du-ty,

Anglican Missal 

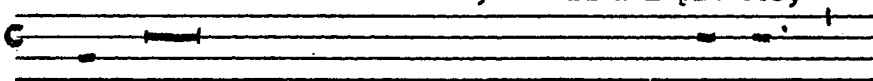
It is very meet, right, and our boun-den duty,

Douglas 

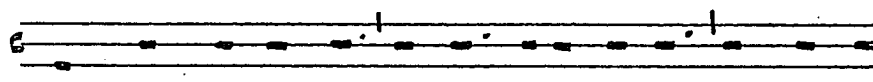
that we should at all times, and in all pla-ces,

Burgess 

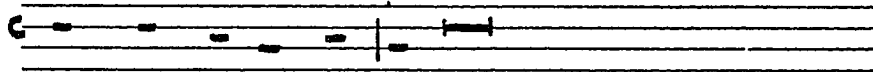
that we should at all times, and in all pla-ces,

Anglican Missal 

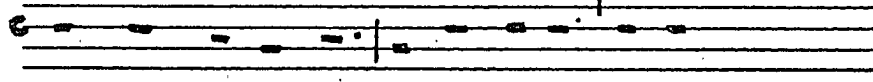
that we should at all times, and in all places,

Douglas 

give thanks unto thee, O Lord, Holy Father, al-migh-ty


Burgess 

give thanks unto thee, O Lord, holy Father, al-migh-ty

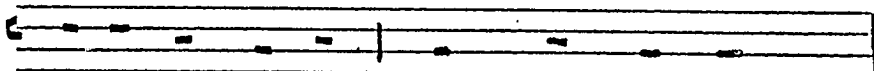
Anglican Missal 

give thanks unto thee, O Lord, Holy, Father

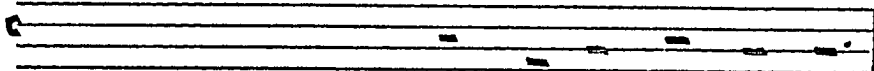
TABLE 9--Continued

Douglas 

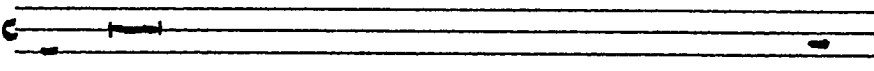
ev-er-last-ing God, through Je-sus Christ our Lord;

Burgess 


ev-er-last-ing God: through Christ our Lord.

Anglican Missal 

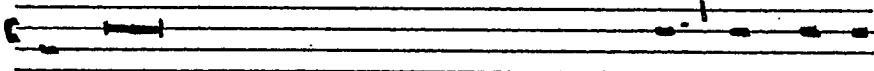
through Je-sus Christ our Lord;

Douglas 

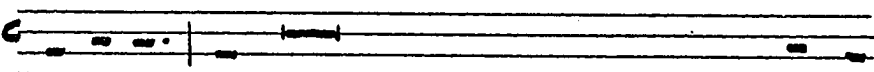
In whom the hope of a blessed resurrection hath shone

Burgess 

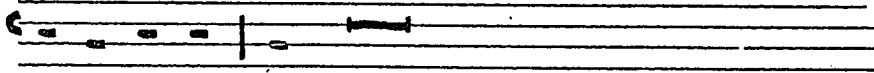
In whom hath shone forth unto us the hope of a blessed

Anglican Missal 

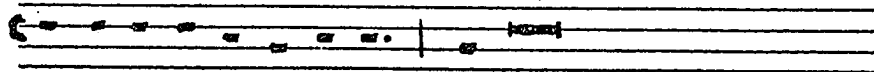
in whom hath been manifested forth unto us the hope of

Douglas 

upon us, that they whom the certainty of dying maketh

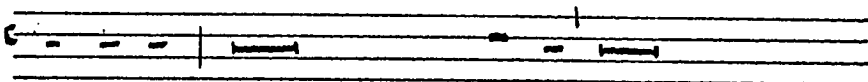
Burgess 

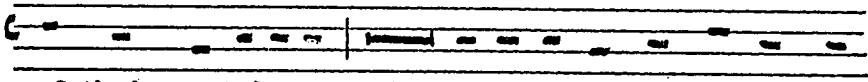
resurrection, that they who bewail the certain condition

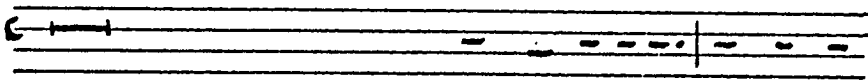
Anglican Missal 

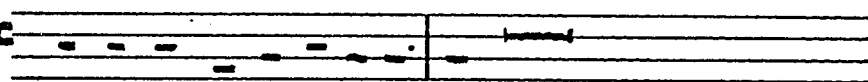
a glorious resurrection; giving unto them that bewail

TABLE 9--Continued

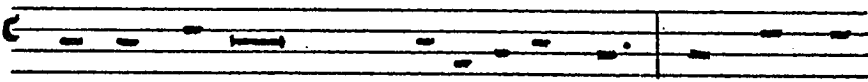
Douglas 
 sorrowful, may receive consolation in the promise of

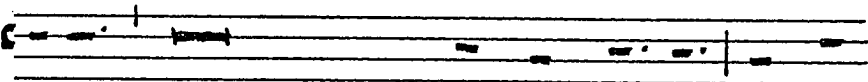
Burgess 
 of their mortality may be consoled by the promise of


Anglican Missal 
 the certain condition of their mortality the comfort

Douglas 
 of future immortality. For unto thy faithful people,

Burgess 
 immortality to come. For the life of thy faithful

Anglican Missal 
 of thy promise of immortality to come: for thou, O

Douglas 
 O Lord, life is not taken away, but changed: and when

Burgess 
 people, O Lord, is chang-ed, not taken away, and at the

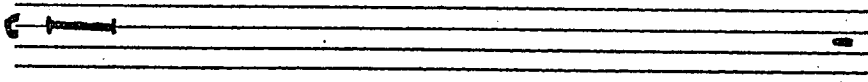
Anglican Missal 
 Lord, takest not away but changest the life of thy faith-

TABLE 9--Continued

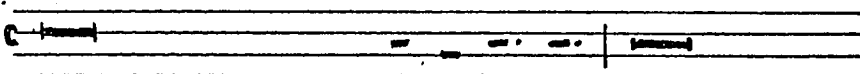
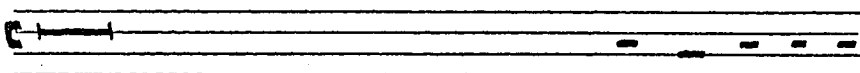
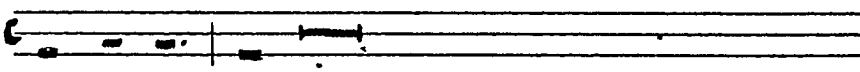

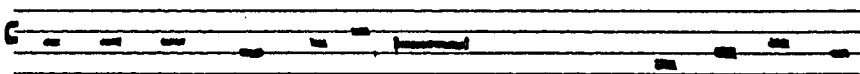
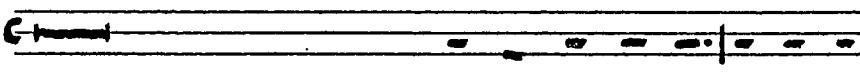
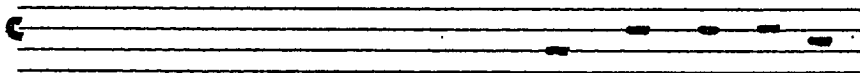
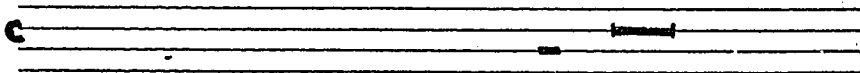
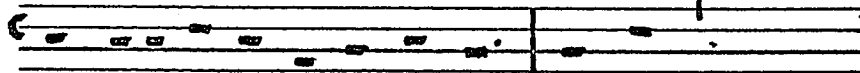
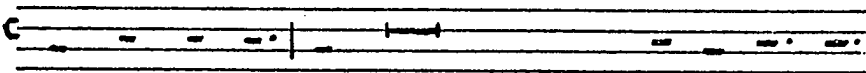
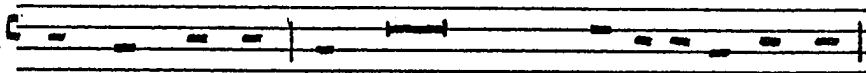
Douglas	
	this earthly habitation is dissolved, thou preparest
Burgess	
	dissolution of the tabernacle of this earthly sojourning,
Anglican Missal	
	ful People, granting unto them at the dissolution of
Douglas	
	a house eternal in the heavens.
Burgess	
	a dwelling-place eternal is made ready in the heavens.
Anglican Missal	
	of the tabernacle of their earthly pilgrimage a dwelling-
Douglas	
	Therefore with angels
Burgess	
	Therefore with Angels
Anglican Missal	
	place everlasting in the heavens. Therefore,

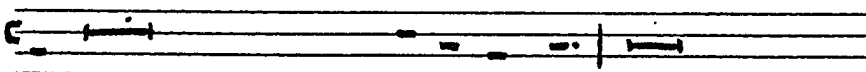
TABLE 9--Continued

Douglas 

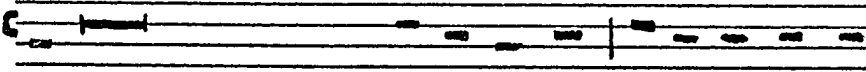
and arch-angels, and with all the company of hea-ven,

Burgess 

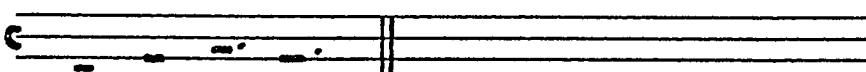
and Arch-angels, and with all the company of hea-ven,

Douglas 

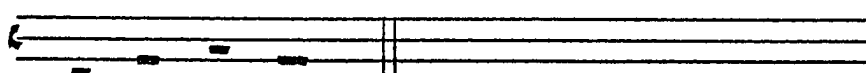
we laud and magnify thy glori-ous Name, evermore praising

Burgess 

we laud and magnify thy glori-ous Name, evermore praising

Douglas 

thee and say-ing:

Burgess 

thee and say-ing:

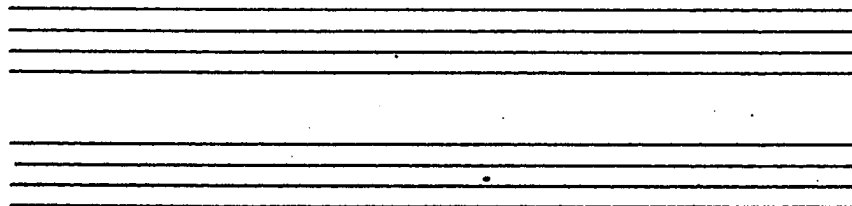
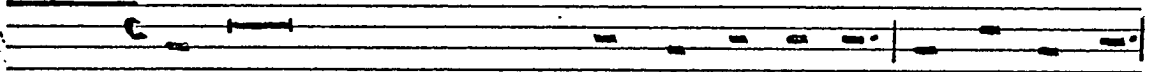


TABLE 10.--FERIAL LENTEN PREFACE

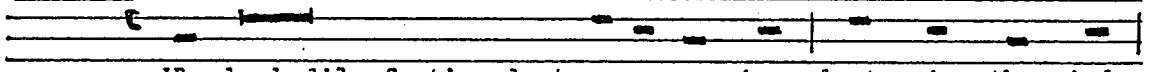
(See Vol. I, p. 93)

Douglas:



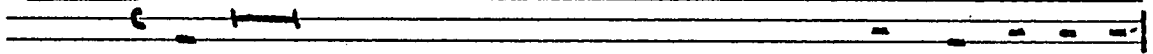
Who by bodily fasting dost curb our sinfulness, uplift our hearts,

Burgess:

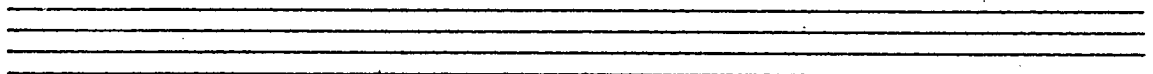


Anglican Who by bodily fasting dost overcome vice, dost raise the mind,

Missal:



Because that by our bodily fasting thou dost curb our sinfulness,

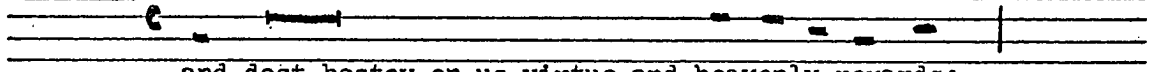


Douglas:



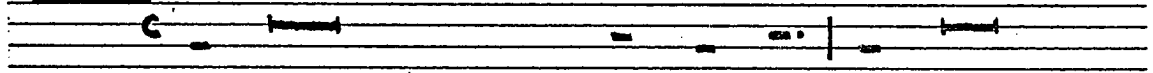
and bestow both virtue and its reward up-on us,

Burgess:

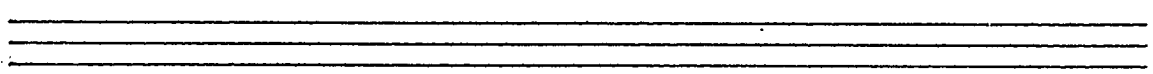


Anglican and dost bestow on us virtue and heavenly rewards:

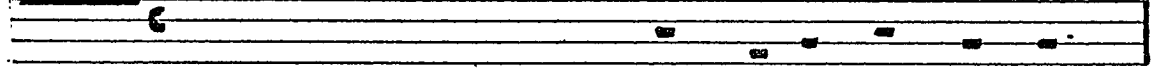
Missal:



dost raise our minds from things of earth, dost renew our strength

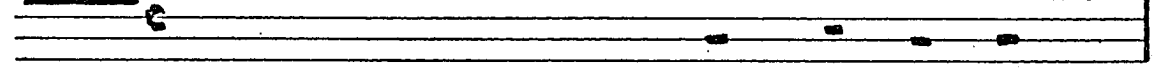


Douglas:



through Jesus Christ our Lord.

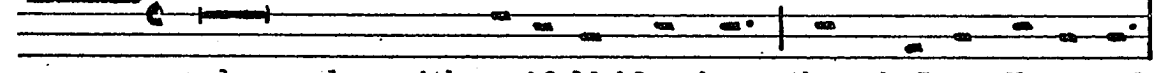
Burgess:



Anglican

through Christ our Lord.

Missal:



and reward us with manifold blessings; through Jesus Xst our L.

Vociferus of the Requiem

Lift up your hearts.

Let us give thanks un- to our Lord God

It is re- my next, right, and our trans- den

du- ty, that we should at all times, and

in all places, give thanks un- to thee,

O Lord, ho- ly Pa- ter, al- migh- ty co- co-

lor- ning God, through Je- sus Christ

our Lord; ~~in~~ whom thou hast given

us the hope of a blessed res- ur-

rec- tion; that while the cer- tam- ty of

death make us sad our na- tural way,

the promise of im- mortal life to come may

give con- so- la- tion to our faith. For to thy

faith- ful people, O Lord, their life is not ta-

ken a- way but changed; and the house of

their search- ly hab- i- ta- tion be- ing de- s- troy- ed,

they may gain a house e- ter- nal in the

heav- ens. There fore with an- gels and arch-

an- gels, and with all the com- pe- ny of hea-

ven, we laud and mag- ni- fy thy glo-

ri- ous name, co- co- more praise sing

Thy and say- ing

Proper Preface of Mass for the Faithful Dead.

O Lord, Holy Father, Almighty, Everlasting God,
 through Jesus Christ, our Lord, in whom
 the hope of a blessed resurrection
 hath shone upon us, that they whom
 the certainty of dying maketh sorrowful,
 may receive consolation in the promise
 of future immortality. Do not, O God, let the faithful
 people, O Lord, life is not taken away, but
 changed: and when their earthly habi-
 tation is dissolved, their presence is

Doubles and
 Antiphonal Verses & Psalter

On Paschal Tide
 On Doubt of Masses of BVM

At Masses of BVM
 On Sundays and Semidoubles
 On Sundays and Semidoubles

no English adaptation
 of this thing.





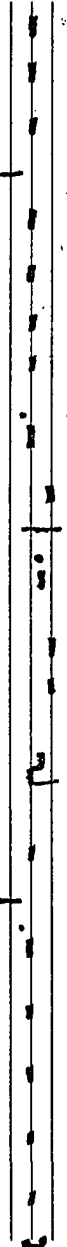
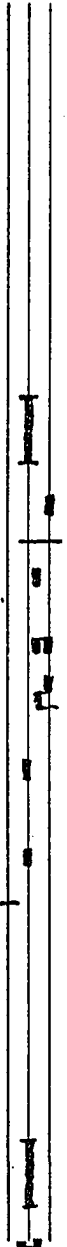
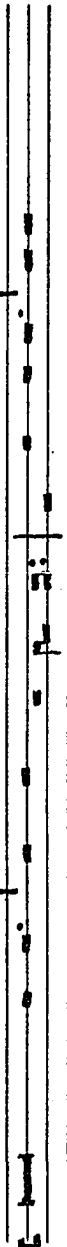

Of the Cangelis, yes
 in the Cangelis, I should
 be for double. Why not single?

On Simple Psalt
 On Simple Psalt

The psalter should
 be in double, as it is now
 one of the 2 official
 intonations, the other
 being the first.

How solemn in the Masses.

TABLE 11.--WHITSUNDAY PREFACE, FESTAL TONE: VERSIONS IN ENGLISH
 (See Vol. I, pp. 100, 104.)

Douglas	
Burgess	
Anglican Missal	
Burgess (Sarum)	
Douglas	
Burgess	
Anglican Missal	
Burgess (Sarum)	

It is very meet, right, and our boun-den du-ty; that we should at all times,

and in all pla-ces, give thanks unto thee, O Lord, Ho-ly Father, Almigh-ty,

O Lord, Holy, Father Almigh-ty

TABLE 11--Continued





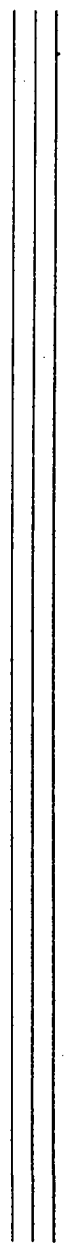


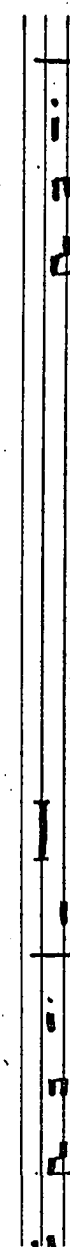
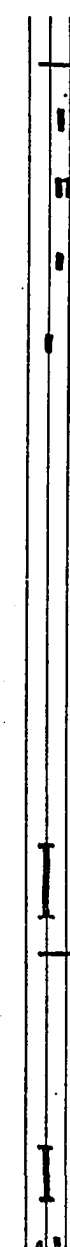
Douglas	
	Ever-lasting God. Through Je-sus Christ our Lord; according to whose most
Burgess	
Anglican Missal	
Burgess (Sarum)	
	
Douglas	
	true pro-mise, the Holy Ghost came down as at this time from hea-ven,
Burgess	
Anglican Missal	
Burgess (Sarum)	

TABLE 11--Continued


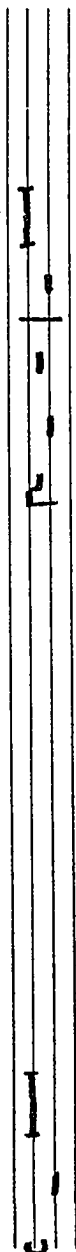


Douglas	
Burgess	
Anglican Missal	with a sudden great sound, as it had been a mighty wind, in the likeness of
Burgess (Sarum)	
Douglas	
Burgess	lighting upon the dis-ci-ples, to teach them, and to lead
Anglican Missal	flery tongues, lighting upon the A-postles, to teach them, and to lead
Burgess (Sarum)	lighting upon the dis-ci-ples, to teach them and to lead
	flery tongues, lighting upon the A-postles, to teach them, and to lead

TABLE 11--Continued

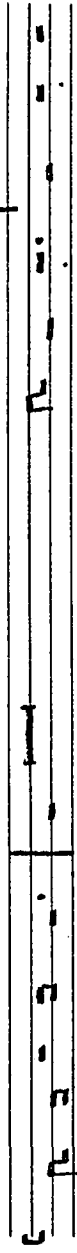




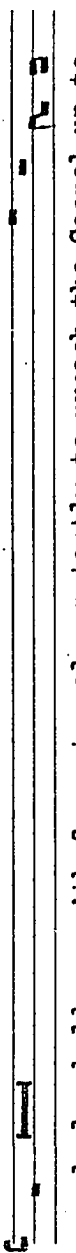

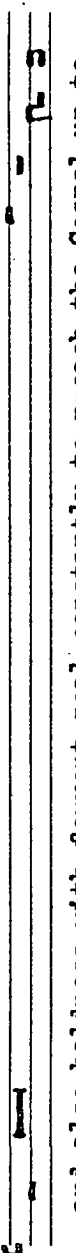
Douglas		them in-to all truth; giving them boldness with fervent zeal con-stantly
Burgess		them to all truth: giving them both the gift of divers lan-gua-ges,
Anglican Missal		them in-to all truth; giving them boldness with fervent zeal con-stantly
Burgess (Sarum)		them to all truth; giving them both the gift of divers lan-gua-ges,
Douglas		to preach the Gospel un-to
Burgess		and also boldness with fervent zeal constantly to preach the Gospel un-to
Anglican Missal		to preach the Gospel un-to
Burgess (Sarum)		and also boldness with fervent zeal constantly to preach the Gospel un-to

TABLE 11--Continued

Musical notation for the Douglas style, first system. It consists of a single five-line staff with a treble clef and a common time signature. The notation includes a series of notes and rests.

Douglas

all na-tions; whereby we have been brought out of darkness and er-ror

Musical notation for the Burgess style, first system. It consists of a single five-line staff with a treble clef and a common time signature. The notation includes a series of notes and rests.

Burgess

Musical notation for the Anglican Missal style, first system. It consists of a single five-line staff with a treble clef and a common time signature. The notation includes a series of notes and rests.

Anglican
Missal

Musical notation for the Burgess (Sarum) style, first system. It consists of a single five-line staff with a treble clef and a common time signature. The notation includes a series of notes and rests.

Burgess
(Sarum)

Two empty musical staves, one above the other, with no notation.

Musical notation for the Douglas style, second system. It consists of a single five-line staff with a treble clef and a common time signature. The notation includes a series of notes and rests.

Douglas

in-to the clear light and true knowledge of thee, and of thy Son Je-sus Christ.

Musical notation for the Burgess style, second system. It consists of a single five-line staff with a treble clef and a common time signature. The notation includes a series of notes and rests.

Burgess

Musical notation for the Anglican Missal style, second system. It consists of a single five-line staff with a treble clef and a common time signature. The notation includes a series of notes and rests.

Anglican
Missal

Musical notation for the Burgess (Sarum) style, second system. It consists of a single five-line staff with a treble clef and a common time signature. The notation includes a series of notes and rests.

Burgess
(Sarum)

TABLE 11--Continued

Douglas	
Burgess	
Anglican Missal	
Burgess (Sarum)	
Douglas	
Burgess	
Anglican Missal	
Burgess (Sarum)	

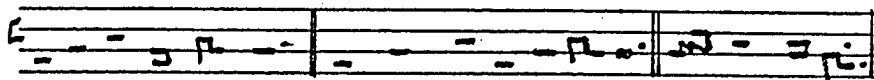
Therefore with Angels and Arch-an-gels, and with all the company of hea-ven,

we laud and magnify thy glo-rious Name; evermore praising thee, and say-ing,

(See Vol. I, pp. 101-04.)

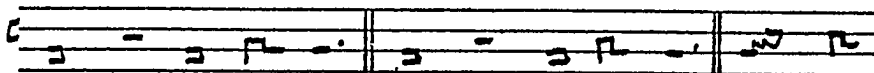
Festal Tone

Vatican



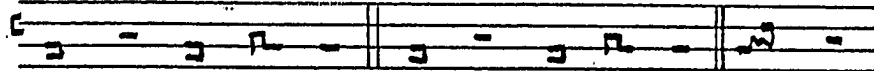
Dominus vo-biscum. Et cum spiritu tu-o. Sursum corda.

Douglas

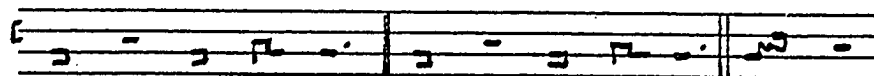


The Lord be with you. And with thy spi-rit. Lift up

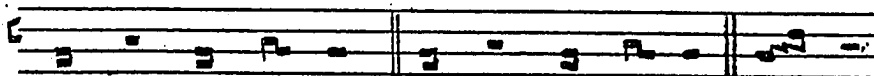
Burgess



Anglican
Missal

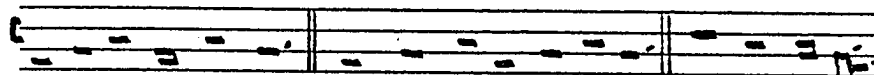


The Ordinary
(Sarum)



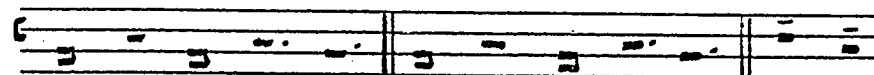
Ferial Tone

Vatican



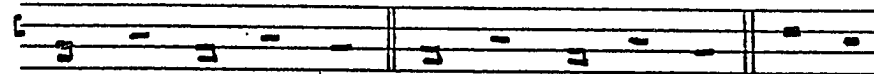
Dominus vo-biscum. Et cum spiritu tu-o. Sursum corda.

Douglas



The Lord be with you. And with thy spi-rit. Lift up

Burgess

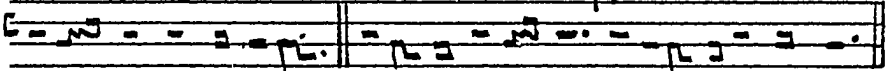


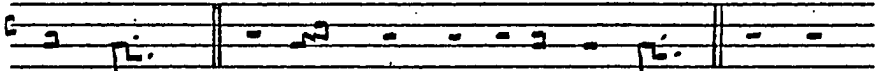
Anglican
Missal

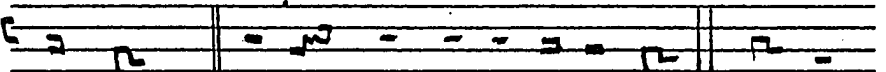


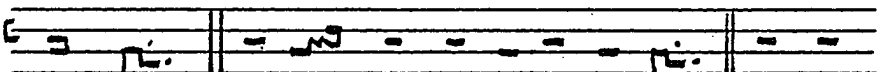
TABLE 12--Continued

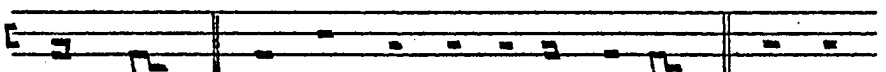
Festal Tone

Vatican 
Habe-mus ad Dominum. Gratias aga-mus Domino Deo nostro.

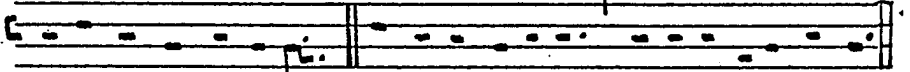
Douglas 
your hearts. We lift them up unto the Lord. Let us

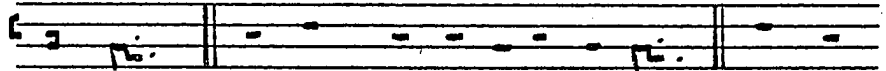
Burgess 

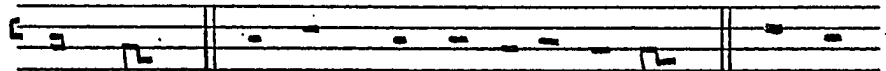
Anglican Missal 

The Ordinary (Sarum) 

Ferial Tone

Vatican 
Habemus ad Dominum. Gratias agamus Domino Deo nostro.

Douglas 
your hearts. We lift them up unto the Lord. Let us

Burgess 

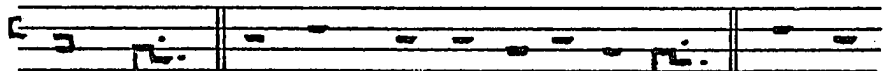
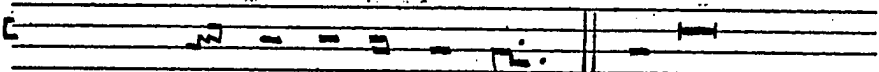


Anglican Missal 


TABLE 12--Continued

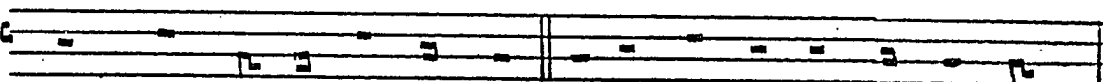
Festal Tone

Vatican 
Di-gnum et ju-stum est. Vere . . .

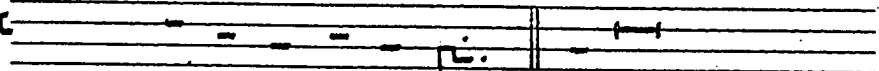
Douglas 
give thanks un-to our Lord God. It is meet and right so to do.

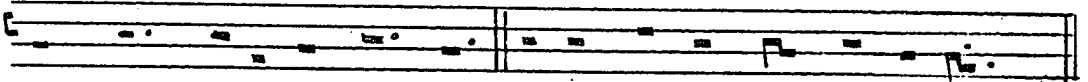
Burgess 

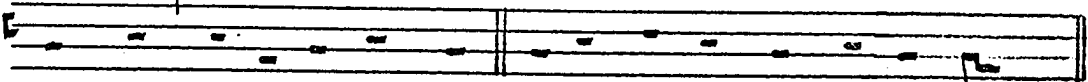
Anglican Missal 

Ordinary (Sarum) 

Ferial Tone

Vatican 
Dignum et justum est. Vere . . .

Douglas 
give thanks unto our Lord God. It is meet and right so to do.

Burgess 


Anglican Missal 

TABLE 14.--TE DEUM, LATIN VERSIONS: SET-FORM II
 (See vol. I, pp. 146, 147, 150-52, 153-54.)

Line 1, Antiphonale Monasticum

Line 2, Carthusian Version (from EGM III)

Line 3a, Worcester Version, Vs. 16-20

Line 3b, Worcester Version, Vs. 24-28

Line 4, Vatican Solemn Tone

Line 5a, Vatican Simple Tone, Vs. 16-20

Line 5b, Vatican Simple Tone, Vs. 24-28

16 Tu ad liberandum susceptu- rus ho- mi-nem,

17 Tu de- victo mor- tis a- cu- le- o,

18 Tu ad dex- teram De- i se- des,

20 Te er- go quaesumus, tuis fa- mu- lis sub- ve- ni,

24 Per sin- gu- (los) los di- es

25 Et lau- damus nomen tu- um in sae- cu- lum,

26 Di- gna- re Do- mine id- e- sto si- ne peccato

27 Mi- se- re- re no- stri Do- mi- ne, wi- se- re no- stri.

28 Fi- at mis-ericordia Do- mi- ne su- per nos, quem- ad- modum spe-

1 TE DE- UM IAU- DA- MUS: 8 9 10

11 12 13 14 15

Intonation TENOR Mediation Int. TENOR Ending

Notes:

See Table 16 for the Worcester version. The Vatican Simple Tone (Line 5) borrows the Vatican Solemn form (Line 4) of the intonation for Verse 1.

TABLE 16.--WORCESTER TE DEUM

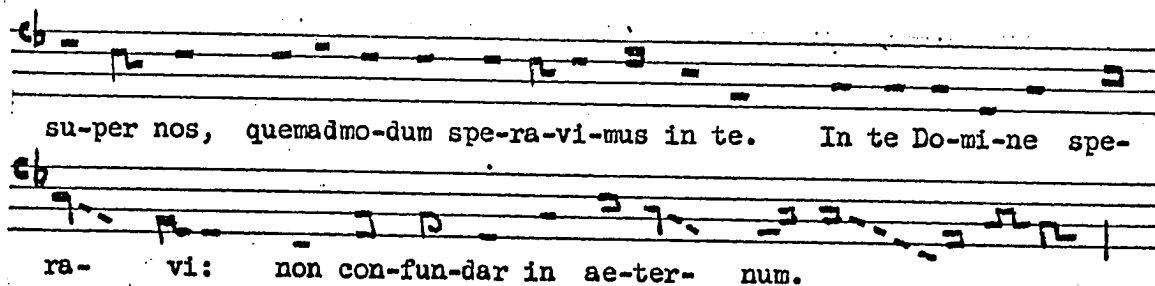
Worc. F. 160, ff. 5, 6 (13th c.)
(See Vol. I, pp. 151-52.)

Te De-um laudamus: te Do-minum confi-te- mur. Te aeternum Pa-trem
 omnis terra ve-ne- ra- tur. Ti-bi omnes Ange- li, ti-bi caeli et
 universae pot-e-sta- tes: Ti-bi Cherubim et Se-ra-phim incessabili
 vo-ce procla- mant: Sanctus, Sanctus, San- ctus, Dominus De-us
 Sa-ba-oth. Ple-ni sunt cae-li et terra ma-jesta-tis glo-ri-ae tu-ae.
 Te glo-ri-o-sus Apo-sto-lo-rum cho- rus, Te Pro-phe-ta-rum lauda-
 bi-lis nu-me- rus. Te Martyrum candi-da-tus laudat exerci- tus.
 Te per orbem terra-rum sancta confi-te-tur Eccle-si-a, Pa- trem
 immensae ma-jesta- tis; Ve-ne-randum tu-um ve-rum et u-ni-cum Fi-li-um;
 Sanctum quoque Para-clitum Spi-ri- tum. Tu Rex glo-ri-ae, Chri-ste.
 Tu Pa-tris sempi-ternus es Fi-li-us. Tu, ad liberandum susceptu-rus

TABLE 16--Continued

ho-mi-nem, non horru-isti Vir-gi-nis u-te-rum. Tu, de-victo mor-tis
 a-cu-le-o, ape-ru-isti cre-dentibus regna cae-lo-rum. Tu ad dexteram
 De-i se-des, in glo-ri-a Pa-tris. Ju-dex cre-de-ris es-se ven-tu-rus.
 Te ergo quaesumus, tu-is famu-lis sub-ve-ni, quos pre-ti-o-so sanguine
 re-de-mi-sti. Ae-terna fac cum sanctis tu-is [in] gloria mu-ne-
 ra-ri. Salvum fac populum tu-um, Do-mi-ne, et be-nedic hae-re-
 di-ta-ti tu-ae. Et re-ge e-os, et ex-tol-le il-los usque
 in ae-ter-num. Per sin-gu-los di-es be-ne-di-cimus te. Et lau-
 damus nomen tu-um in sae-cu-lum, et in sae-cu-lum saecu-li. Di-gna-re
 Domine di-e isto si-ne peccato nos custo-di-re. Mi-se-rere no-stri,
 Do-mi-ne, mi-se-re-re no-stri. Fi-at misericordia tu-a Do-mi-ne

TABLE 16-Continued




su-per nos, quemadmo-dum spe-ra-vi-mus in te. In te Do-mi-ne spe-
ra- vi: non con-fun-dar in ae-ter- num.

Note:

The original notation (which uses virga rather than punctum as the common note) and the spelling and punctuation have been standardized for easier reading and comparison. The original is reproduced in PM, Vol. 12.

Notes within the first two brackets have disappeared along with fragments of the MS; but the "in" of the third bracket was never present--
"Make them to be rewarded with glory . . . "


THE CANTICLES



Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the be-gin-ning, is now, and ev-er shall be, world without end. A-men.


The Hymn of SS. Ambrose & Austin

Te Deum laudamus iij. & iv.



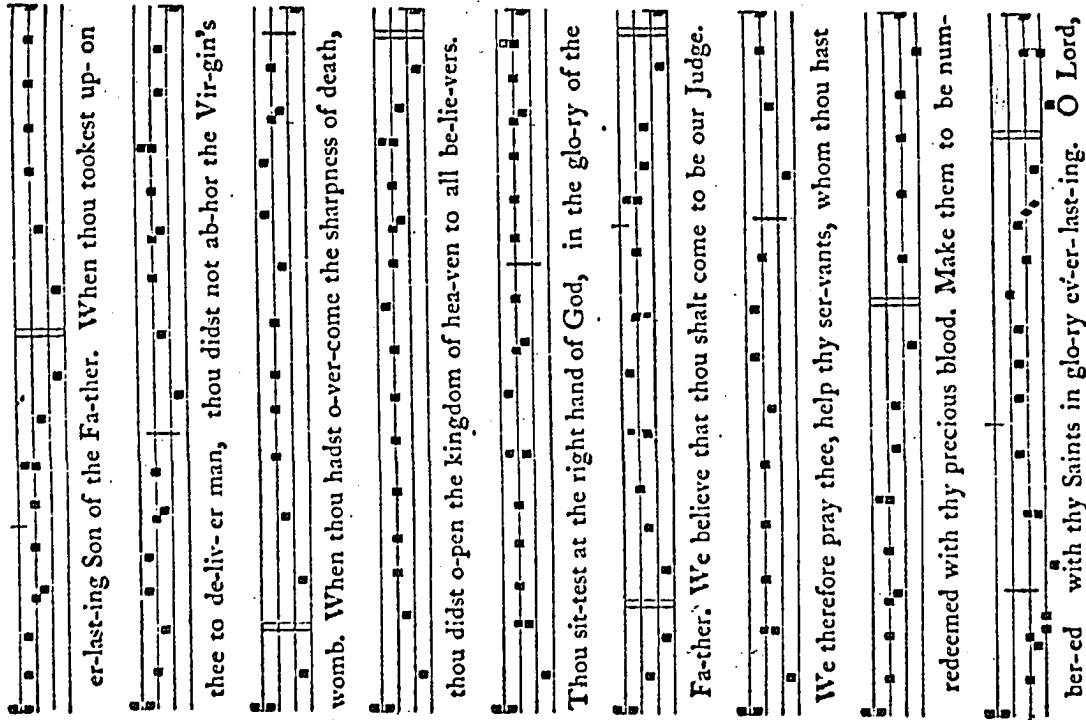
E praise thee, O God : * we ac-know-ledge thee to be the Lord. All the earth doth worship thee, the Father ev-er-last-ing. To thee all An-gels cry a-loud, the Heavens, & all the Pow'rs therein : To thee Cheru-byn and Se-ra-phyn con-tin-u-al-ly do cry : Ho-ly :

AT MATTINS



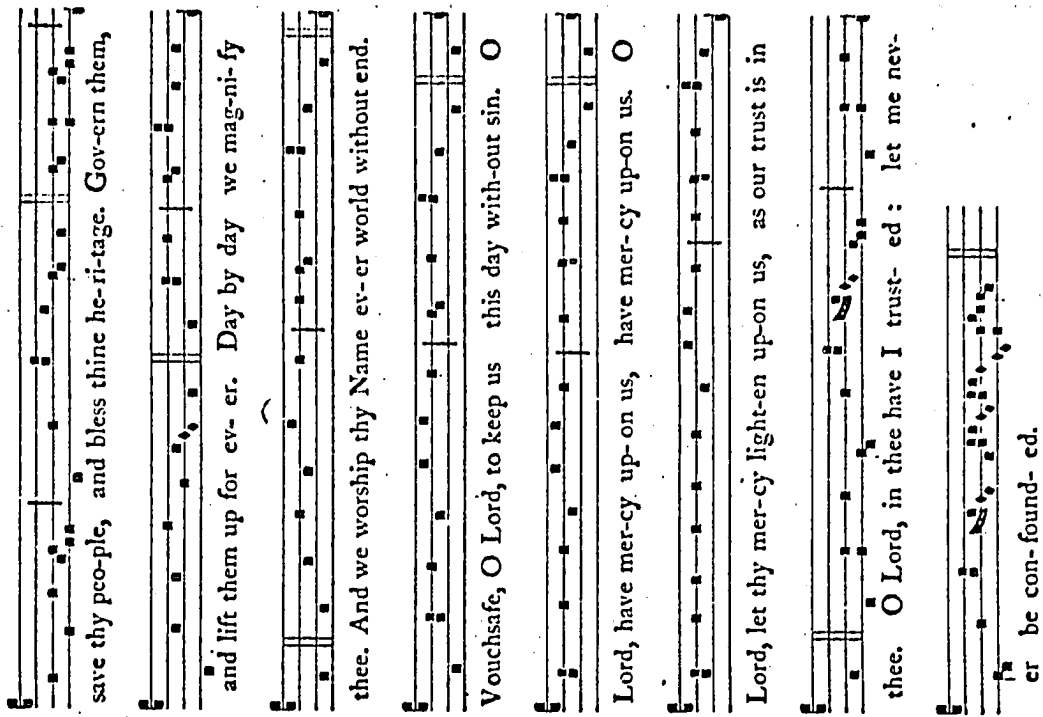
Ho-ly : Ho-ly Lord God of Sa-ba-oth. Hea-ven and earth are full of the ma-jes-ty of thy glo-ry. The glo-ri-ous com-pa-ny of the A-pos-tles praise thee. The good-ly fellowship of the Prophets praise thee. The no-ble ar-my of Mar-tyrs praise thee. The ho-ly Church through-out all the world doth acknowledge thee. The Fa-ther of an in-fi-nite ma-jes-ty. Thine hon-our-a-ble, true, & on-ly Son. Al- so the ho-ly Ghost, the Com-for-ter. Thou art the King of glo-ry, O Christ. Thou art the ev-

THE CANTICLES



er-last-ing Son of the Fa-ther. When thou tookest up-on
 thee to de-liv-er man, thou didst not ab-hor the Vir-gin's
 womb. When thou hadst o-ver-come the sharpness of death,
 thou didst o-pen the king-dom of hea-ven to all be-lie-vers.
 Thou sit-test at the right hand of God, in the glo-ry of the
 Fa-ther. We be-lieve that thou shalt come to be our Judge.
 We therefore pray thee, help thy ser-vants, whom thou hast
 re-deemed with thy pre-cious blood. Make them to be num-
 ber-ed with thy Saints in glo-ry ev-er-last-ing. O Lord,

AT MATTINS



save thy peo-ple, and bless thine he-ri-tage. Gov-ern them,
 and lift them up for ev-er. Day by day we mag-ni-fy
 thee. And we worship thy Name ev-er world without end.
 Vouchsafe, O Lord, to keep us this day with-out sin. O
 Lord, have mer-cy up-on us, have mer-cy up-on us. O
 Lord, let thy mer-cy light-en up-on us, as our trust is in
 thee. O Lord, in thee have I trust-ed: let me nev-
 er be con-found-ed.

TABLE 21.--MERBECKE'S TE DEUM, 1550. (See Vol. I, pp. 155, 166.)

All To To Heaven The The The The Thine Al-	the xx xx xx and xx The The The The Thine Al-	earth thée all thee Cherubim earth gló- goodly fél- noble sí- ho- Fé- honor- so the Ho-	doth wor- gels cry and Sé- are full ri-ous low-shíp my xx ly Church ther xx ly Ghost	the cry loud; phaim xx xx xx xx xx xx xx xx	We the the con- xx xx xx xx xx xx xx xx	knowledge xxx xxx xxx of the xx xx xx all the xx xx xx xx	the xxx ev- and xx xx ty of of the Mar- of an true, xx xx	to er- all the al- of xx of the Prophets tyrs xx of an infinite and the	be the last- Pof'rs there- in; ly do of Sa. ba- gló- praise praise Má- on- ly Com- for- ter.	Lord ing. in; cry, → Holy, Holy, ry. thee. thee. thee. by; Son; ter.	
When thou When thou Thou sit- We there- And we O Lord, O Lord,	thou thou sit- there- we Lord, Lord,	tookst upon hadst overcome test at the right before pray wor- have mer- let thy mer-	thee the hand of thee, ship thy Name on cy up- cy	de-li- ness of death, xx thy ser- vants, xx xx xx xx xx xx xx xx	Thou Thou thou thou xx We xx Day xx Vouch- safe, xx xx xx xx xx xx	art the art the didst not didst open xx xx xx by xx xx xx xx xx xx	the King the ever- didst not open the in the glo- lieve that whom thou hadst redeem- day → ev- O Lord, to keep us have as	of last- ing ab- hor of to all be- liev- ther. be our Judge. precious blood. with- out end. sin. us. in thee.	ry, O Son the the of Heaven be- liev- ther. be our Judge. precious blood. with- out end. sin. us. in thee.	Christ. ther. Womb. ers. ther. Judge. blood. end. sin. us. in thee.	→ we magnify thee;
xx O Lord, xx O Lord,	xx Make them save Go- vern have I trust- ed;	be num- ber'd thy xx ple, them, and xx xx xx xx xx xx	with thy Saints in glory xx xx xx xx xx xx xx xx xx xx	er- last- xxx ing. thine xx he- ri- tage. up for ev- xx er. founded.	ev- last- xxx ing. thine xx he- ri- tage. up for ev- xx er. founded.	WE PRAISE THEE, O GOD;					

Note: Merbecke's transcription above is given as in J. H. Arnold's *Manual of Plainsong* (London:Novello & Company, 1951), pp. 206-08. Arnold has modernized spelling (altering "we knowledge" to "be the Lord") and has removed Merbecke's mensural notation. For the original see J. H. Hunt's facsimile edition, pp. 127-34.

Te Deum laudamus

III,
IV.

WE praise thee, O God; We ac-knowledge thee to be the
 Lord. All the earth doth wor-ship thee, the Fa-ther ev-er-last-ing.
 To thee all An-gels cry a-loud; the Hea-vens and all the Powers
 there-in. To thee Che-ru-bim and Se-ra-phim con-tin-u-al-ly
 do cry, Ho-ly, Ho-ly, Ho-ly, Lord God of Sa-ba-oth;
 Hea-ven and earth are full of the Ma-jes-ty of thy glo-ry.
 The glo-ri-ous com-pa-ny of the A-pos-tles praise thee. The
 good-ly fel-low-ship of the Pro-phets praise thee. The noble

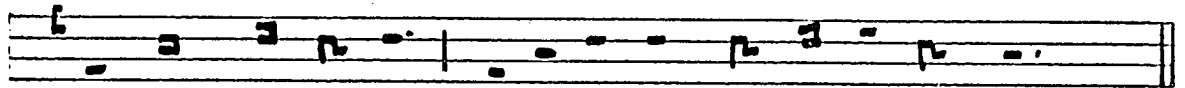
ar-my of Mar-tyrs praise thee. The ho-ly Church through-
 out all the world doth ac-knowledge thee; The Fa-ther, of
 an in-fi-nite Ma-jes-ty; Thine hon-our-a-ble, true, and
 on-ly Son; Al-so the Ho-ly Ghost, the Com-for-ter. Thou
 art the King of Glo-ry, O Christ. Thou art the ev-er-last-ing
 Son of the Fa-ther. When thou took-est up-on thee to de-li-ver
 man, thou didst not ab-hor the Vir-gin's womb. When
 thou hadst o-ver-come the sharp-ness of death, thou didst

open the Kingdom of Heaven to all be-liev-ers. Thou sit-
 test at the right hand of God, in the glo-ry of the Fa-ther.
 We be-lieve that thou shalt come to be our Judge. We
 there-fore pray thee, help thy ser-vants, whom thou hast
 re-deem-ed with thy pre-cious blood. Make them to be
 numbered with thy Saints, in glo-ry ev-er-last-ing. O Lord,
 save thy peo-ple, and bless thine her-i-tage. Gov-ern them,
 and lift them up for ev-er. Day by day we mag-ni-fy thee;

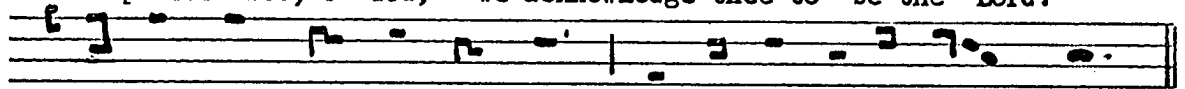
And we wor-ship thy Name ev-er, world with-out end. Vouch-
 safe, O Lord, to keep us this day with-out sin. O Lord,
 have mer-cy up-on us, have mer-cy up-on us. O Lord, let
 thy mercy lighten up-on us as our trust is in thee. O Lord, in
 thee have I trust-ed; let me ne-ver be con-found-ed.
 Stab-lish the thing, O God, that thou hast wrought
 in us. (P. T. wrought in us, allelu-ia.) B. For thy temple's
 sake at Jeru-sa-lem. (P. T. Jerusalem, allelu-ia.)

TABLE 22.--ENGLISH TE DEUM (Boe II)

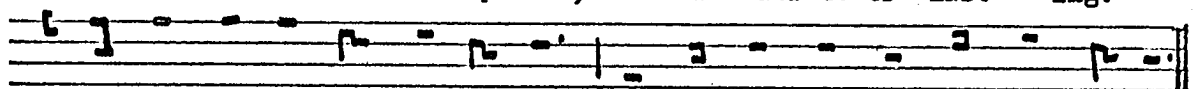
Based on Worcester Melody
(See Vol. I, p. 164.)



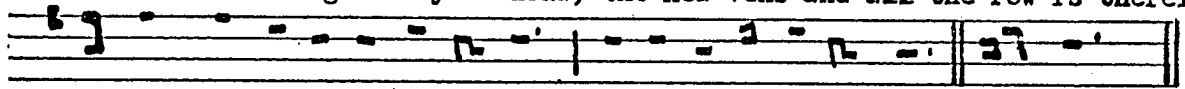
We praise thee, O God; we acknowledge thee to be the Lord.



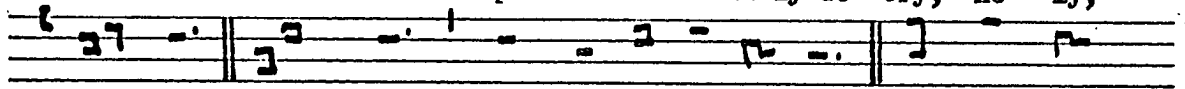
All the earth doth wor-ship thee, the Fa-ther ev-er- last- ing.



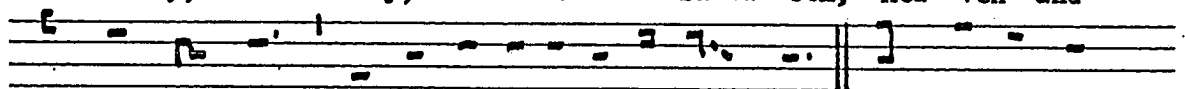
To thee all An-gels cry a- loud; the Hea-vens and all the Pow'rs therein.



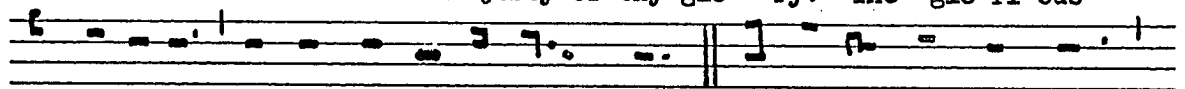
To thee Cherubim and Se-ra-phim contin-u-al-ly do cry, Ho- ly,



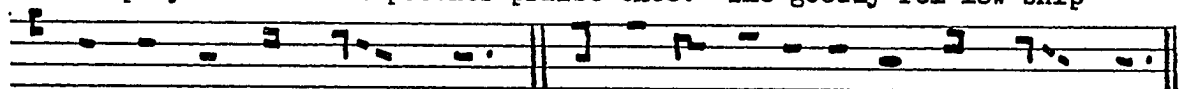
Ho- ly, Ho- ly, Lord God of Sa-ba- oth; Hea- ven and



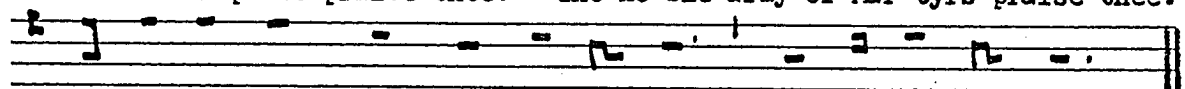
earth are full of the Majesty of thy glo- ry. The glo-ri-ous



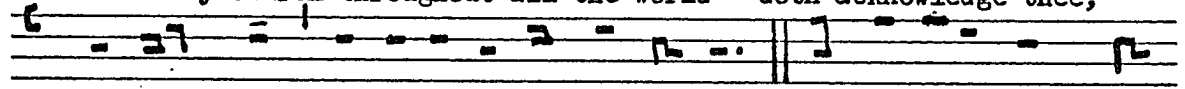
company of the A-postles praise thee. The goodly fel-low-ship



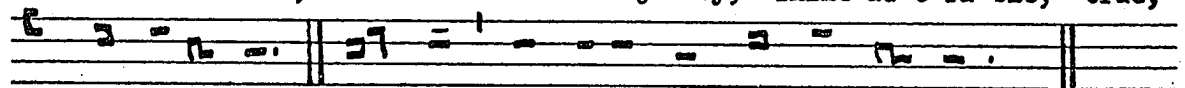
of the Prophets praise thee. The no-ble army of Mar-tyrs praise thee.



The ho-ly Church throughout all the world doth acknowledge thee;

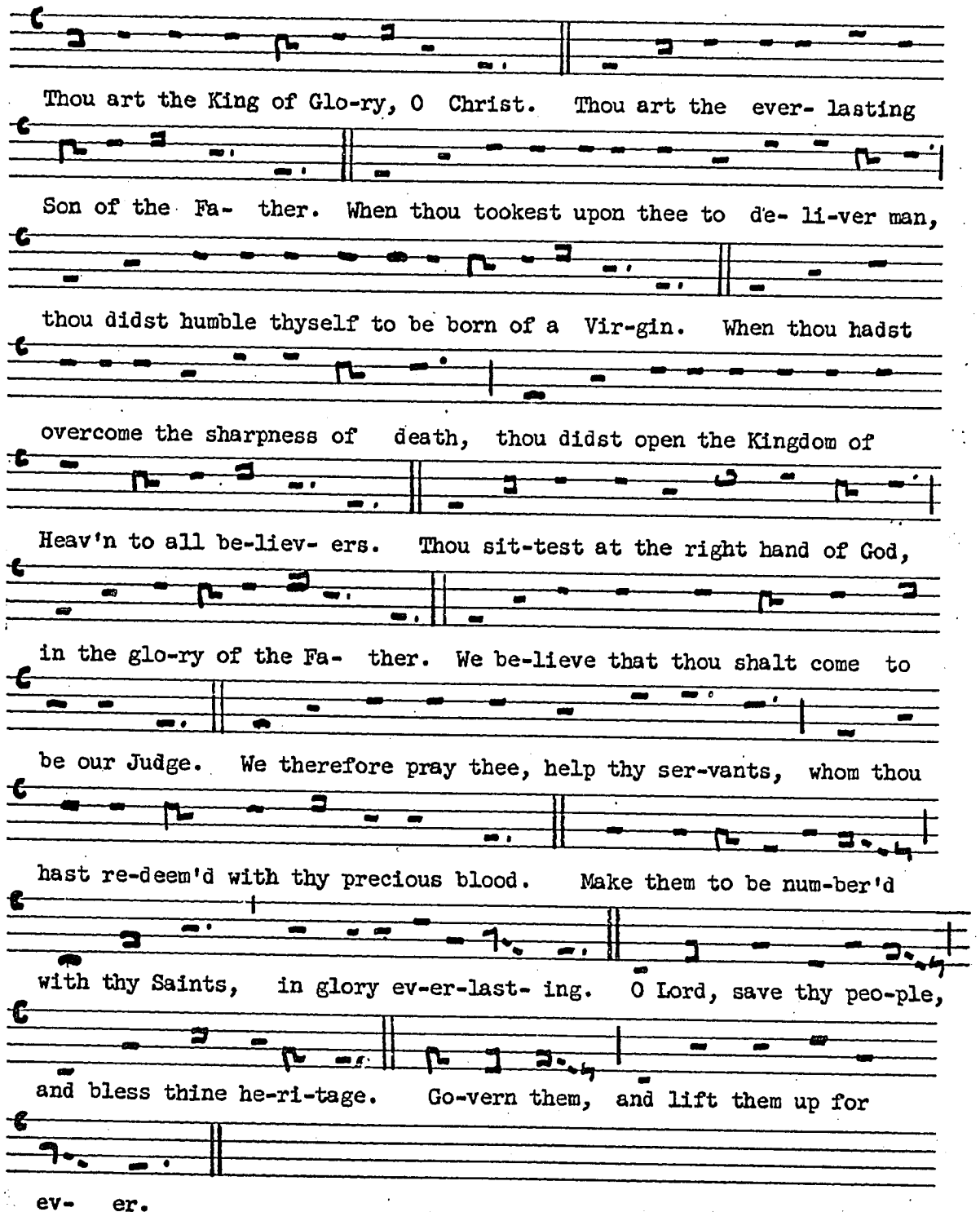


The Fa- ther, of an in-fi-nite Ma-jes-ty; Thine ad-o-ra-ble, true,



and on-ly Son; Al- so the Holy Ghost the Com-for-ter.

TABLE 22--Continued



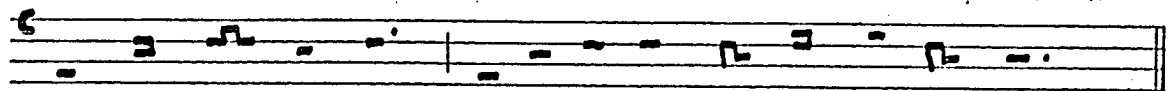
Thou art the King of Glo-ry, O Christ. Thou art the ever- lasting
 Son of the Fa- ther. When thou tookest upon thee to de- li-ver man,
 thou didst humble thyself to be born of a Vir-gin. When thou hadst
 overcome the sharpness of death, thou didst open the Kingdom of
 Heav'n to all be-liev- ers. Thou sit-test at the right hand of God,
 in the glo-ry of the Fa- ther. We be-lieve that thou shalt come to
 be our Judge. We therefore pray thee, help thy ser-vants, whom thou
 hast re-deem'd with thy precious blood. Make them to be num-ber'd
 with thy Saints, in glory ev-er-last- ing. O Lord, save thy peo-ple,
 and bless thine he-ri-tage. Go-vern them, and lift them up for
 ev- er.

TABLE 22--Continued

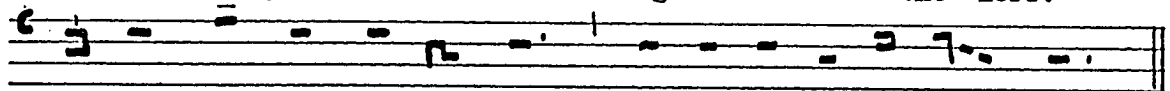
Day by day we magni-fy thee; and we worship thy Name ev-er, world
 with-out end. Vouchsafe, O Lord, to keep us this day with-out sin.
 O Lord, have mercy upon us, have mer-cy up-on us. O Lord, let thy
 mercy be up-on us, as our trust is in thee. O Lord, in thee
 have I trust-ed; let me nev-er be con-found- ed.

TABLE 23.--ENGLISH TE DEUM (Boe I)

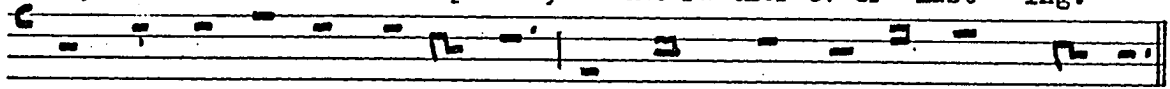
Based on Antiphonale Monasticum
(See Vol. I, p. 166.)



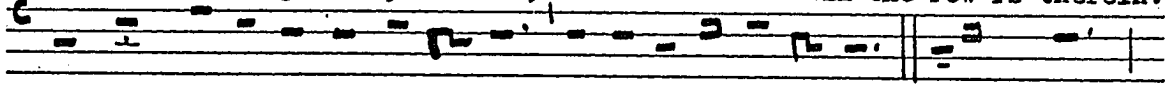
We praise thee, O God; we acknowledge thee to be the Lord.



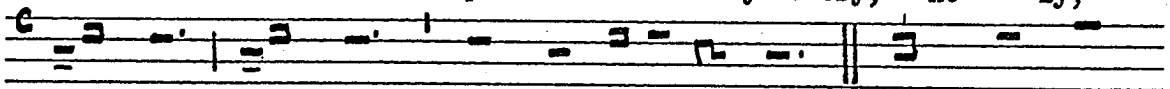
All the earth doth wor-ship thee, the Fa-ther ev-er- last- ing.



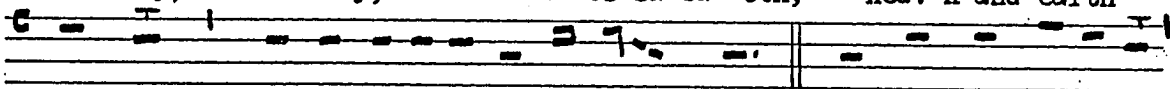
To thee all An-gels cry a- loud; the Heav'ns and all the Pow'rs therein.



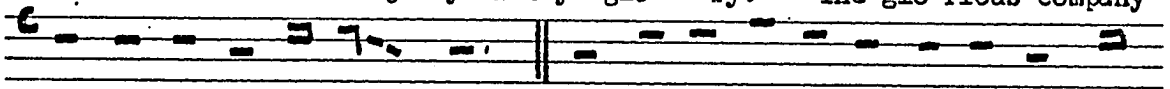
To thee Cherubim and Se-ra-phem contin-u-al-ly do cry, Ho- ly,



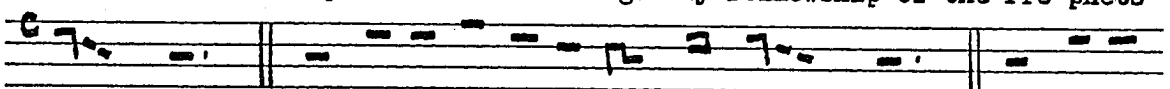
Ho- ly, Ho- ly, Lord God of Sa-ba- oth; Heav'n and earth



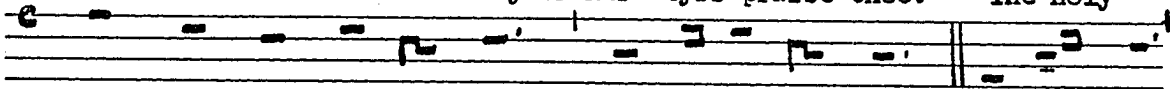
are full of the Majesty of thy glo- ry. The glo-rious company



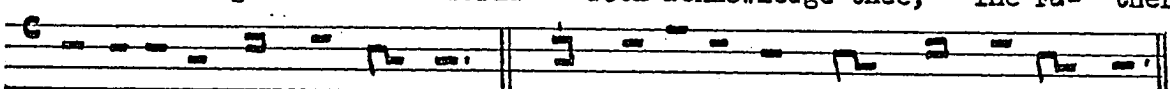
of the A-postles praise thee. The goodly fellowship of the Pro-phets



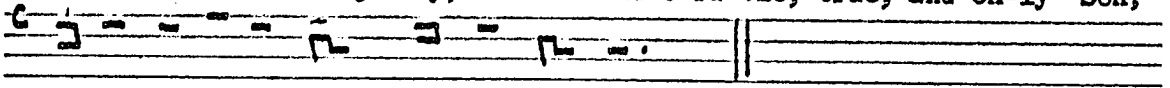
praise thee. The noble ar-my of Mar- tyrs praise thee. The holy



Church throughout all the world doth acknowledge thee; The Fa- ther,



of an in-fi-nite Ma-jes-ty; Thine ad-o-ra-ble, true, and on-ly Son;



Al- so the Ho-ly Ghost, the Com-for-ter.

TABLE 23--Continued

Thou art the King of Glo-ry, O Christ. Thou art the ever-last-ing

Son of the Fa- ther. When thou tookest upon thee to de-li-ver man,

thou didst humble thyself to be born of a Vir- gin. When thou hadst

over-come the sharpness of death, thou didst open the Kingdom of Heaven

to all be- liev- ers. Thou sit-test at the right hand of God,

in the glo-ry of the Fa- ther. We be-lieve that thou shalt come to

be our Judge. We there-fore pray thee, help thy ser-vants, whom thou

hast re-deem'd with thy precious blood. Make them to be num-ber'd

with thy Saints, in glo-ry ev-er-last-ing. O Lord, save thy people,

and bless thine he-ri-tage. Go-vern them, and lift them up for

ev- er.

TABLE 23--Continued

Day by day we mag-ni-fy thee; And we worship thy Name ev-er, world
 without end. Vouchsafe, O Lord, to keep us this day without sin.
 O Lord, have mercy upon us, have mer-cy up-on us. O Lord, let thy
 mercy be up-on us, as our trust is in thee. O Lord, in thee have I
 trust- ed; let me nev-er be con-found- ed.

TABLE 24--Continued

o			Et ho-	no factus est.	
p	Cru-ci	fi-xus et-i-sm pro no-bis: sub Ponti-	o	Pi-la-to	
q		pas-sus,	et se-	pul-tus est.	
r		se-cun-	dum	Scriptu-	ras.
s	Et re-sur-	re-xit ter-ti-a di-e,	se-det ad dexte-	ram Pa-	tris.
t	Et a-	scendit in	caelum:	et mor-tu-	os:
u	Et	glo-ri-a,	ju-di-ca-re	vi-vos	qui ex
v	iterum ven-	tu-rus est cum	Do-mi-num,	vi-fi-can-	tem:
x	Et in	Spi-ritum	Fi-li-o	simul ad-o-	re-tur,
y	Sanctum,	Et cum	Pa-tre et	unam san-	ctam Ca-
z	Et a-	scendit in	caelum:	et mor-tu-	os:
aa	Qui cum	Pa-tre et	Fi-li-o	simul ad-o-	re-tur,
ab	Et	unam san-	cto re-surrec-ti-	o-nem	pec-ca-
bb	Con-	fiteor u-	num bap-	tis	to-rum.
cc	Et ex-	spe-	cto re-surrec-ti-	o-nem	por-ty-
dd	Et	vi-tam ven-	tu-ri	sa-e-cu-li.	men.
I	Et	vi-tam ven-	tu-ri	sa-e-cu-li.	men.

XI

(IV)

III

IX-X

VII VIII

VI

V

IV

III

I

PHRASE A

PHRASE B

PHRASE A

(Douglas' later version in the Choral Service has been added below each MS segment.)
(See Vol. I, pp. 170, 179, 187-88, 193-95.)

rae, vi-si-bi-li-um om-ni-um, et in-
rae, vi-si-bi-li-um om-ni-um, et in-
rae, vi-si-bi-li-um om-ni-um, et in-
And of all things vi-si-ble and in-
And of all things vi-si-ble and in-
vi-si-bi-li-um. Et in un-um Do-mi-num
vi-si-bi-li-um. Et in un-um Do-mi-num
vi-si-bi-li-um. Et in un-um Do-mi-num
vi-si-ble: And in one Lord Jesus
vi-si-ble: And in one Lord Je-sus

And of all things vi-si-ble and in-
And in one Lord Je-sus

Cre-do in un-um De-um, Pa-trem om-ni-
Cre-do in un-um De-um, Pa-trem om-ni-
Cre-do in un-um De-um, Pa-trem om-ni-
I be-lieve in one God the Fa-ther al-
I be-lieve in one God the Fa-ther Al-
I BE-LIEVE in one God The Fa-ther Al-
po-ten-tem, fac-tor-em cae-li et ter-
po-ten-tem, fac-tor-em cae-li et ter-
po-ten-tem, fac-tor-em cae-li et ter-
migh-ty, Ma-ker of hea-ven and earth,
migh-ty, Ma-ker of hea-ven and earth,
migh-ty, Ma-ker of hea-ven and earth,

Je-sum Chri-stum, Fi-lium De-i un-i-
 Je-sum Chri-stum, Fi-li-um De-i un-i-
 Je-sum Chri-stum, Fi-li-um De-i un-i-
 Christ, the on-ly-be-got-ten Son of
 Christ, the on-ly-be-got-ten Son of

Christ, the on-ly-be-got-ten Son of
 Gen-i-tum. Et ex Pa-tre na-tum an-te
 Gen-i-tum. Et ex Pa-tre na-tum an-te
 Gen-i-tum. Et ex Pa-tre na-tum an-te
 God; Be-got-ten of his Fa-ther be-fore
 God; Be-got-ten of his Fa-ther be-fore

God; Be-gotten of his Father before all worlds;

om-ni-a sae-cu-la. De-um de De-o,
 om-ni-a sae-cu-la. De-um de De-o,
 om-ni-a sae-cu-la. De-um de De-o,
 all worlds, God of God,
 all worlds, God of God,

God of God
 lu-men de lu-mi-ne, De-um ve-rum de
 lu-men de lu-mi-ne, De-um ve-rum de
 lu-men de lu-mi-ne, De-um ve-rum de
 Light of Light, Very God of very God;
 Light of Light, Very God of very God;

Light; of Light, Very God of very God;

De-o ve-ro. Ge-ni-tum, non fac-tum,

 De-o ve-ro. Ge-ni-tum, non fac-tum,

 De-o ve-ro. Ge-ni-tum, non fac-tum,

 Be-got-ten, not made; Be-ing of one sub-

 stance with the Fa-ther; By whom all

Be-got-ten, not made; Be-ing of one sub

con-sub-stan-ti-a-lem Pa-tri: per quem

 con-sub-stan-ti-a-lem Pa-tri: per quem

 con-sub-stan-ti-a-lem Pa-tri: per quem

stance with the Fa-ther; By whom all

stance with the Fa-ther; By whom all

stance with the Fa-ther; By whom all

om-ni-a fac-ta sunt. Qui prop-ter nos

 om-ni-a fac-ta sunt. Qui prop-ter nos

 om-ni-a fac-ta sunt. Qui prop-ter nos

 things were made: Who for us men and

 things were made: Who for us men and

things were made:

Who for us men and

ho-mi-nes, et prop-ter no-stram sa-lu-

 tem ho-mi-nes, et prop-ter no-stram sa-lu-

 tem ho-mi-nes, et prop-ter no-stram sa-lu-

 tem for our sal-va-tion

for our sal-va-tion

for our sal-va-tion

tem des-cen-dit de cae-lis. Et in-car-tem des-cen-dit de cae-lis. Et in-car-tem des-cen-dit de cae-lis. Et in-car- came down from hea-ven, And was in-car- came down from hea-ven, And was in-car-

na-tus est de Spi-ri-tu Sanc-to ex na-tus est de Spi-ri-tu Sanc-to ex na-tus est de Spi-ri-tu Sanc-to ex nate by the Ho-ly Ghost of the nate by the Ho-ly Ghost of the nate by the Ho-ly Ghost of the

Ma-ri-a Vir-gi-ne: Et ho-mo fao-tus est. Ma-ri-a Vir-gi-ne: Et ho-mo fao-tus est. Ma-ri-a Vir-gi-ne: Et ho-mo fao-tus est. Vir-gin Ma-ry, And was made man: Vir-gin Ma-ry, And was made man:

Vir-gin Ma-ry, And was made man: Cru-ci-fi-xus et-i-am pro-no-bis: sub Cru-ci-fi-xus et-i-am pro-no-bis: sub Cru-ci-fi-xus et-i-am pro-no-bis: sub And was cru-ci-fi-ed al-so for us un-der And was cru-ci-fi-ed al-so for us un-der And was cru-ci-fi-ed al-so for us un-der

Pon-ti-o Pi-la-to pas-sus, et se-pul-tus

Pon-ti-o Pi-la-tas-pas-sus, et se-pul-tus

Pon-ti-o Pi-la-to pas-sus, et se-pul-tus

Pon-ti-us Pi-late; He suf-fer-ed and was

pas-sus; He suf-fer-ed and was

Pon-tius Pilate; He suf-fer-ed and was

est. Et re-sur-re-xit ter-ti-a di-e,

est. Et re-sur-re-xit ter-ti-a di-e,

est. Et re-sur-re-xit ter-ti-a di-e,

bu-ri-ed; And the third day he rose a-gain

bu-ri-ed; And the third day he rose a-gain

se-cun-dum Scrip-tu-ras. Et as-cen-dit

se-cun-dum Scrip-tu-ras. Et as-cen-dit

se-cun-dum Scrip-tu-ras. Et as-cen-dit

ac-cord-ing to the Scrip-tures: And as-

ac-cord-ing to the Scrip-tures: And as-

ac-cord-ing to the Scrip-tures: And as-

in cae-lum: se-det ad dex-ter-am

in cae-lum: se-det ad dex-ter-am

in cae-lum: se-det ad dex-ter-am

cen-ded in-to hea-ven, and sit-teth on

the-seat in-to hea-ven, and sit-teth on

Pa-tris. Et
 Pa-tris. Et
 Pa-tris. Et
 the right hand of the Fa-ther: And
 the right hand of the Fa-ther: And

the right hand of the Fa-ther: And
 the right hand of the Fa-ther: And
 i-ter-num ven-tu-rus est cum glo-ri-a,
 i-ter-num ven-tu-rus est cum glo-ri-a,
 i-ter-num ven-tu-rus est cum glo-ri-a,
 he shall come a-gain, with glo-ry, to
 he shall come a-gain, with glo-ry, to

ju-di-ca-re vi-vos et mor-tu-os: cu-jus
 ju-di-ca-re vi-vos et mor-tu-os: cu-jus
 ju-di-ca-re vi-vos et mor-tu-os: cu-jus

judge both the quick, and the dead; whose
 judge both the quick and the dead; whose

judge both the quick and the dead; whose
 reg-ni non e-rit fi-nis. Et in spi-ri-
 reg-ni non e-rit fi-nis. Et in spi-ri-
 reg-ni non e-rit fi-nis. Et in spi-ri-
 king-dom shall have no end. And I be-
 king-dom shall have no end. And I be-

king-dom shall have no end. And I be-

tum Sanc-tum, Do-mi-num et
 tum Sanc-tum, Do-mi-num et
 tum Sanc-tum, Do-mi-num et
 lieve in the Ho-ly Ghost, The Lord, and
 lieve in the Ho-ly Ghost, the Lord, and

lieve in the Ho-ly Ghost, The Lord, and

vi-vi-fi-can-tem: qui ex Pa-tre fi-li-
 vi-vi-fi-can-tem: qui ex Pa-tre fi-li-
 vi-vi-fi-can-tem: qui-ex Pa-tre fi-li-
 Gi-ver of Life, Who pro-ceed-eth from
 Gi-ver of Life, Who pro-ceed-eth from

Gi-ver of Life, Who pro-ceed-eth from

o-que pro-ge-dit. qui cum Pa-
 o-que pro-ge-dit. qui cum Pa-
 o-que pro-ge-dit. qui cum Pa-
 the Pa-ther and the Son; Who with the
 the Pa-ther and the Son; Who with the

the Pa-ther and the Son; Who with the

tre et Fi-li-o si-mul ad-o-ra-tur, et
 tre et Fi-li-o si-mul ad-o-ra-tur, et
 tre et Fi-li-o si-mul ad-o-ra-tur, et
 Pa-ther and the Son to-ge-ther is wor-
 Pa-ther and the Son to-ge-ther is wor-

Pa-ther and the Son to-ge-ther is wor-

con-glo-ri-fi-ca-tur: qui lo-cu-tus
 con-glo-ri-fi-ca-tur: qui lo-cu-tus
 con-glo-ri-fi-ca-tur: qui lo-cu-tus
 ship-ped and glo-ri-fi-ed; Who spake by
 ship-ped and glo-ri-fi-ed; Who spake by

shipp'd and glo-ri-fi-ed; Who spake by
 est per Prophe-tas. Et u-nam sanc-tam
 est per Prophe-tas. Et u-nam sanc-tam
 est per Prophe-tas. Et u-nam sanc-tam
 the Pro-phets: And I be-lieve one Ca-
 the Prophets: And I be-lieve one Ca-

the Pro-phets: And I be-lieve one Ca-
 I ac-know-ledge one Bap-tism

ca-tho-li-cam et a-po-sto-li-cam Ec-
 ca-tho-li-cam et a-po-sto-li-cam Ec-
 ca-tho-li-cam et a-po-sto-li-cam Ec-
 ca-tho-li-cam et a-po-sto-li-cam Ec-
 tho-lic and A-po-sto-lic Church:
 tho-lic and A-po-sto-lic Church:

tho-lic and A-po-sto-lic Church:
 tho-lic and A-po-sto-lic Church:
 cle-si-am. Con-fi-te-or u-nam bap-tis-
 cle-si-am. Con-fi-te-or u-nam bap-tis-
 cle-si-am. Con-fi-te-or u-nam bap-tis-
 I ack-now-ledge one Bap-tism
 I ack-now-ledge one Bap-tism

I ac-know-ledge one Bap-tism

o-rum. Et vi-tam ven-tu-ri sae-cu-
 o-rum. Et vi-tam ven-tu-ri sae-cu-
 o-rum. Et vi-tam ven-tu-ri sae-cu-
 the dead: And the Life of the world to
 the dead: And the Life of the world to

the dead: And the Life of the world to
 come. A - men.
 come. A - men.
 come. A - men.
 come. A - men.
 come. A - men.

ma in re-mis-si-o-nem pec-ca-to-rum.
 ma in re-mis-si-o-nem pec-ca-to-rum.
 ma in re-mis-si-o-nem pec-ca-to-rum.
 for the re-mis-sion of sins:
 for the re-mis-sion of sins:

for the re-mis-sion of sins:
 Et ex-pe-cto re-sur-re-cti-o-nem mor-tu-
 Et ex-pe-cto re-sur-re-cti-o-nem mor-tu-
 Et ex-pe-cto re-sur-re-cti-o-nem mor-tu-
 And I look for the Re-sur-rec-tion of
 And I look for the Re-sur-rec-tion of
 And I look for the Re-sur-rec-tion of

*Corrections marked
within.*

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Credo I

rs 

I BE-LIEVE in one God The Fa-ther Al-migh-ty,



Ma-ker of hea-ven and earth, And of all things vi-si-ble



and in-vi-si-ble: And in one Lord Je-sus Christ, the on-ly



be-got-ten Son of God; Be-got-ten of his Fa-ther be-fore



all worlds, God of God, Light of Light, Ve-ry God of



ve-ry God; Be-got-ten, not made; Be-ing of one sub-stance

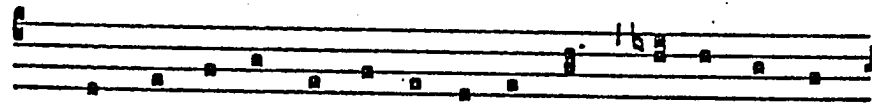


with the Fa-ther; By whom all things were made: Who for

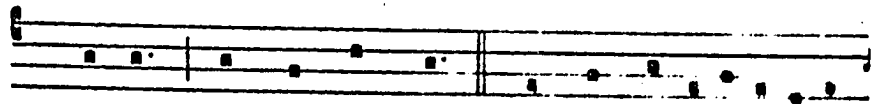


us men and for our sal-va-tion came down from hea-ven,

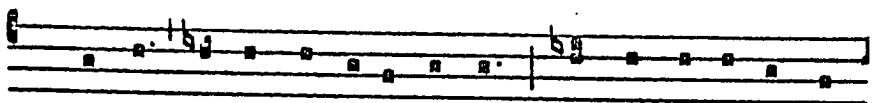
a/b/e/f/g/h 8



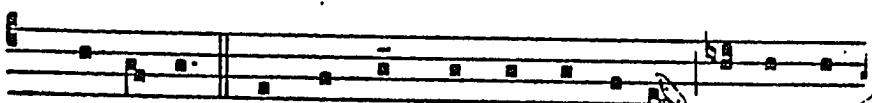
And was in-car-nate by the Ho-ly Ghost of the Vir-gin



Ma-ry, And was made man: And was cru-ci-fi-ed al-so

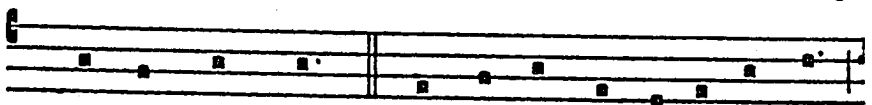


for us un-der Pon-ti-us Pi-late; He suf-fer-ed and was

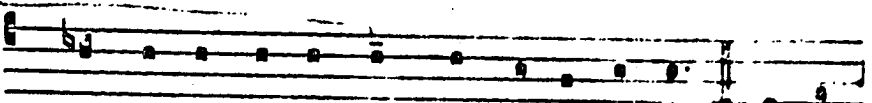


bu-ri-ed: And the third day he rose a-gain accord-ing

*doty
yell
Pills*



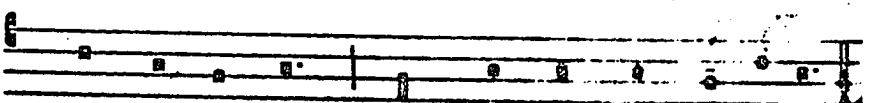
to the Scrip-tures: And as-cend-ed in-to hea-ven,



And sit-teth on the right hand of the Fa-ther: And he



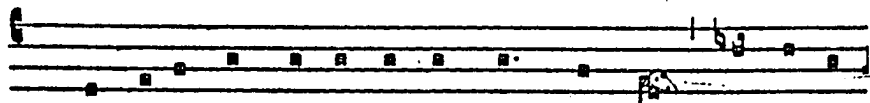
shall come a-gain, with glo-ry, to judge both the



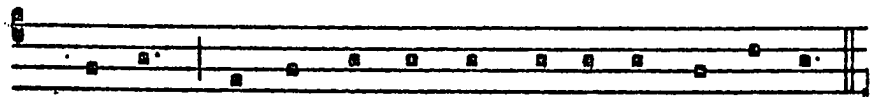
quick and the dead; Whose king-dom shall have no end.

4 a/b/e/f/g/h

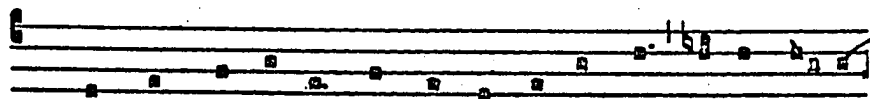
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And I be-lieve in the Ho-ly Ghost, The Lord, and Giv-er



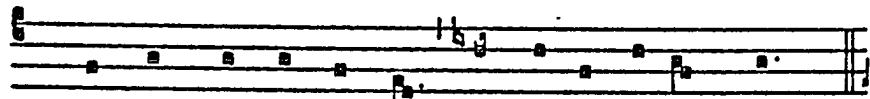
of Life, Who pro-ceed-eth from the Fa-ther and the Son;



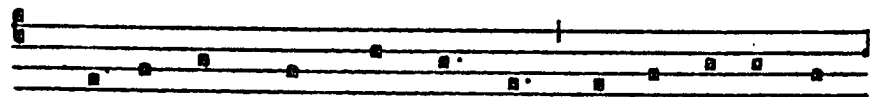
Who with the Fa-ther and the Son to-geth-er is wor-shipp^{ed}



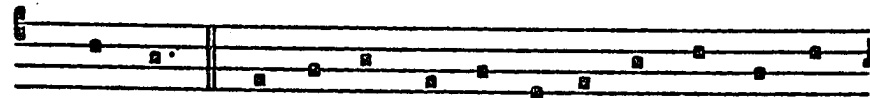
and glo-ri-fi-ed; Who spake by the Pro-phets: And I



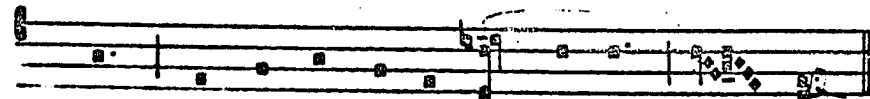
be-lieve One Ca-tho-lic and A-pos-to-lic Church:



I ac-know-ledge one Bap-tism for the re-mis-sion



of sins: And I look for the Re-sur-rec-tion of the



dead: And the Life of the world to come. A - men.

a/b/e/f/g/h

5

TABLE 25--Continued

And the third day he rose again	Ascending into heaven, and sitteth on the right hand of the Father, and shall come again, with glory, to judge both the quick and the dead; whose kingdom shall have no end.	And I believe in the Holy Ghost, The Lord, and Giver of life, who proceedeth and the Son; who with the Father and the Son together and glorified; who spake by the Prophets.	And I believe in one Catholic and Apostolic Church; which looketh for the Resurrection of the dead, and the life of the world to come.
And I believe in one Catholic and Apostolic Church;			
I acknowledge one			
And I			
And the			

PHRASE A

PHRASE B

PHRASE AA

TABLE 25--Continued

r	And the	third day	he rose a-	gain	And	ascend-	ed in-	to hea-	ven, And	sitteth on	of the fa-	ther:	to the Scrip- tures:							
s	And as-	cent-	ed in-	to hea-	ven, And	sitteth on	of the fa-	ther:	to the Scrip- tures:											
t	And	he	shall come a-	gain, with glo-	ry, to	judge both	and the	dead;	whose	kingdom	shall	have no	end.							
u	And I	be-	lieve in the Ho-	ly Ghost, The Lord,	And	Giv-	er of	life,	Who pro-	ceedeth	and the	Son;								
v	And I	be-	lieve in the Ho-	ly Ghost, The Lord,	And	Giv-	er of	life,	Who pro-	ceedeth	and the	Son;								
x	Who with	the	Fa-	ther and the	Son to-	gether	is wor-	shipp'd	and	glori-	fied;	Who	spake	by	the	Prophets.				
y	And I	be-	lieve	one Cath-	o-lic	and Ap-	osto-	lic	Church;											
z	I ac-	know-	ledge	one	Bap-	tism	and	look	for	the	Re-	sur-	rec-	tion						
aa	And I	look	for	the	Re-	sur-	rec-	tion												
bb	And the	life	of	the	world	to	come.													
cc	I	II	III	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV	XVI	XVII	XVIII	XIX	XX	XXI
dd	And the	life	of	the	world	to	come.													

PHRASE A

PHRASE B

PHRASE AA

TABLE 26.--ENGLISH CREED SET-FORM: BIRKBECK'S AND BURGESS' VERSIONS. (See Vol. I, pp. 209-220.)

I believe in one God, the Father Almighty, maker of heaven and earth, and invisible, and only begotten Son of God, before all worlds, very God, of the same substance with the Father, By whom all things were made; Begotten, not made, Being of one substance with the Father, By whom all things were made; (all things were made.)

PHRASE A PHRASE B PHRASE AA

Int. Ten. Cadences Band C Int. Ten. Cadence D

Cadence A Cadence D

I II III IV V VI VII VIII IX X

PHRASE A PHRASE B PHRASE AA

Burgess' Roberts'

made, not made, made

were, made: (all things were made.)

Note: Square note heads and plainsong notes are Birkbeck's. Stemmed notes with round heads (and text in parentheses) are Burgess'. Stems on square note heads indicate passages common to both transcriptions.

TABLE 26--Continued

E r k l e n And was in- who for us men nate by the Ho-ly Ghost of the Vir- gin Ma- ry, And was made man, And was ti- us Pi- late. and was bu- ri- ed, to the Scrip- tures, And as- cend- ed in-to hea-ven, And sitteth on the right hand of the Fa- ther.

I II III IV V VI VII VIII IX X XI
 Int. Cadence A Int. Tenor Cadences B and C Int. Tenor Cadence D
 PHRASE A PHRASE B PHRASE AA

TABLE 27

CREDO I: ROMAN CATHOLIC ENGLISH TEXT (Boe Transcription)
 (See Vol. I, p. 220.)

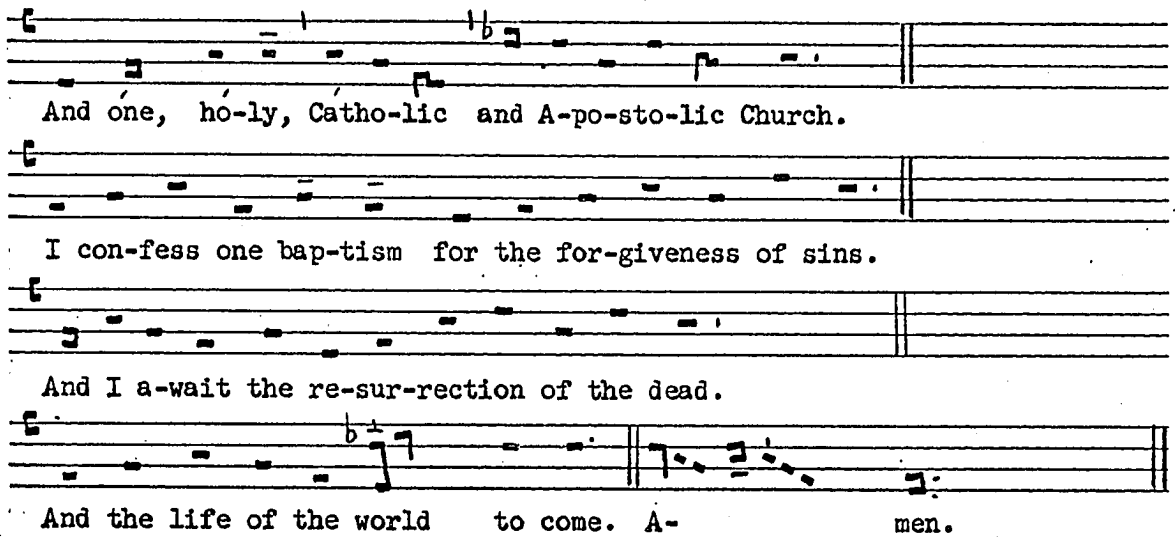
I be-lieve in one God. The Fa-ther al-migh-ty, maker of heav'n and
 earth, and of all things vi-si-ble and in-vi-si- ble.
 And I be-lieve in one Lord, Je-sus Christ, the only-begotten Son of God.
 Born of the Fa-ther be-fore all ag-es.
 Born of God, Light of Light, true God of true God.
 Be-got-ten, not made, of one sub-stance with the Fa-ther,
 By whom all things were made.
 Who for us men and for our sal-va-tion came down from hea-ven.
 And he be-came flesh by the Holy Spi-rit of the Virgin Ma-ry:
 and was made man.

TABLE 27--Continued

He was also crucified for us, suffered under Pon-tius Pi-late and was
bu-ried.
And on the third day he rose a-gain, ac-cording to the Scriptures.
He as-cend-ed in-to hea-ven and sits at the right hand of the Fa-ther.
He will come a-gain in glo-ry to judge the living and the dead.
And of his kingdom there will be no end.
And I be-lieve in the Ho-ly Spi-rit, the Lord, ^{The} And Giv-er of life,
who pro-ceeds from the Father and the Son.
Who to-gether with the Father and the Son is a-dored and glo-ri-fied,
and who spoké through the Pro-phets.

The image shows a musical score for the Credo. It consists of ten systems of music. Each system has a vocal line (top staff) and a piano accompaniment line (bottom staff). The lyrics are printed below the vocal line. The music is in a simple, hymn-like style with a key signature of one flat (B-flat). The lyrics are: "He was also crucified for us, suffered under Pon-tius Pi-late and was bu-ried. And on the third day he rose a-gain, ac-cording to the Scriptures. He as-cend-ed in-to hea-ven and sits at the right hand of the Fa-ther. He will come a-gain in glo-ry to judge the living and the dead. And of his kingdom there will be no end. And I be-lieve in the Ho-ly Spi-rit, the Lord, ^{The} And Giv-er of life, who pro-ceeds from the Father and the Son. Who to-gether with the Father and the Son is a-dored and glo-ri-fied, and who spoké through the Pro-phets." The word "soké" is used instead of "spoke".

TABLE 27--Continued



And one, hó-ly, Catho-lic and A-po-sto-lic Church.

I con-fess one bap-tism for the for-giveness of sins.

And I a-wait the re-sur-rection of the dead.

And the life of the world to come. A- men.

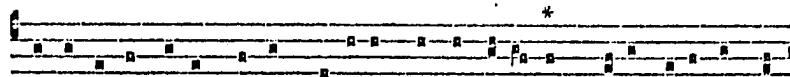
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PLATE VII

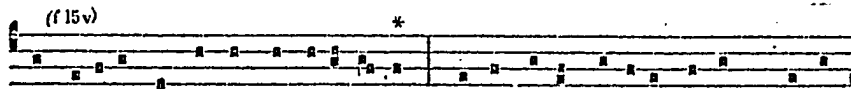
THE GREEK CREED FROM COLOGNE (St. Arch. W-105, f. 15)

DOM HUGLO'S TRANSCRIPTION

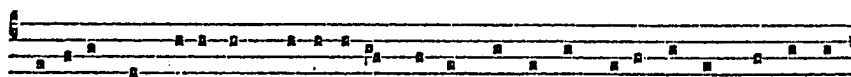
(See Vol. I, pp. 221-30.)



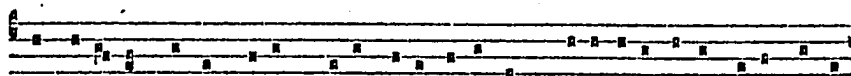
Pysteuo is ena the-on pa-tiran pantocrato-ran, pi-tin uranu ke
Πιστεύω εἰς ἕνα Θεόν πατέρα παντοκράτορα, ποιητὴν οὐρανοῦ καὶ



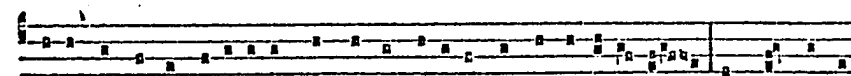
gis, oratonte panto ke a-o-ra-ton. Ke is ena Ky-ri-on i-son christon,
γῆς, ὁρατῶν τε πάντων καὶ ἀοράτων. Καὶ εἰς ἕνα Κύριον Ἰησοῦν Χριστόν,



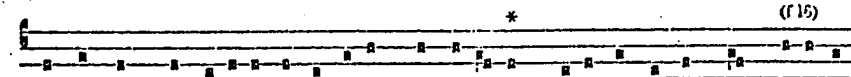
thene-on tu the-u ton monogenin, to ek tu patros genithenta pro panton
τὸν υἱὸν τοῦ Θεοῦ τὸν μονογενῆ, τὸν ἐκ τοῦ πατρὸς γεννηθέντα πρὸ πάντων



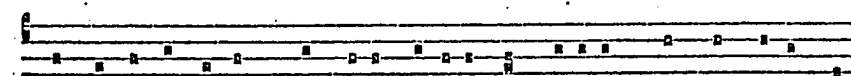
ton e-onon, fos ek fotos, the-on a-lithinon ek the-u a-lithinu, genithenta
τῶν αἰώνων, φῶς ἐκ φωτός, Θεὸν ἀληθινὸν ἐκ Θεοῦ ἀληθινοῦ, γεννηθέντα



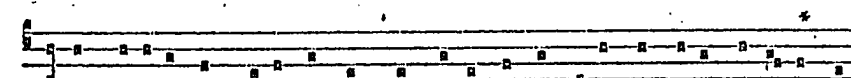
upithenta, omo-usy-on to patri, di-uta panta egeneto(n); ton dymastus
οὐ ποιηθέντα, ὁμοούσιον τῷ πατρὶ, δι' οὗ τὰ πάντα ἐγένετο τὸν δι' ἡμᾶς τοῦς



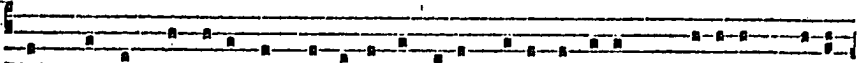
antopros ke di-atin ime-teran sothi-ri- an kateltonta ek tu(s) uranu
ἀνθρώπους καὶ διὰ τὴν ἡμετέραν σωτηρίαν κατελθόντα ἐκ τοῦ οὐρανοῦ



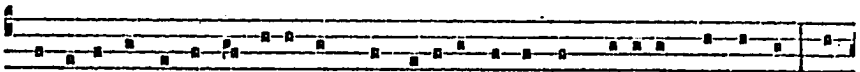
ke sarcothenta ek pneumatos agy-u ke mari-an this parthenu, ke
καὶ σαρκωθέντα ἐκ πνεύματος ἁγίου καὶ Μαρίας τῆς παρθένου, καὶ



enantropisanta, starothenta the yper ímon epi ponci-u py-la-tu ke
ἐνανθρωπήσαντα, σταυρωθέντα τε ὑπὲρ ἡμῶν ἐπὶ Ποντίου Πιλάτου καὶ

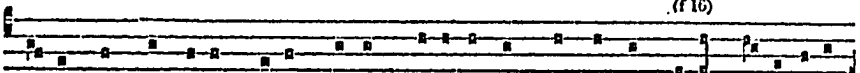


pa(n)tonta ke tafenta ke anastantati tryti ymera(s) katatas grafas
 παθόντα και ταφέντα και αναστάντα τῇ τρίτῃ ἡμέρᾳ κατὰ τὰς γραφὰς,



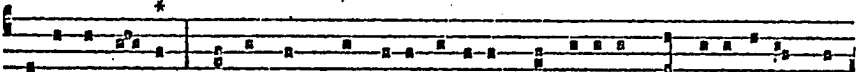
ke aneltonta istus uranus ke katezomenon en dexi-an tu patros ke
 και ἀνελθόντα εἰς τοὺς οὐρανοὺς, και καθεζόμενον ἐν δεξιᾷ τοῦ πατρὸς, και

(f 16)

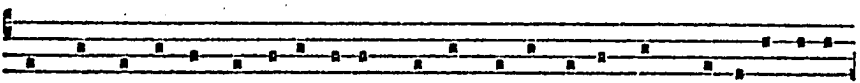


pa-lin erchomeno meta doxis crinezontas ke necrus; utis ba-si-li-as
 πάλιν ἐρχόμενον μετὰ δόξης κρῖναι ζῶντας και νεκρούς· οὐ τῆς βασι-λειᾶς

*



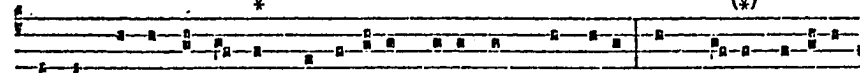
ukeste te- los. Ke is tu pneumatī agy-on, to kyri-on ke zo-opi-on, to
 οὐκ ἔσται τέλος. Και εἰς τὸ πνεῦμα τὸ ἅγιον, τὸ κύριον και ζωοποιόν, τὸ



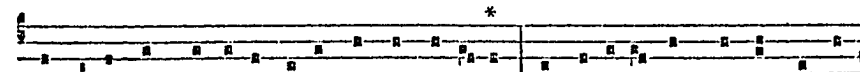
ek tu patros ekporeugomenon, to sin patri ke io sin proskinumēnon,
 ἐκ τοῦ πατρὸς ἐκπορευόμενον, τὸ σὺν πατρὶ και υἱῷ συμπροσκυνούμενον,

*

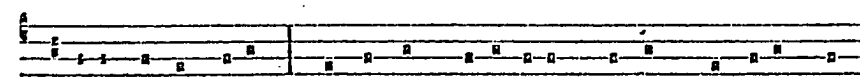
(*)



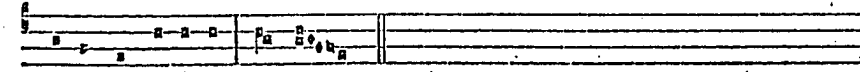
ke sin doxa zomeinon, to la-lisan di-a ton prophiton. Is mi-an agi-an
 και σὺν δόξῃ ζόμενον, τὸ λαλῆσαι διὰ τῶν προφητῶν. Εἰς μίαν ἁγίαν



katho-lichyn ke aposto-lichyn eccli-si-an. Omologo en baptisma is
 καθολικὴν και ἀποστολικὴν ἐκκλησίαν. Ὁμολογῶ ἐν βάπτισμα εἰς



a-fesin amarchi-an. Prosdochō(s) anastasyn necron, ke zo-in tu
 ἕνα ἁμαρτιῶν. Προσδοκῶ ἀνάστασιν νεκρῶν, και ζωὴν τοῦ



mellontes e-onos. Amyn.
 μέλλοντες εὐωνοῦς. Ἀμήν.

TABLE 28--Continued

sarco-then-ta ek pneuma-tos a-
 σαρκω-θεν-τα εκ πνευμα-τος α-
 γε-υ-ου
 γε-υ-ου
 ke Ma-
 και μα-
 [JJ] [JJ]
 stero-then-ta the yper i-
 στερω-θεν-τα τη υπε-ρ-
 η-
 ke pa(n)ton ta
 και πα-ντων-τα,
 ke ana-istan-ta ti tri-ti y-
 και ανα-στην-τα τη τρι-τη υ-
 ke anei-
 και ανε-
 ke ka-te-
 και κα-τε-
 me-ta
 με-τα
 [JJ] [JJ]
 ri-an
 ρι-αν
 ke en antro-pisanta,
 και εν ανθρω-πι-σαντα, *
 mon
 μον
 e-pi ponci-
 επι-πο-ντι-
 ke ta-
 και τα-
 ka-ta tas gra-fas
 κα-τα-τας γρα-φας.
 tu-
 του
 zomenon en dexian
 ζομενον εκ δεξιων
 doxis
 δοξης
 u-tis
 ου-τις
 e-
 εκ
 te-
 τε-
 [JJ] [JJ]

this par-thenu,
 ης παρ-θενου,
 u py-la-tu,
 ου πιλα-του,
 fenta
 φεντα
 u-ra-nus,
 ουρα-νους,
 tu pa-tros Ke pa-lin er-bhomo-no
 του πα-τρος και πα-λιν ερ-βημο-νο
 zontas ke ne-trus;
 ζωντας και νε-τρος;
 ba-si-li-as
 βα-σι-λι-ας *
 te-
 τε-
 [JJ] [JJ]

[JJ] [JJ]

TABLE 29.--CREDO I IN ATTEMPTED DUIPLE RHYTHM

(See Vol. I, pp. 228-29.)

fa-ctorem cae-li et
 vi-si-bi-li-um
 Et in u-num
 Et ex
 lu-men de
 Ge-ni-tum, non
 consubstanti-
 Qui propter nos
 et propter nostram sa-
 Et in-car-

Cre-do in unum De-um,
 omni-um,
 Do-mi-num Je-sum Chri-stum,
 Pa-tre na-tum ante
 lumi-ne, Deum ve-rum de-
 fa-ctum,
 a-lem Pa-tri: per quem om-
 homi-nes,
 lu-tem de-scendit de
 natus est

Pa-trem om-ni-poten-tem,
 et in-visi-bi-li-um.
 Fi-lium Dei u-ni-ge-ni-tum.
 De-o, Deo ve-ro.

nia sae-cu-la.

nia facta sunt.

cae-lis.

TABLE 29--Continued

de Spir-i-tu Sancto ex Ma-ri-a Vir-gi-ne:
 Et ho-mo factus est.
 Cruci-fi-xus eti-am pro no-bis: Pon-ti-ŏ Pi-la-to
 pas-sus et se-pultus est.
 Et re-sur-re-xit ter-ti-a di-e, se-cun-dum Scrip-tu-ras.
 Et a-scen-dit in caelum: se-det ad dex-te-ras Pa-tris.
 Et i-terum ven-turus est cum glo-ri-a, ju-di-ca-re vi-vos et mor-tu-os: fi-nis.
 cu-jus re-gni non e-rit Do-mi-num et vi-vi-fi-can-tem:
 Et in Spi-ritum Sanctum, et con-glo-ri-fi-ca-tur:
 Qui cum Pa-tre et qui lo-cutus est per Pro-phetas,

TABLE 29--Continued

Et in u- nam
sanctam ca- tholi- cam
et apostolicam Ec- clesi- am.

Con- fite- or
u- num bap- tis- ma in remissi- o- nem
pe- cca- to- rum.

Et ex- pe- cto resurrecti- o- nem
mor- tu- o- rum.

Et vi- tam ven- tu- ri sae- cu- li. A- men.

PLATE VIII

THE GREEK SANCTUS, AS TRANSCRIBED BY DOM HUGLO
FROM AQUITANIAN AND FRENCH MSS (10th and 11th c.)

(See Vol. I, pp. 265-66.)

A- gi- os, a- gi- os, a-gi- os

Ky-ri- os o the- os saba oth

pli- ris ou- ra nos ke i gi tis do- xis (su)

osan na en tis ipsistis: eulogimemos

o erchomenos en onomati Ky- ri- u -

Osanna en tis ip sistis.

Note:

Huglo's transcription (which appears in his article "La tradition occidentale des mélodies byzantines du Sanctus" in Franz Tack's *Der kultische Gesang der abendländischen Kirche*, pp. 40-46) is based on the following MSS: Vienne 1888; Paris B. N. 9449; Paris BN. lat. 909, 1084, 1118, and n. a. 1871.

PLATE IX

THE GREEK SANCTUS AS TRANSCRIBED BY DOM HUGLO
FROM MSS OF THE RAVENNA REGION (11th c.)

(See Vol. I, pp. 265-66.)

A- gy- os, A- gi- os A- gy- os,
Ky- rios O the- os Sa ba- oth,
pli . ris ura- nis K(ai) ey-gi-tis
do- xi(s) su. Osan- na en tis ipsistis.
Eu- lo- gi me nos o er- cho me- nos
en ono- mati Ky- ri- ou. O- san na
emp tis ipsistis.

Note:

The transcription by Huglo is based on the 11th c. MSS Rome Angelica 123 and Modena O. 1. 7. (See the note below the plate preceding.)

PLATE X

OWNER'S BOOKPLATE IN J. B. CROFT'S Plainsong Masses, 1895

(See Vol. I, pp. 309-10.)



TABLE 30

KYRIE (LATER SUNG WITH "Lux et Origo") AND VERSE "Omnipotens Genitor"
St. Gall 484, f. 211; AUTHOR'S TRANSCRIPTION

(See Vol. I, pp. 389-93.)

(Neumes and syllables
are poorly aligned in
the MS.)

Omnipotens genitor lumenque et lucis origo Kyrie lei son

De nihilo iussu verbi qui cuncta creasti Kyrie lei son

Humano generi(s) peccati pondere presso

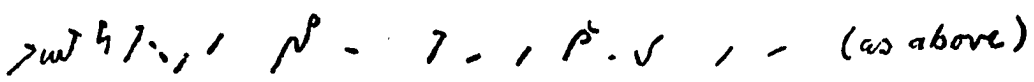
Xpic te lei son

(As Above)

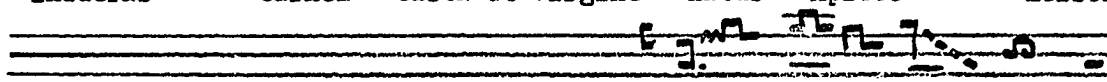
Ad cœnum terre missus genitoris ab arce Xpic te lei son

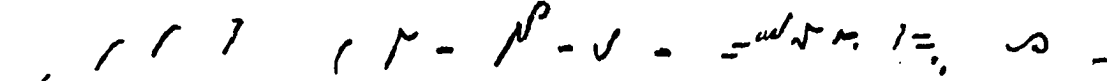
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TABLE 30--Continued

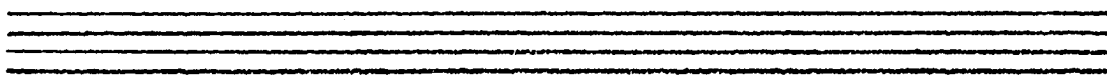



 Indueras carnem casta de virgine natus Xpictē leison



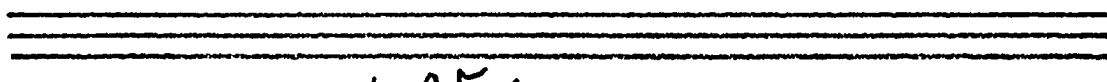


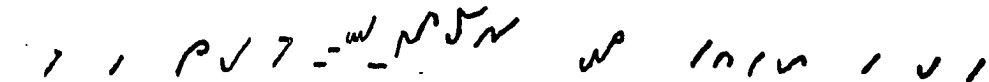
 Et mundi culpam mundasti sanguine fuso. Kyrie leison.



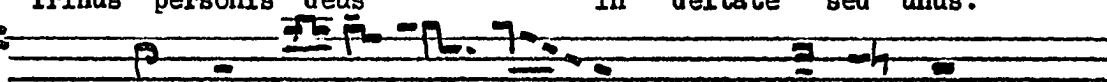


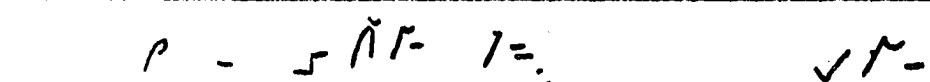
 Aequalis patri seu nato spiritus almus. Kyrie leison.



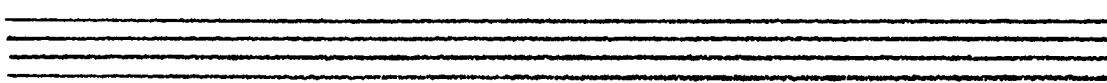


 Trinus personis deus in deitate sed unus.





 Ky rie lei son.



Note:

The facsimile from which the table above is taken appears in Gautier, Les Tropes, pp. 229, 231, and 233.

TABLE 31

KYRIE VERSE "Lux et Origo": WINCHESTER AND SARUM VERSIONS
 LINE 1--Bodleian 775, f. 6r; LINE 2--GS, p. 4*.

(See Vol. I, pp. (343), 399-405.)

1
 Lux et origo lucis summe Deus e-ley-son.

2
 Lux et origo lucis summe Deus e-ley-son.

1
 In cuius nutu constant cuncta clemens eleyson.

2
 In cuius nutu cuncta constant semper e-leyson.

1
 Qui solus potes misereri nobis e ley son.

2
 Qui solus potes miserere nobis e-ley-son.

TABLE 31--Continued

1 { 1 1 1 - - 1 - 1 1 - - 1 1 1 - - - 1 1

O mundi redemptor cunctorum & factor nostri xpe eleyson.

2 { 1 1 1 - - 1 - 1 1 - - 1 1 1 - - - 1 1

Redemptor omnium et salus eorum benigne nobis eleyson.

1 { 1 1 1 - - 1 - 1 1 - - 1 1 1 1 - - 1 1

Per crucem redemptis a morte perenni rex pie xpe eleyson.

2 { 1 1 1 - - 1 - 1 1 - - 1 1 1 - - - 1 1

Per crucem redempti a morte perenni te exoramus eleyson.

1 { 1 1 1 1 - - 1 - 1 1 - - 1 1 1 1 - - 1 1

Qui es verbum patris salus & humana lux vera xpe eleyson.

2 { 1 1 1 - - 1 - 1 1 - - 1 1 1 - - - 1 1

Qui es verbum Patris sator pietatis lux veritatis eleyson.

TABLE 31--Continued

1
Adona y domine deus iuste iudex eley son.

2

Paraclete Spiritus Sancte, Deus nobis e-ley-son.

1
Qui machinam gubernas rerum alme pater e ley son.

2

Medicina nostraque mi-sericordia e-ley-son.

1
Quem solum laus & honor decet nunc & semper eleyson.

2

Trinitas et u-ni-tas sancta nostri semper e-ley-son.

TABLE 32.--KYRIE PASCHALIS ("Lux et Origo")
 (See Vol. I, pp. 399-417.)

St. Gall 484, f. 211

Kyrie lei son. Xpice te leison.

Bodleian 775, f. 6 r

Kirrie lei son. Xpice te leyson.

GR: Kyrie *e-lei-son. iij. Christe e-lei-son. iij.

EGR: Kyrie *e-lei-son. Christe e-lei-son.
 (1.2.3.) Lord, have mercy.

ORD: Kyrie *e-lei-son. Christe e-lei-son.
 Lord, have mercy.

DKY: Kyrie e-lei-son. iij. Christe e-lei-son. iij.

DKY: Lord, have mercy * up-on us. iij. Christ, have mercy upon us. iij.

Goldsmith:

Lord, have mercy up-on us. Christ have mercy up-on us.

ORD: 1,2,3. Lord, have mercy up-on us: and in-cline our hearts to keep this law.

ORD: 4,5,6. Lord, have mercy up-on us: and in-cline our hearts to keep this law.

TABLE 32--Continued

St. Gall 484, f. 211

Kvrie lei son.

Bodleian 775, f. 6 r

Kir ri e ley son.

GR: Ky- ri-e e- le- i-son. ij.

EGR: Ky-ri-e e- le-i-son. cy.

7,8.

ORD: Ky-ri-e e- lei-son.
Lord, have mer-cy.

DKY: Ky- ri- e e- le- i-son. ij.

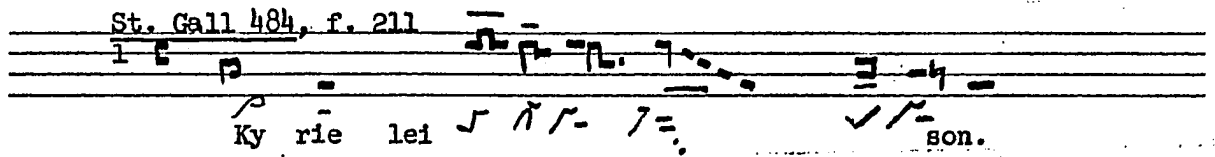
DKY: Lord, have mer-cy up- on us. ij.

Lord have mercy up-on us.

7,8,9. Lord, have mer-cy up-on us: and in-cline our hearts to keep this law.

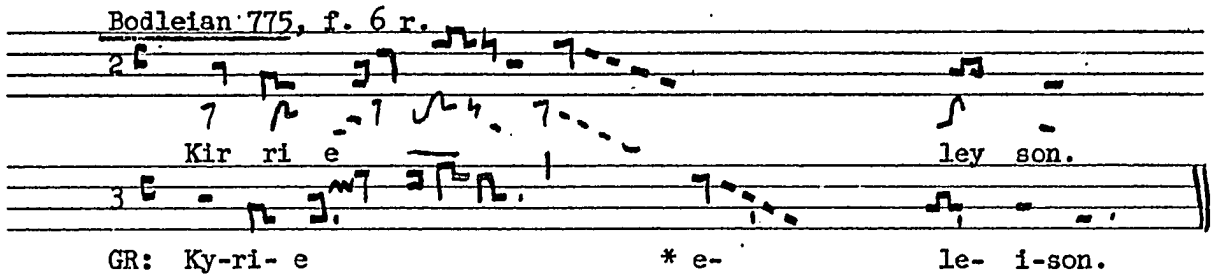
TABLE 32--Continued

St. Gall 484, f. 211



Ky ri e lei son.

Bodleian 775, f. 6 r.



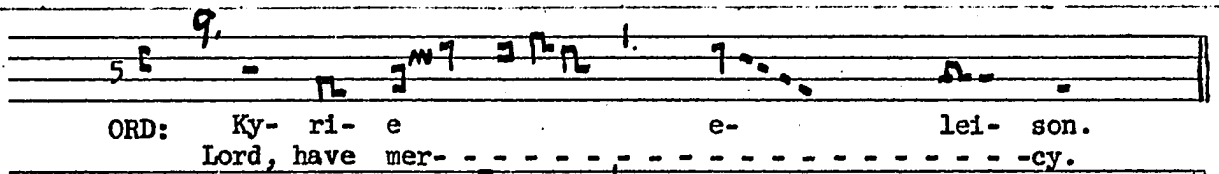
Kir ri e ley son.

GR: Ky-ri- e * e- le- i-son.



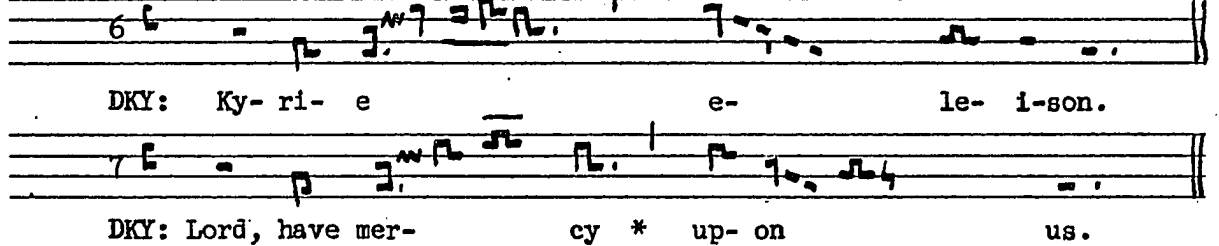
EGR: Ky-ri- e *e- le- i-son.
(9) Lord, *have mer- cy.

9.



ORD: Ky- ri- e e- lei- son.
Lord, have mer- cy.

6



DKY: Ky- ri- e e- le- i-son.

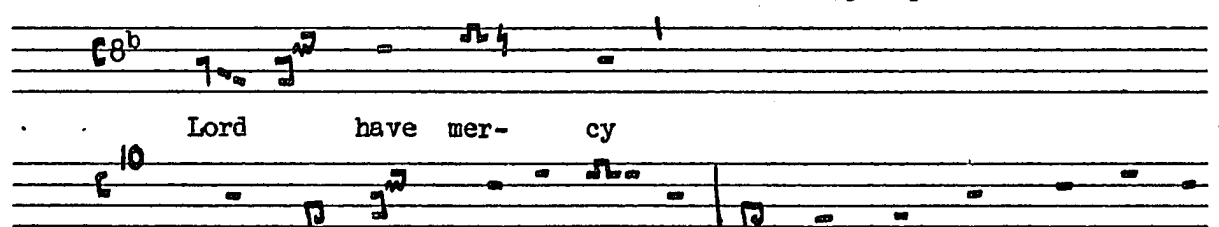
DKY: Lord, have mer- cy * up- on us.

Goldsmith:



Lord. have mercy up- on us:

10



ORD: Lord, have mer- cy

ORD: Lord, have mer- cy up- on us: and write all these thy laws in
our hearts, we be-seech thee.

SANCTUS "Deus Pater Ingenitus" AND HOSANNA "Omnes Tua Gratia"
 Corpus Christi 473, ff. 74 v. and 75 r.
 (See Vol. I, pp. 420-27, 445-50.)

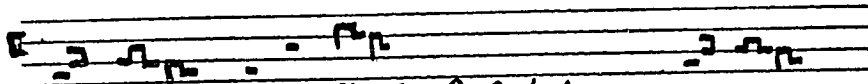
SANCTUS I I E M
 DEUS PATER INGENITUS.
 S C I L I U S E I U S U N I G E N I T U S.
 S C I D N S S P I R I T U S S A N C T U S
 P A R T I C I P A N S A B U T R O Q U E P R O
 C E D E N S D E U S S A B A O T H P L E N I
 S U N T C E L I E T E R N E G L O R I A T U A
 O S A N N A I N E X C E L S I S G L O R I A
 U I C T O R I A E S A L U S A E T E R N A S I T
 D E O N O S T R O I N E X C E L S I S.
 B E N E D I C T U S Q U I U E N I T I N N O M I N E
 D O M I N I O S A N N A I N E X C E L S I S.
OSANNA OMNES TUA GRATIA

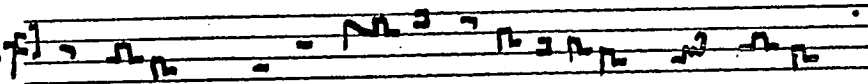
quos amore redemisti p
petua. Morte tua ius mortis
cum principe proculcans uite
nos reparans. Deo patri dans
carum te pronobis pretium
& uiuam hostiam. Tecum
nos resuscitans. Tecum in
caelis collocans & regni lar
gis consortium. Te ergo
de poscimus. ut cum iudex
ad ueneris cunctorum dis
cernere merita. nos cum
angelis & scilicet sociis cum
quibus tibi canamus osanna
in excelsis. I T E M .

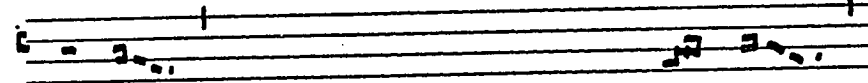
SANCTUS :

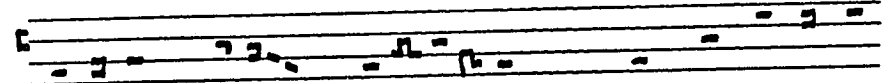
TABLE 33

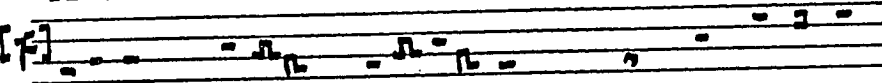
SANCTUS "Deus Pater Ingenitus": TRANSCRIPTION OF
 Corpus Christi 473, ff. 74 v., 75, AND Ben. VI. 34, f. 285 r., v.
 (See Vol. I, pp. 420-27.)

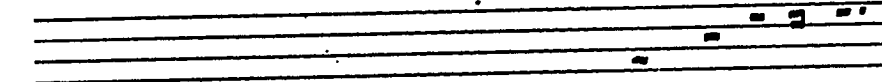
WTC 
 Sanctus Deus pater ingenitus. Sanctus.

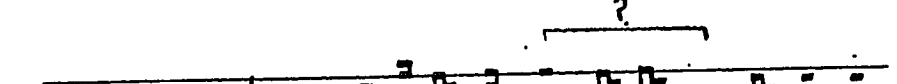
Ben. 
 Sanctus. Deus pa ter ingenitus. Sanctus.

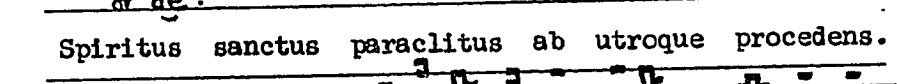
GR 
 Sanctus, Sanctus,

WTC 
 Filius eius unigenitus. Sanctus dominus.

Ben. 
 Filius eius unigenitus. Sanctus dominus.

GR 
 Sanctus Domi-nus

WTC 
 or "de"? Spiritus sanctus paraclitus ab utroque procedens.

Ben. 
 Spiritus paraclitus ex utroque procedens.

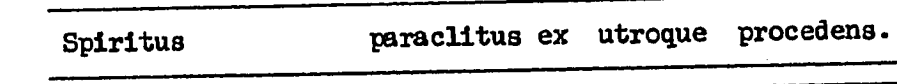
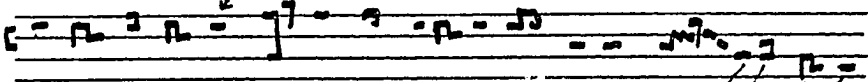
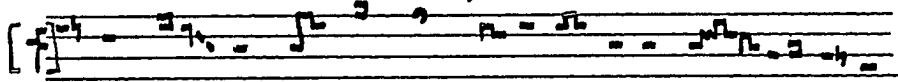
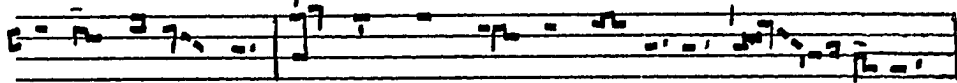
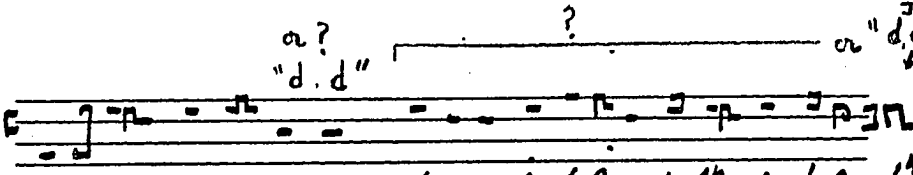
GR 

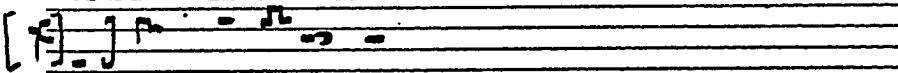
TABLE 33--Continued

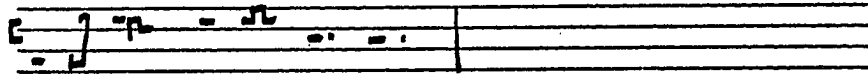
WTC 
 Deus sabaoth pleni sunt celi et terra gloria tua

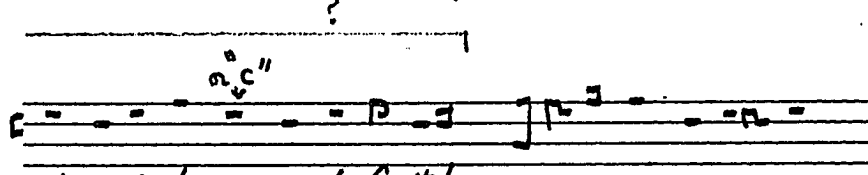
Ben. 
 Deus sabaoth. Ple ni sunt celi et terra glo ria tua.

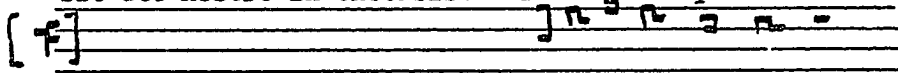
GR 
 De-us Sa-ba-oth. Ple-ni sunt cae-li et terra glo-ria tua.

WTC 
 osanna in excelsis. Gloria victoria et salus aeterna

Ben. 
 Osanna in excelsis.

GR 
 Hosanna in ex-celsis.

WTC 
 sit deo nostro in excelsis. Benedictus qui venit

Ben. 
 Benedictus qui venit

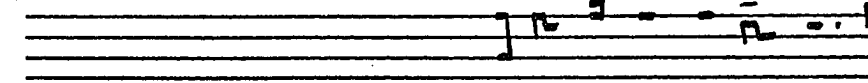
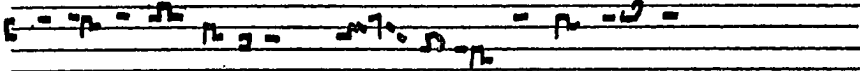
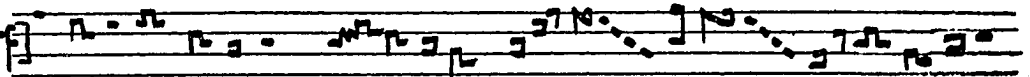
GR 
 Be-ne-dictus qui ve-nit

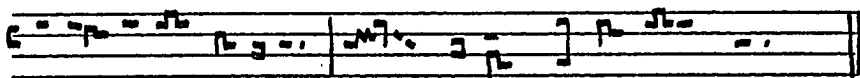
TABLE 33--Continued

WTC 

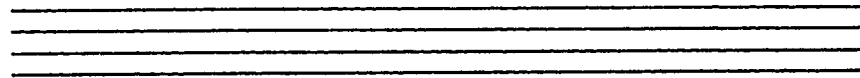
in nomine domini o sanna in excelsis.

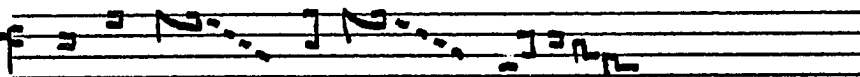
Ben. 

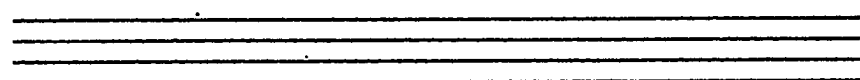
in nomine domini. O sanna in ex cel sis.

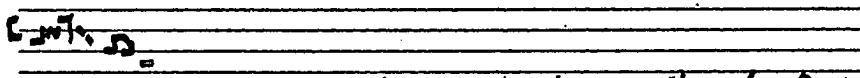
GR 

in no-mine Domini. Ho- sanna in excel- sis.

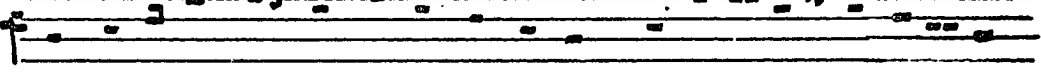
WTC 

Ben. 

GR 

WTC 

mf Osanna omnes tua gratia quos a morte redemisti perpetua.

Ben. 

Qui venisti carnem sumens ex matre pro totius mundi salute

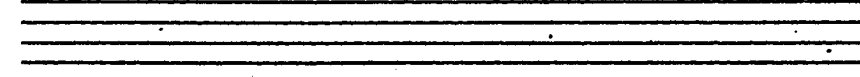
GR 

TABLE 33--Continued

WTC

Morte tua ius mortis cum principe proculcans vite nos reparans.

Deo patri dans carum te pro nobis pretium et vivam hostiam.

Tecum nos resuscitans. Tecum in caelis collocans et regni

largiris consortium. Te ergo deprecamur. ut cum iudex

adveneris cunctorum discernere merita. nos cum angelis

Ben.

tu nos ab hoste parenter libera.

Et exaudi cunctos famulos tuos

ut possimus laudes promere

tibi voce indefessa in excelsis.

TABLE 33-Continued

WTC

l . . l l . l m l . l m l . l l l
et sanctis socies cum quibus tibi canamus.

l l d f l r l l l
osanna in excelsis.

Empty musical staff lines.

Empty musical staff lines.

TABLE 34.--DEVELOPED ANAPHORAL-CHANT PATTERNS

(See Vol. I, pp. 424-29.)

I: (Tone IV)

II: SANCTUS Acclamation

III (=I, low):

IV: (with II; or a 5th lower with III)

V (=IV, low):

Final

Final

Final

Final

Final

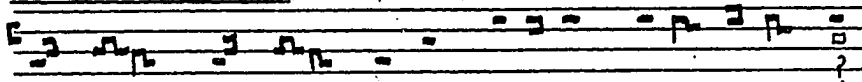
or "f#" or "g"

or "b" or "c"

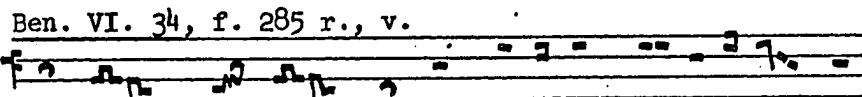
TABLE 35

SANCTUS PASCHALIS
(See Vol. I, pp. 430-45.)

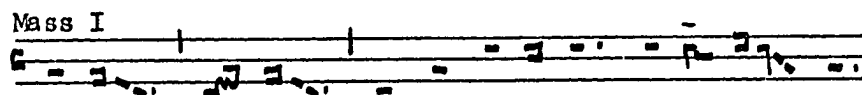
Corpus Christi 473, ff. 74 v., 75 r.

1 WT^c 

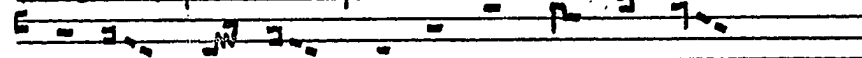
Ben. VI. 34, f. 285 r., v.

2 Ben. 

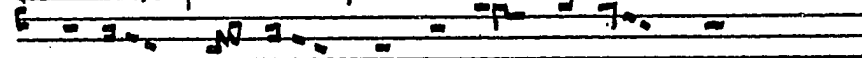
Mass I

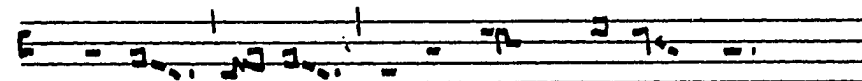
3 GR 

Sanctus, * Sanctus, Sanctus Domi-nus De-us Saba- oth.
(original)

4 WD¹ 

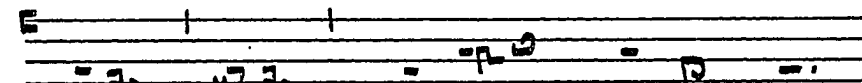
Ho-ly, Ho-ly, Ho-ly Lord God of Hosts.
(revised)

5 WD¹ 

6 WD² 

HO-LY, HO-LY, HO-LY Lord God of hosts,

7 WD³ *same as line 6*

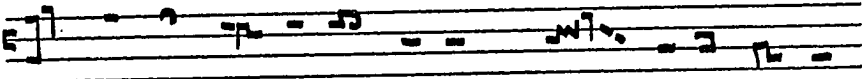
8 DKY 

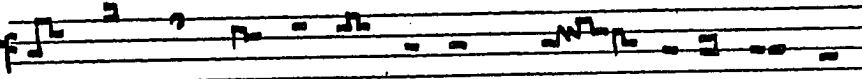
HO-LY, * HO-LY, HO-LY, Lord God of hosts,

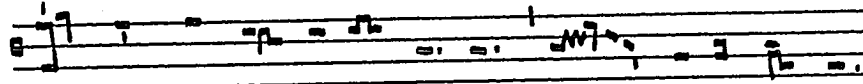
9 EW 

Ho-ly , Ho- ly, Ho- ly Lord God of hosts,


TABLE 35--Continued

1 WTC 

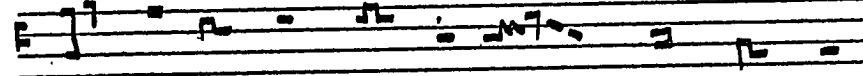
2 Ben. 

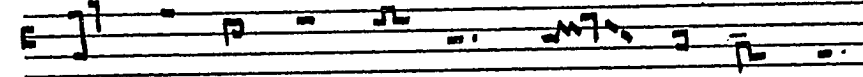
3 GR 

Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a.

4 WD¹ 

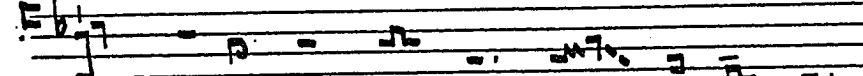
Hea-ven and earth are full of thy glo-ry.

5 WD¹ 

6 WD² 

Hea-ven and earth are full of thy glo-ry:

7 WD³ *same as line 6*

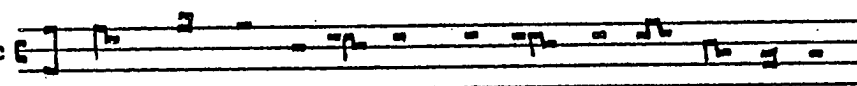
8 DKY 

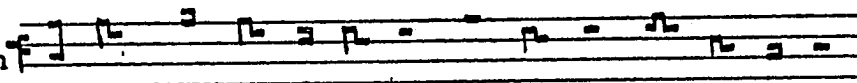
Hea-ven and earth are full of thy glo-ry:

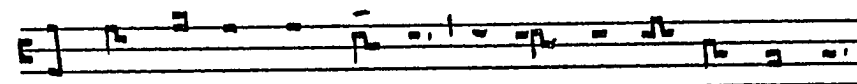
9 EW 

Hea-ven and earth are full of thy glo-ry.

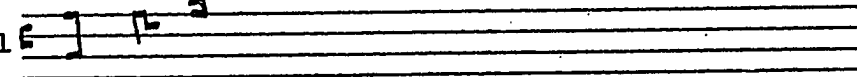
TABLE 35--Continued

1 WT^c 

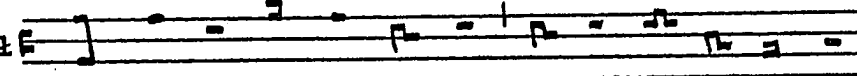
2 Ben 

3 GR 

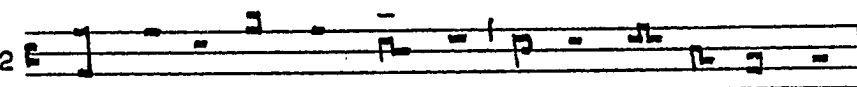
. Be- ne- dictus qui ve- nit in no- mi- ne Do- mi- ni.

4 WD¹ 

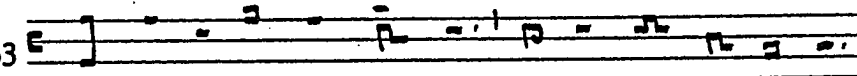
Bless-ed is

5 WD¹ 

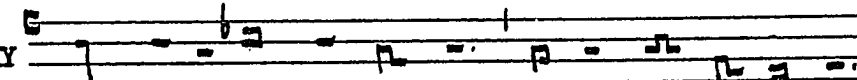
Bless-ed is he that com-eth in the Name of the Lord.

6 WD² 

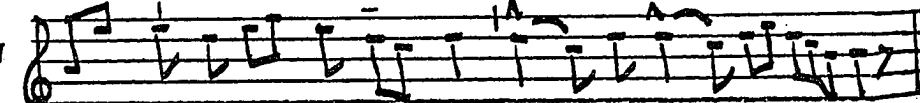
Bless-ed is he that com-eth in the Name of the Lord.

7 WD³ 

Bless-ed is he that com-eth in the Name of the Lord.

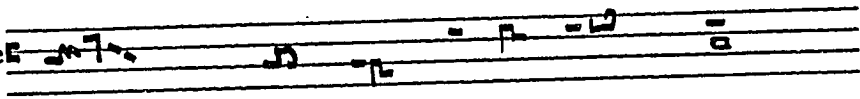
8 DKY 


Bless-ed is he that com-eth in the Name of the Lord.

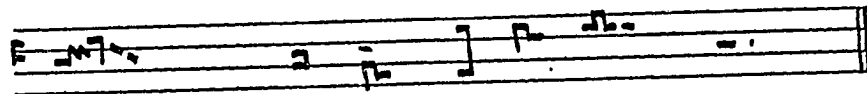
9 EW 

Bless- ed is he that com-eth in the Name of the Lord.

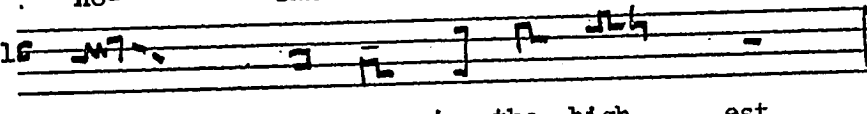
TABLE 35--Continued

1 WTC 

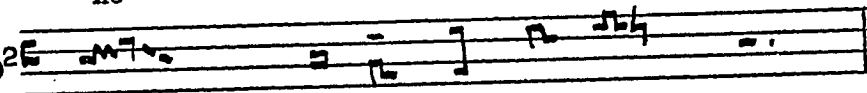
2 Ben 

3 GR 

Ho- san- na in ex- cel- sis.

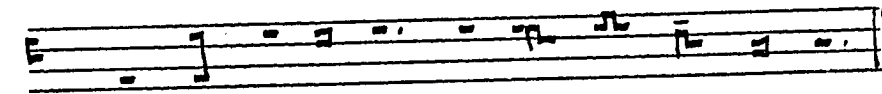
{ 4 WD1 

Ho- san- na in the high- est.


5 { 5 WD2 

Ho- san- na in the high- est.

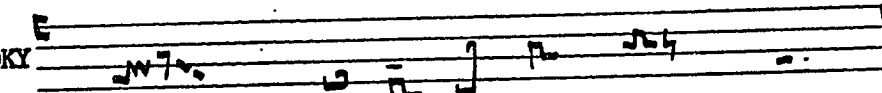
(At the bottom of Douglas' second MS appears the following:)

(6) 

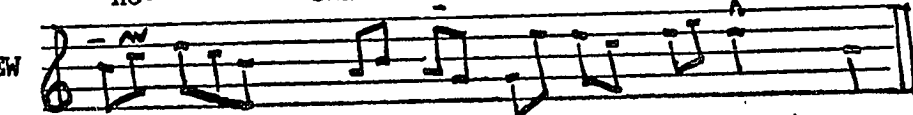
Glo- ry be to thee, O Lord Most High. A- men.

7 WD3 

Ho- san- na in the high- est.

8 DKY 

Ho- san- na in the High- est.

9 EW 

Ho- san- na in the high- est.

TABLE 36.--HOSANNA PROSULA "Qui Venisti Carnem"
 A METRICAL TRANSCRIPTION OF Ben. VI. 34, f. 285 r., v.

(See Vol. I, pp. 446-48.)

The image shows a musical score for a Hosanna Prosula. It consists of seven staves of music, each with a treble clef and a common time signature (C). The lyrics are written below the notes. The music is in a simple, rhythmic style with various note values and rests. There are some handwritten annotations above the notes, including brackets and a question mark. The lyrics are: "Qui ve-ni-sti car-nem su-mens ex ma-tre Pro-to-ti-us mundi sa-lu-te Tu nos ab hoste pa-ren-ter li-be-ra; Et ex-au-di cunctos fa-mu-los tu-os Ut pos-si-mus laudes pro-me-re Ti-bi vo-ce in-de-fessa IN EX-CEL-SIS."

Qui ve-ni-sti car-nem su-mens ex ma-tre
 Pro-to-ti-us mundi sa-lu-te
 Tu nos ab hoste pa-ren-ter li-be-ra;
 Et ex-au-di cunctos fa-mu-los tu-os
 Ut pos-si-mus laudes pro-me-re
 Ti-bi vo-ce in-de-fessa
 IN EX-CEL-SIS.

TABLE 37.--SANCTUS--"Deus Pater Ingenitus," Ben. VI. 34, f. 285
AN ATTEMPTED METRICAL TRANSCRIPTION

(See Vol. I, pp. 448-50.)

Sanctus
De- us Pa- ter in-ge- ni- tus,
San- ctus Fi-li-us e-ius u-ni- ge-ni- tus,
San- ctus Do-mi- nus Spi- ri-tus Pa-ra-cli- tus, ex u-tro- que pro- ce- dens,
De- us Sa- ba- oth. Ple- ni sunt cae- li et ter- ra
glo- ri- a tu- a. Ho- san- na in ex- cel- sis.
Be- ne- di- ctus qui ve- nit in no- mi- ne Do-mi- ne.

TABLE 38.--AGNUS DEI PASCHALIS

(See Vol. I, pp. 450-59.)

GS, p. 18*

A-gnus De-i, qui tol-lis pec-ca-ta mun- di: mi-se-

ORD, VII

O Lamb of God,* that ta-kest a-way the sins of the world: have

WD¹ & 1915

O Lamb of God, that takest a-way the sins of the world, have
Goldsmith
 sins of the world,

DKY, 1

O Lamb of God,* that ta-kest a-way the sins of the world, have

GR, I

A-gnus De-i, * qui tol-lis pecca- ta mun- di: mi- se-

EGR, I

(1.2.3.)
 O Lamb of God,* that ta-kest a-way the sins of the world: have

TABLE 38--Continued

GS

re- re no-bis. do-na no- bis pa-cem.

ORD

mer- cy up-on us. [i.] grant us thy peace.

WD¹ & 1915

mer- cy up-on us. grant us thy peace.

Goldsmith

up-on us. thy peace.

DKY

mer- cy up-on us. [i.] grant us thy peace.

GR

re- re no- bis. [i.] dona no- bis pa- cem.

EGR first and second verses: third verse:

mér- cy up- ón us. gránt us thy péace.

TABLE 39.--GLORIA PASCHALIS

(See Vol. I; pp. 463-76.)

GP, pp. 123*-125*

1

GR, II

2

Glori-a in excelsis De-o. Et in terra pax ho-mi-ni-bus bonae voluntatis.

WD 1915

3

Glo-ry be to God on high. And on earth peace, good will to-wards men.

Goldsmith

4

& on earth peace? good will towards men.

DKY, I

5

Glo-ry be to God on high, And on earth peace, good will to-wards men.

EGR, I

6

Gló-ry be to God on high, And in earth peace, good-will to-wards men.

TABLE 39--Continued

GP
1

Musical notation for GP, staff 1. The staff contains a single line of music with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

GR
2

Musical notation for GR, staff 2. The staff contains a single line of music with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Laudamus te. Be-ne-di-cimus te. Ado-ramus te. Glo-ri-fi-ca-mus te.

WD /1915
3

Musical notation for WD /1915, staff 3. The staff contains a single line of music with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

We praise thee, We bless thee, We worship thee, We glo-ri-fy thee,

Goldsmith
4

Musical notation for Goldsmith, staff 4. The staff contains a single line of music with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

We praise thee. We

DKY
5

Musical notation for DKY, staff 5. The staff contains a single line of music with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

We praise thee, We bless thee, We wor-ship thee, We glo-ri-fy thee,

EGR
6

Musical notation for EGR, staff 6. The staff contains a single line of music with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

We praíse thee. We bléss thee. We wór-ship thee. We gló-ri-fy thee.

TABLE 39--Continued

1 GP

2 GR

Gra-ti-as a-gimus ti-bi propter ma-gnam glo- ri-am tu- am.

3 WD 1915

We give thanks to thee for thy great glo- ry.

4 Goldsmith

We give thanks to thee for thy great glo- ry,

5 DKY

We give thanks to thee for thy great glo- ry,

6 EGR

We give thanks to thee for thy great glo- ry.

TABLE 39--Continued

GP
1

GR
2

Do-mi-ne De-us, Rex cae-lestis, De-us Pa-ter omni-pot-ens.

WD 1915
3

O Lord God, heaven-ly King, God the Fa-ther Al- migh- ty.

Goldsmith

DKV
5

O Lord God, hea-ven-ly King, God the Fa-ther Al- migh- ty.

EGR
6

O Lord God hea-ven-ly King, God the Fa-ther Al-
migh- ty.

TABLE 39--Continued

GP
1

GR
2

Do- mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste.

WD 1915
3

O Lord, the on-ly -be-got-ten Son, Je-sus Christ;

Goldsmith
4

O Lord the on-ly be- got- ten

DKY
5

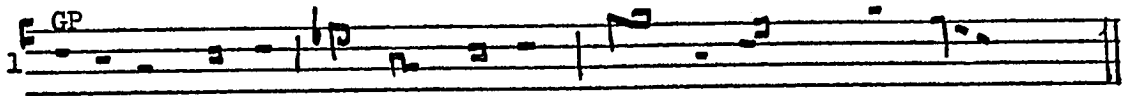
O Lord, the on-ly-be-got-ten Son, Je-sus Christ;

EGR
6

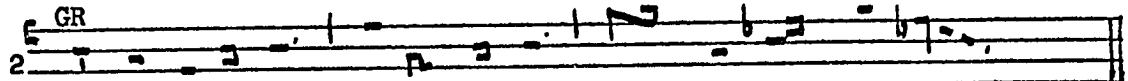
O Lord, the on-ly be-got-ten Son, Je- su Christ.

TABLE 39--Continued

1 ^{GP}

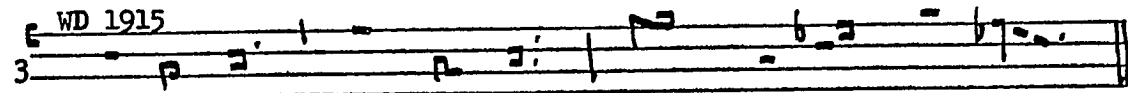


2 ^{GR}



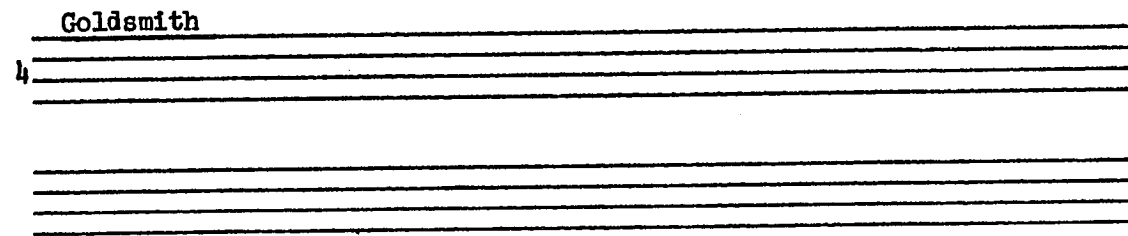
Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris.

3 ^{WD 1915}

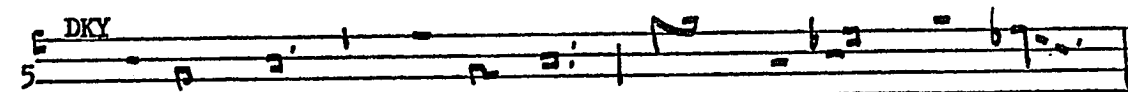


O Lord God, Lamb of God, Son of the Fa-ther,

4 ^{Goldsmith}



5 ^{DKY}



O Lord God, Lamb of God, Son of the Fa-ther,

6 ^{EGR}



O Lórd Gód, Lámb of Gód, Són of the Fá-ther.

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TABLE 39--Continued

1 ^{GP}

2 ^{GR}

Qui tol- lis pecca-ta mundi, mi-se- re- re no- bis.

3 ^{WD/1915}

That ta- kest a- way the sins of the world, have mer-cy up-on us.

Goldsmith

4

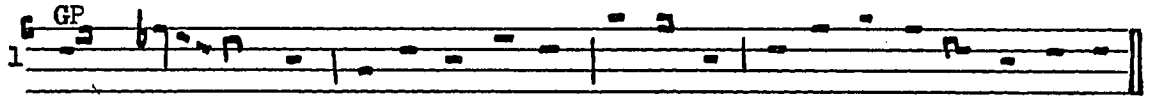
5 ^{DKY}

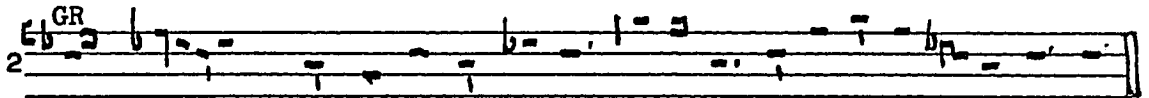
That ta- kest a-way the sins of the world, have mer-cy up-on us.

6 ^{EGR}


That ta- kest a- way the sins of the world, have mer-cy up-on us.

TABLE 39--Continued

1 ^{GP} 

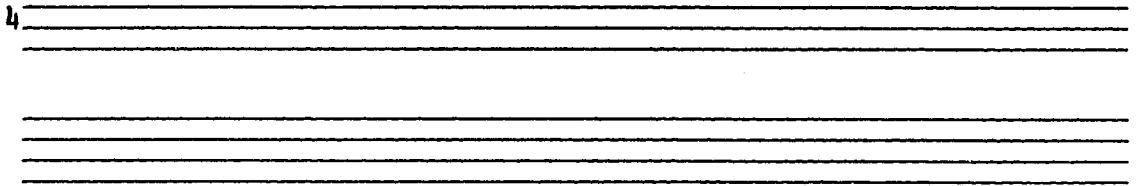
2 ^{GR} 

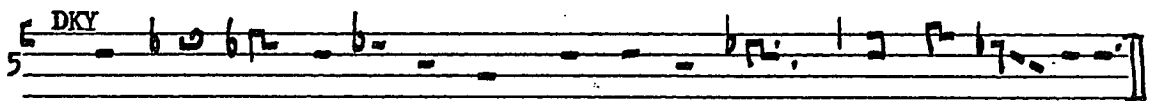
Qui tol- lis pecca-ta mundi, susci-pe depre-ca-ti-o-nem nostram.

3 ^{WD 1915} 

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

Goldsmith

4 

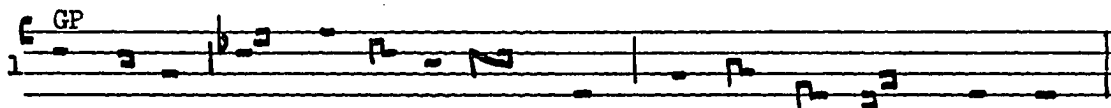
5 ^{DKY} 

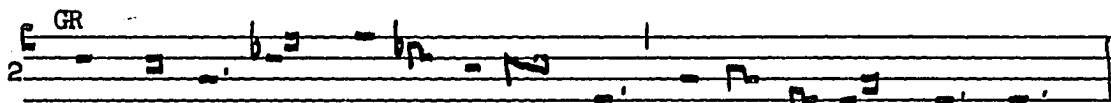
Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

6 ^{EGR} 

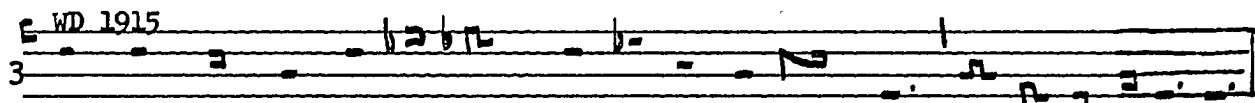
Thou that ta-kest a-way the sins of the world, re-ceive our prayer.

TABLE 39--Continued

1 

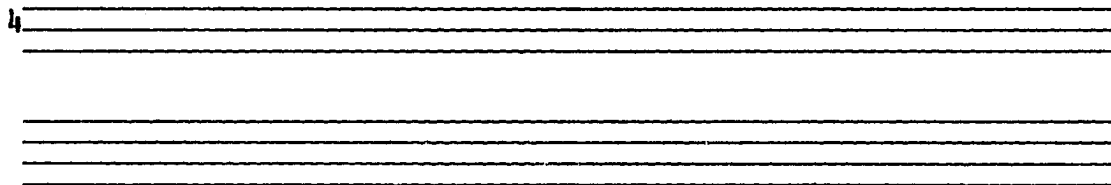
2 

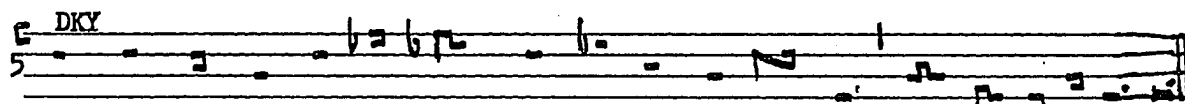
Qui se-des ad dex-te-ram Pa- tris, mi-se- re- re no- bis.

3 

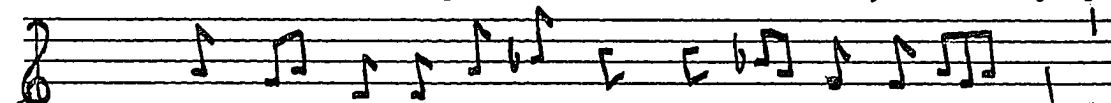
Thou that sit-test at the right hand of God the Fa- ther, have mercy upon us.

Goldsmith

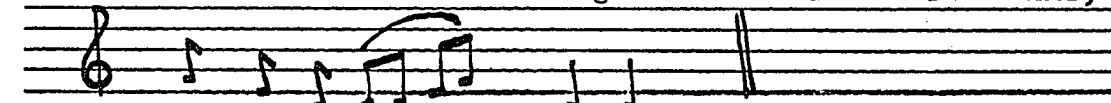
4 

5 

Thou that sittest at the right hand of God the Fa- ther, have mercy upon us.

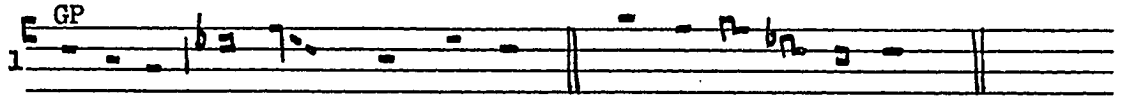
6 

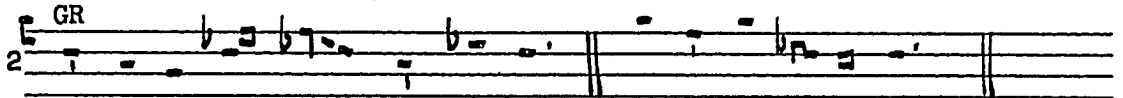
Thou that sit-est at the right hand of God the Fa- ther,



have mer-cy up- on us.

TABLE 39--Continued

1 

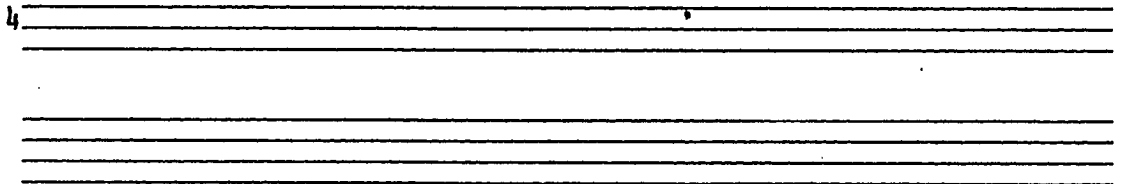
2 

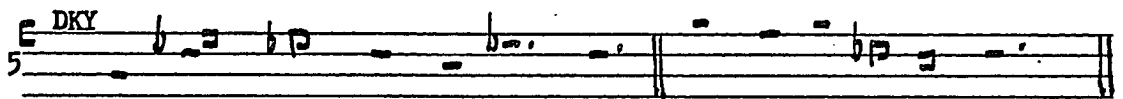
Quo-ni-am tu so-lus sanctus. Tu so-lus Do-mi-nus.

3 

For thou on-ly art ho-ly; Thou on-ly art the Lord;

Goldsmith

4 

5 

For thou on-ly art ho-ly; Thou on-ly art the Lord;

6 

For thou on-ly art ho-ly. Thou on-ly art the Lord.

TABLE 39--Continued

GP
1

GR
2

Tu so-lus Al- tissi-mus, Je- su Chri- ste.

WD 1915
3

Thou on-ly O Christ, with the Ho-ly Ghost,

Goldsmith
4

Thou on-ly O Christ, with the Ho- ly Ghost,

DKY
5

Thou on-ly, O Christ, with the Ho-ly Ghost,

EGR
6

Thou on-ly, O Je-su Christ, with the Ho- ly Ghost,
O Christ,

TABLE 39--Continued

GP

GR

Cum Sancto Spi-ri-tu in glo- ri-a De-i Pa- tris. A- men.

WD 1915

Art most high in the glo- ry of God the Fa- ther. A- men.

Goldsmith

Art most high in

DKY

Art most high in the glo- ry of God the Fa- ther. A- men.

EGR

art most high in the glo- ry of God the Fa- ther.

A- men.

TABLE 40

"Kyrie Rex Genitor": WINCHESTER AND SARUM VERSIONS
WITH THE FRAME TROPE "Adoneus Kyrrius"

(See Vol. I, pp. 480-87.)

WT^c, f. 56 v.

3 Adoneus Kyrrius Dominus Kyrrion xpe lei son.

or

GR, VI

(1,3) Kyri-e e- lei-son.
GS, p. 2*

(1) Ky-ri-e rex genitor ingenite vera essenti-a e-ley-son.
(3) Ky-ri-e qui nos tuae imaginis signasti specie e-ley-son.

3 Kirri e lei son.

WT^c ? [, "]

(1) Kirri e rex ge [] ingenite vera essentia e ley son.
(3) Kirri e qui nos tue ima ginis signa sti specie e ley son.

WT^e, f. 2 v.

TABLE 40--Continued

GR
1 Ky-ri-e e- le-i-son.

GS
2 Ky-ri-e luminis fons rerumque conditor e-ley-son.

3 Kirri e lei son.

WT^c
4 (2) Kirri e luminis fons et rerum conditor e ley son.

WT^e
6

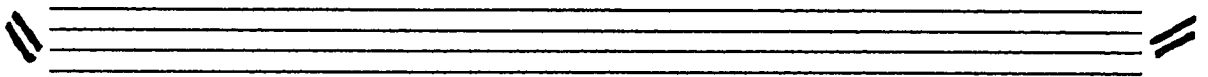
WT^c
3 Hel. sother. salvator. messias. x̄p̄e. unctus. rucha. pneuma.

TABLE 40--Continued

WTC ?

4 Spiritus sile apostolus missus pontifex

?



GR

(7) Ky-ri-e e-le-i-son.

GS

(7) Ky-ri-e spiritus vivifice vitae vis e-ley-son.

3 Kirri e lei son.

WTC

5 (7) Kirri e spiritus vivifice vite vis eley son.

WTC

6 (7) Kirri e spiritus vivifice vite vis eley son.

TABLE 40--Continued

GR
1 Ky-ri-e

(9a) Ky-ri-e
(9b) → †

GS
2 Ky-ri-e

(9a) Ky-ri-e ex-pur-ga-tor sce-le-rum et largi-tor gratiae. Quaesumus
(9b) propter nostras of-fen-sas no-li nos re-lin-quere.

4
WTC
3 Kir ri e [repeat]

5
(9a) Kir ri e ex-pur-ga-tor sce-le-rum et largi-tor gratiae. Petimus
(9b) propter nostras of-fen-sas noli nos relin-quere.

6
WTC
3

GR
1 e- le-i- son.

(9c) **

GS
2 0 consola- tor dolentis a-nimae e-ley- son.

(9c) ?

4
WTC
3 lei son.

6
WTC
5 (9c) 0 consolator dolentis anime e ley son.

TABLE 41--Continued

1 ^{ORD}

(5) Chri- ste lei- son.
Christ, have mer- cy.

2 ^{GR}

DKY Chri- ste lei- son.

3 SAME AS LINE 2

4 ^{WD^m}

WD 1915 Christ have

5 ^{DKY} Christ have mer- cy up- on us.

6 ^{DKY} Christ, have mer- cy up- on us.

7 ^{ORD}

(5) Lord, have mer- cy up- on us: and in-cline our hearts to keep this law.

TABLE 41--Continued

ORD

(8) Ky-ri-e e-lei-son.
Lord, have mer-cy.

GR

Ky-ri-e e-lei-son.

DKY

Ky-ri-e e-lei-son.

WD^m ?

Lord have mer-

DKY 1915

Lord have mer-cy up-on us.

DKY

Lord, have mer-cy up-on us.

ORD

(8) Lord, have mer-cy up-on us: and in-cline our hearts

to keep this law.

TABLE 41--Continued

1 ^{ORD}

(9a,b) Ky- ri- e
 Lord, have mer- - - - -

2 ^{GR}

3 ^{DKY} Ky- ri- e *
 Ky- ri- e *

4 ^{WD^m}

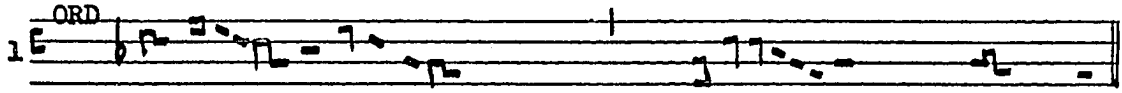
5 ^{WD 1915} Lord *
 Lord, *

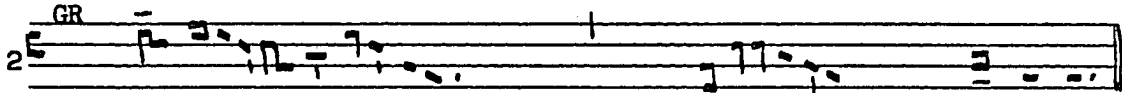
6 ^{DKY} Lord *
 Lord, *

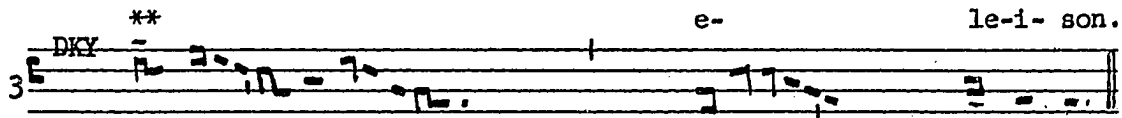
7 ^{ORD}

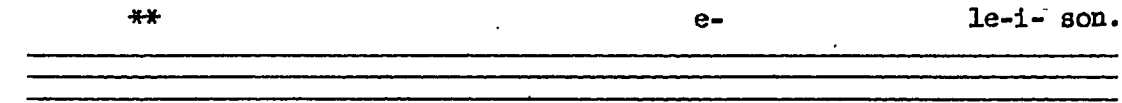
(10) Lord, have mer- cy up- on us: and write
 all these thy laws in our hearts, we be-seech thee.

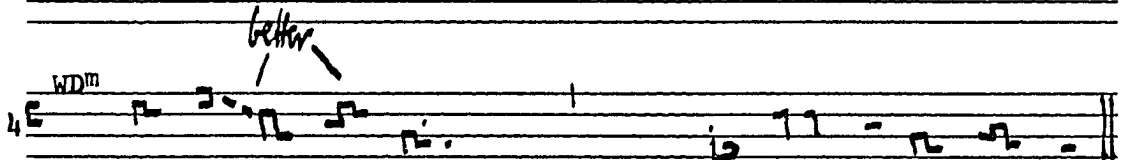
TABLE 41--Continued

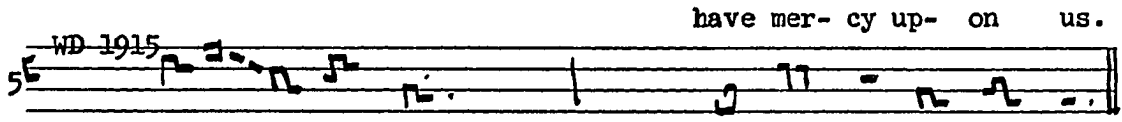
1 ^{ORD}  e- lei- son.
 cy.

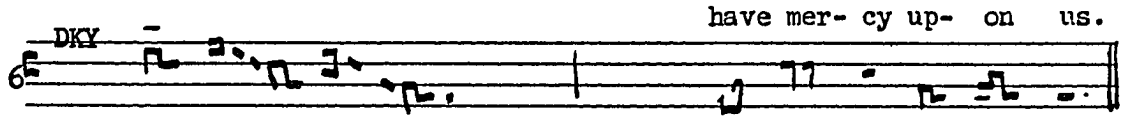
2 ^{GR} 

3 ^{DKY} ^{**}  e- lei-i- son.

^{**}  e- lei-i- son.

4 ^{WDM} ^{better} 

5 ^{WD 1915}  have mer- cy up- on us.

6 ^{DKY}  have mer- cy up- on us.

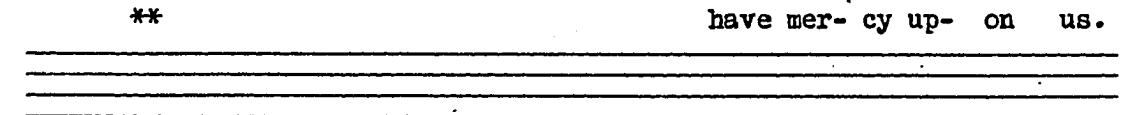
^{**}  have mer- cy up- on us.

TABLE 42

THE VERSE "Kyrie Magnae Deus Potentiae" (AH No. 99) SET TO THE VATICAN MELODY
(See Vol. I, pp. 491-92.)

1 Kyrie magnae Deus potentiae liberator hominis transgressoris mandati eleyson.
7 Kyrie cuius natus Emanuel hoc exarat quod Adam primus homo corruiit eleyson.



2 Ky-ri-e mi-ri-fi-ce qui na-tum de vir-gi-ne mi-si-sti re-di-me-re nos pi-o e-ley-son.
3 Ky-ri-e ma-gni-fi-ce qui car-nem pro o-vi-bus per-di-tis as-sum-psi-ti hu-ma-nam e-ley-son.
8 Ky-ri-e san-ctissi-me quem vi-sa stel-la ma-gi-a-do-rant mu-ne-ri-bus ob-la-tis e-ley-son.
9 Ky-ri-e in Jor-da-ne qui ba-pti-za-to re-gi ap-pa-rens in spe-ci-e co-lum-bae e-ley-son.



OR:

nos pi-o e-ley-son.
hu-ma-nam e-ley-son.
ob-la-tis e-ley-son.
co-lum-bae e-ley-son.



4 Chri-ste sum-mi pa-tris ge-ni-te no-stra sa-lus et vi-ta e-ley-son. OR: et vi-ta e-ley-son.
5 Chri-ste fi-li ma-tris u-ni-ce ve-ri-tas pax et vi-a e-ley-son. et vi-a e-ley-son.
6 Chri-ste spes mi-se-ri-cor-di-ae lux ap-pa-rens in lu-ce e-ley-son. in lu-ce e-ley-son.

TABLE 43

KYRIE SOLEMNIS ("Kyrie Magnae Deus Potentiae")
(See Vol. I, pp. 492-96.)

1 GR, V
Ky-ri-e * e- le-i-son. 11j.

2 DKY, 2b
Ky-ri-e * e- le-i-son. 11j.

3 WDM, 1915
Lord * have mer-cy up-on us. 11j.

4 DKY, 2b
Lord, * have mer-cy up-on us. 11j.

5 EGR, III
Ky-ri-e * e- le-i-son.
Lord, * have mer-cy.

6 CHM, VII
Ky-ri-e e- le-i-son.
Lord, have mer-cy.

7 CHM, VII (1,2,3,7,8,9)
Lord, have mer-cy up-on us, and in-cline our hearts to
keep this law.

Note: Petitions 7, 8, and 9 use the same melody as 1, 2, and 3.

TABLE 43--Continued

1 GR
 Chri- ste e- le-i-son. 11j.

2 DKY
 Chri- ste e- le-i-son. 11j.

3 WDM, 1915
 Christ have mer-cy up- on us. 11j.

4 DKY
 Christ, have mer-cy up- on us. 11j.

5 EGR
 Chri- ste e- le-i-son.
 Christ, have mer- cy.

6 CHM
 Chris- te e- le-i-son.
 Christ, have cy.

7 CHM (4,5,6)
 Lord, have mer- cy up-on us, and in-cline our hearts to
 keep this law. (10) Lord, have mer-cy up- on us, and write
 all these thy laws in our hearts, we be- seech thee.

TABLE 44

SANCTUS SOLEMNIS: LATIN VERSIONS
 (See Vol. I, pp. 504-06.)

From ORD, 12th c. English?

1

GS, p. 15*

2

GP, pp. 133*-34*

3

GR, II

4

San- ctus, * San- ctus, San- ctus

12th c. English

1

GS

2

GP

3

GR

4

Do-mi-nus De- us Sa-ba-oth. Ple-ni sunt caeli et ter- ra

TABLE 44--Continued

12th c. English

1
2
3
4

glo- ri- a tu-a. Ho-san-na in ex-cel- sis.

12th c. English

1
2
3
4

Be-ne- dictus qui ve- nit in no- mi-ne Do-mi-ni.

("Hosanna" ut supra.)

TABLE 45

SANCTUS SOLEMNIS

(See Vol. I, pp. 507-10.)

GR, II

San- ctus, * San- ctus, San- ctus

ORD, I *Goldsmith*

Ho- ly, * ho- ly, ho- ly,

WDM, 1915

Ho- ly, * Ho- ly, Ho- ly,

DKY, 2

Ho- ly, * Ho- ly, Ho- ly,

GR

Do-mi-nus De- us Sa-ba-oth. Ple-ni sunt caeli et ter- ra

ORD *Goldsmith*

Lord God of hosts, heav'n and earth are full of thy glo-ry.

WDM, 1915

Lord God of hosts, Hea-ven and earth are full of thy glo-ry:

DKY

Lc rd God of hosts, Hea-ven and earth are full of thy glo-ry:

TABLE 45--Continued

1 GR
 glo- ri- a tu-a. Ho-san-na in ex-cel-sis.

2 ORD
 Glo-ry be to thee, O Lord most High.

3 WDM, 1915
 Glo-ry be to thee, O Lord Most High. A- men.

4 DKY
 Glo-ry be to thee, O Lord Most High. A- men.

1 GR
 Be-ne- dictus qui ve- nit in no- mi-ne Do-mi-ni. ("Hosan-
 na" ut supra.)

2 ORD
 Bless-ed is he that com-eth in the name of the Lord: *Goldsmith*

3 WDM, 1915
 Bless-ed is he that com- eth in the Name of the Lord.

4 DKY
 Bless-ed is he that com- eth in the Name of the Lord.

2 ORD
 Ho-san-na in the high-est.

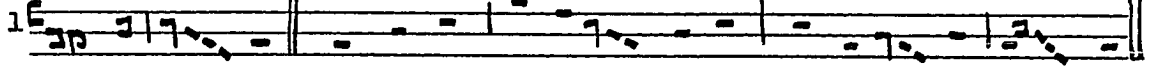
3 WDM, 1915
 * Ho-san-na in the High-est.

4 DKY
 * Ho-san-na in the High-est.

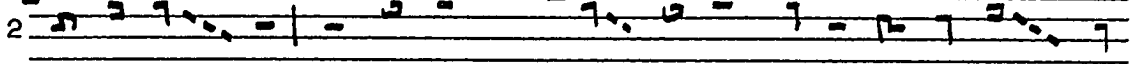
TABLE 46

SOLEMNIS AGNUS DEI
(See Vol. I, pp. 510-21.)

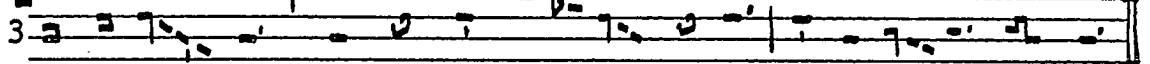
GP, p. 122*



GS, p. 17*

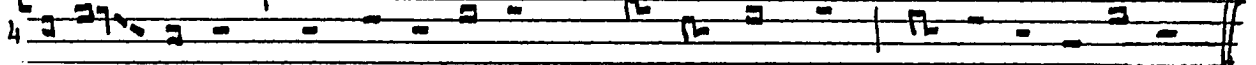


GR, IV

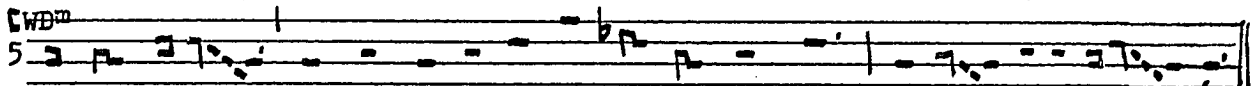


A-gnus De- i, * qui tol-lis pec-ca-ta mundi: mi-se-re- re no- bis.

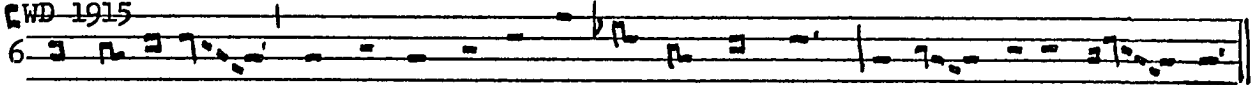
ORD, II



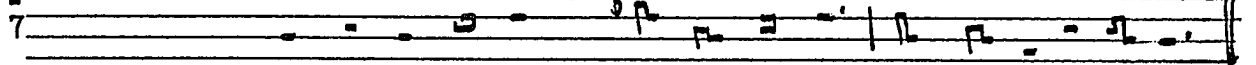
O Lamb of God,*that takest away the sins of the world; have mercy upon us.



O Lamb of God, that takest away the sins of the world,have mercy up-on us.

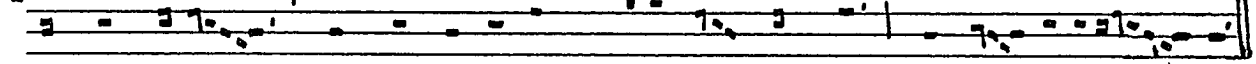


Goldsmith

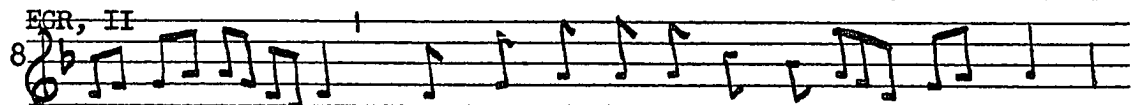


that ta-kest a-way the sins of the world,have mercy upon us.

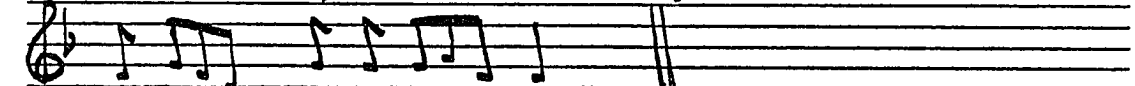
DKY, 2



O Lamb of God, * that takest away the sins of the world,have mercy upon us.



O Lamb of God, * that ta-kest a-way the sins of the world:



have mér- cy up- on us.

TABLE 46--Continued

GP
1

GS
2

GR
3

Agnus De-i, * qui tol-lis pec-ca-ta mun-di: do-na no- bis pa- cem.

ORD
4

O Lamb of God,*that takest away the sins of the world: grant us thy peace.

WDM
5

O Lamb of God,*that takest away the sins of the world, grant us thy peace.

1915
6

Goldsmith
7

O Lamb of God, that takest away the sins of the world, grant us thy peace.

DKY

O Lamb of God,*that takest away the sins of the world, grant us thy peace.

EGR
8

O Lamb of God,* that ta-kest a-way the sins of the world:

grant us thy peace.

Note:
"Miserere nobis" of the second petition is like the first "miserere nobis." The third petition uses the same melody as the first.

TABLE 47

AGNUS DEI "Salus et Vita" FROM Ben. VI. 34, f. 284 v.
 (See Vol. I, p. 522; and Plate XII, Vol. III, p. 108.)



A-gnus De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis.



V. Sa-lus et vi-ta pax per-pe-tua lux in-de-fi-ci-ens a-ma-tor bo-ne.

Agnus.



Sup-pli-cum pre-ces be-ni-gne ex-au-di at-que tu-is mi-se-re-re fa-mu-lis.

[Agnus]?

TABLE 48

AGNUS DEI "Indomitos Arce" FROM St. Gall 383, p. 145.

(See Vol. I, pp. 522-23.)

A-gnus De- i qui tol-lis; Indo- mi- tos ar- ce,

sub-iec- tis rex pi- e par- ce.

A-gnus De- i; Au- di cla-man- tes,

ex-au- di di- gna ro- gan- tes, mi-se-re-re no- bis.

A-gnus De- i; Sint-que ti- bi cu- rae,

qui flent sua cri- mi- na pu- rae,

do-na no- bis pa- cem.

TABLE 49

SET-FORM ANALYSIS OF SOLEMNIS GLORIA (VATICAN IV)

BENEVENTAN FORM (Ben. VI. 34, f. 282)

(See Vol. I, pp. 527-30.)

1 2 3 4 5 6 7 1 2 3 (1) 2 3

Glo-ri-a

bónae vo-lun-tatis

Lauda-mus te

Benedici-mus te

Gratias

agimus ti-bi

prop-ter magnam glo-riam tuam

Dómine De-us

(ter)omni-po-tens

Dómine Fi-li

Dómine De-us A-gnus De-i

Fili-us Pa-tris

Qui tol-lis pec-ca-ta mun-di

Qui tol-lis pec-ca-ta mun-di

su-sci-pe

Qui se-des ad dexteram Pa-tris

Quó-ni-am tu só-lus san-ctus

Tu só-lus Dómi-nus

só-lus altis-si-mus

san-cto Spi-ri-tu

in glo-ri-a De-i

in ex- celsis De- o Et in ter-ra pax

ho- mi- ni- bus

A-do- ra-

mus te

Glorifi- ca- mus

te

Rex cae- lé- stis, Dé- us Pa- ter

u- ni- gé- ni- te, Jé- su Chri- ste

mi- se- ré- re nobis

depre- cati- o- nem nostram

mi- se- ré- re nobis

Jé- su Chri- ste

Pa- tris. A- men.

TABLE 50--Continued

Ben.

1

WTC

2

Iaudamus te. Be-ne-di-cimus te. A-do-ra-mus te.

GP

3

GS

4

GR

5

Iaudamus te. Be-ne-di-cimus te. A-do-ra-mus te.

ORD

6

We praise thee, we bless thee, we wor-ship thee,

1915

7

Goldsmith

8

DKY

9

We praise thee, We bless thee, We wor-ship thee,

TABLE 50--Continued

Ben.

1

WTC

2

Gra-ti-as a-gimus ti-bi propter magnam glo-ri-am tu-am.

GP

3

GS

4

GR

5

Gra-ti-as a-gimus ti-bi propter magnam glo-ri-am tu-am.

ORD

6

we give thanks to thee for thy great glo-ry,

1915

7

Goldsmith

8

DKY

9

We give thanks to thee for thy great glo-ry,

TABLE 50--Continued

Ben.

1

WTC

2

Do-mi-ne De-us, Rex cae-lestis, De-us Pa-ter omni-pot-ens.

GP

3

GS

4

GR x

5

Do-mi-ne De-us, Rex cae-lestis, De-us Pa-ter omni-pot-ens.

ORD

6

O Lord God, heav'n-ly King, God the Fa-ther Al-migh-ty.

1915

7

Goldsmith

8

DKY

9

O Lord God, hea-ven-ly King, God the Fa-ther Al-migh-ty.

TABLE 50--Continued

Ben.

1

WTC

2

Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste.

GP

3

GS

4

GR x

5

Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste.

ORD

6

O Lord, the on-ly-be-got-ten Son, Je-su Christ;

1915

7

Goldsmith

8

DKY

9

O Lord, the on-ly-be-got-ten Son, Je-sus Christ;

TABLE 50--Continued

Ben.

1

WT^c or G G a { b a }
 { a G }

2

Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris.

GP

3

GS

4

GR^c x

5

Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris.

ORD

6

O Lord God, Lamb of God, Son of the Fa-ther,

1915

7

Goldsmith

8

DKY

9

O Lord God, Lamb of God, Son of the Fa-ther,

TABLE 50--Continued

Ben.

1

2

Qui tol-lis pec-ca-ta mundi, mi-se-re-re no-bis.

GP

3

GS

4

GR

5

Qui tol-lis pec-ca-ta mundi, mi-se-re-re no-bis.

ORD

6

(Thou) that ta-kest a-way the sins of the world, have mercy upon us.

1915

7

(Thou) that ta-kest a-way the sins of the world, have mercy upon us.

Goldsmith

8

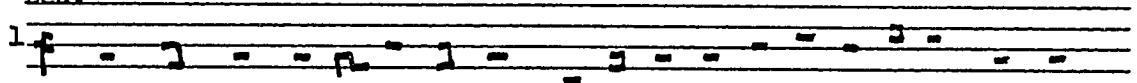
DKY


9

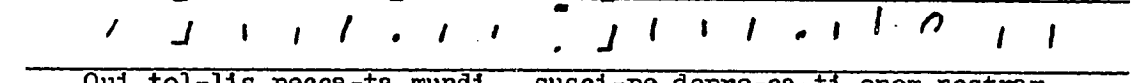
That ta-kest a-way the sins of the world, have mer-cy up-on us.

TABLE 50--Continued


Ben.

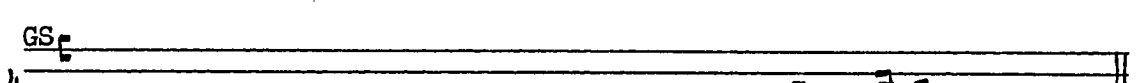
1 

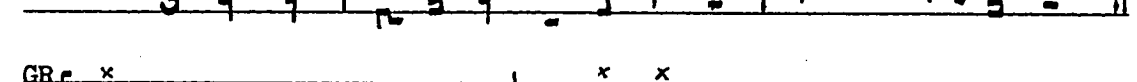
WTC 

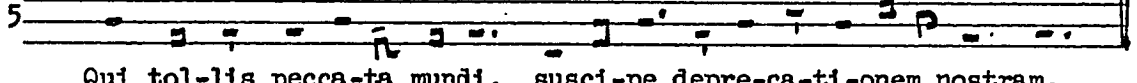
2 

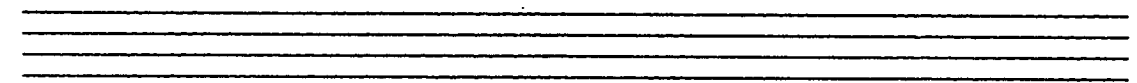
Qui tol-lis pec-ca-ta mundi, sus-ci-pe de-pre-ca-ti-onem nostram.

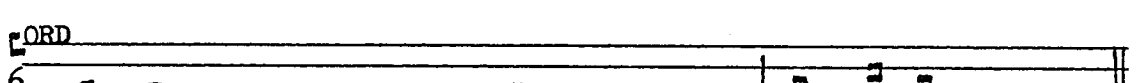
GP 

3 

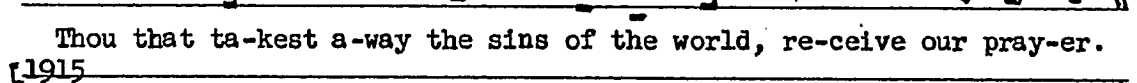
GS 

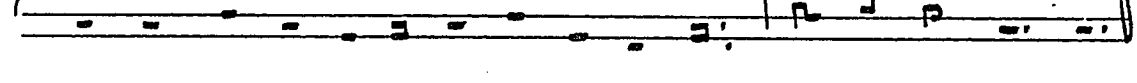
4 

GR 

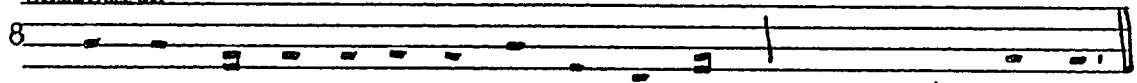
5 

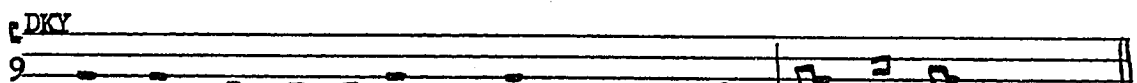
Qui tol-lis pec-ca-ta mundi, sus-ci-pe de-pre-ca-ti-onem nostram.

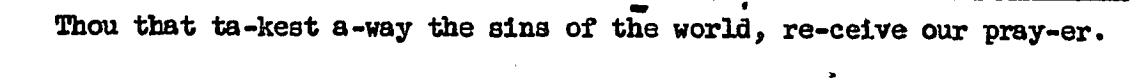
ORD 

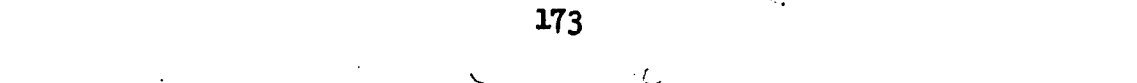
6 


Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.


1915 

7 

Goldsmith 

8 

DKY 

9 

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

TABLE 50--Continued

Ben.

1

wrc σ G a b a a a G F G a a

2

Qui se- des ad dex-te-ram Pa-tris, mi-se- re- re no- bis.

3

4

5

Qui se- des ad dex-te-ram Pa-tris, mi-se- re- re no- bis.

6

Thou that sittest at the right hand of God the Father, have mercy upon us.

7

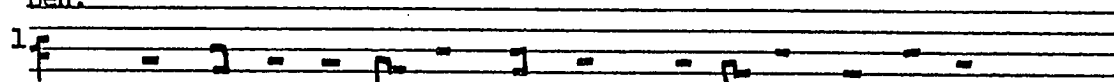
8

9

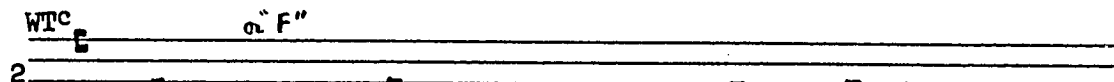
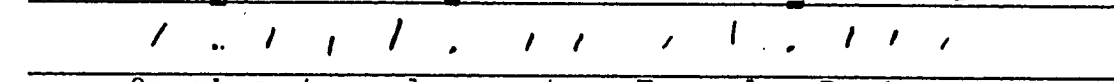
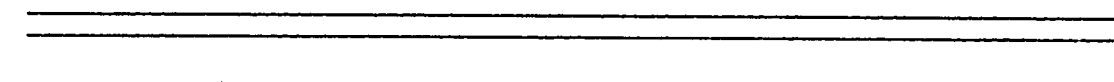
Thou that sittest at the right hand of God the Father, have mercy upon us.

TABLE 50--Continued

Ben.

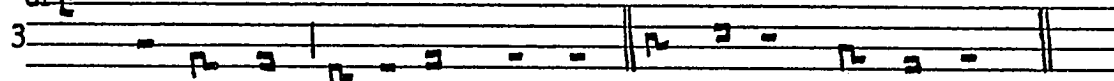
1 

WTC α "F"

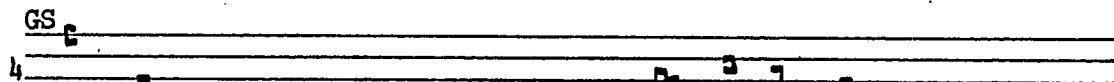
2 



Quo-ni-am tu so-lus sanctus. Tu so-lus Do-mi-nus.

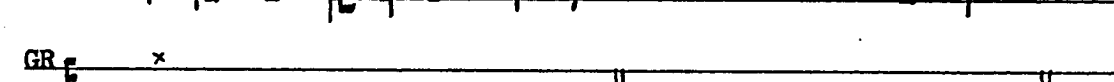
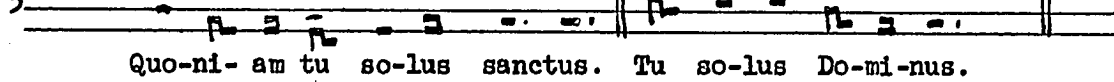
GP ϵ

3 

GS ϵ

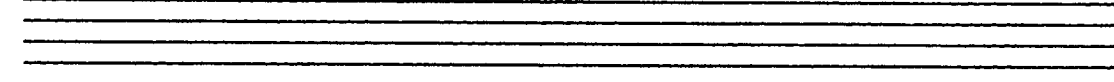
4 

GR ϵ x

5 


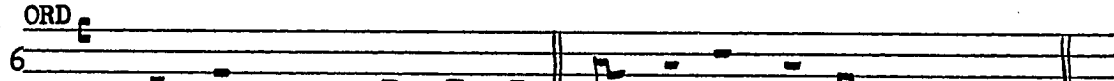
Quo-ni-am tu so-lus sanctus. Tu so-lus Do-mi-nus.

ORD ϵ

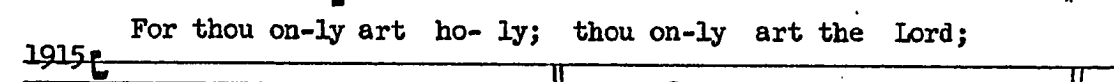
6 

For thou on-ly art ho-ly; thou on-ly art the Lord;

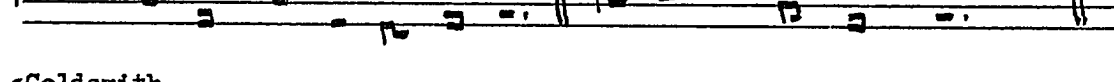
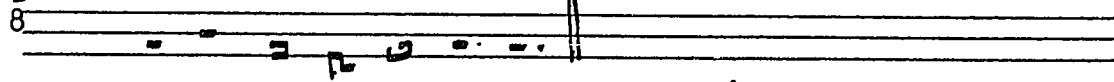
1915 ϵ

7 

Goldsmith

8 

DKY

9 


For thou on-ly art ho-ly; Thou on-ly art the Lord;

TABLE 50--Continued

Ben.

1

WTC *a F*

2

Tu so-lus Altissi-mus, Je- su Chri- ste. Cum San-cto Spi- ri- tu

GP

3

GS *Judi*

4

GR

5

Tu so-lus Altissi-mus, Je- su Chri- ste. Cum San-cto Spi- ri- tu

ORD

6

thou only, O Christ, with the Ho- ly Ghost, art most high

1915

7

Goldsmith

8

DKY

9

Thou on- ly, O Christ, with the Ho- ly Ghost, Art most high

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TABLE 50--Continued

Ben.

1

WTC

2

in glo- ri-a De-i Pa- tris. A- men.

GP

3

GS

4

GR

5

in glo- ri-a De-i Pa- tris. A- men.

ORD

6

in the glo-ry of God the Fa- ther. A- men.

1915

7

Goldsmith

8

DKY

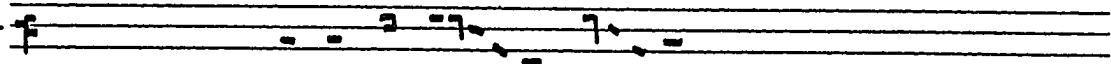
9

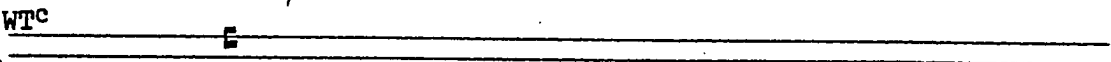
in the glo-ry of God the Fa- ther, A- men.

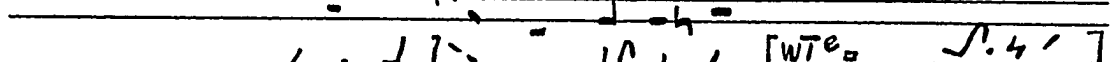
TABLE 50--Continued

Note:

The phrase "Glorificamus te," inadvertently omitted after "Adoramus te" on page 167, reads--


1 


WTC 

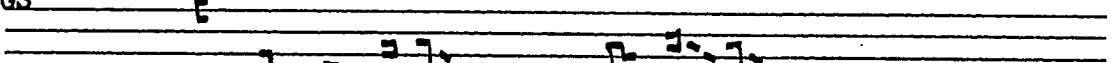
2 

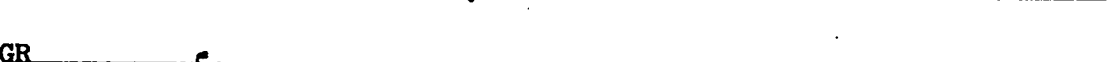
[WTC. 1. 4']
te

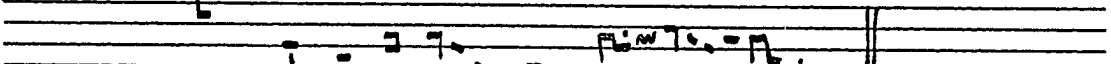
Glo-ri-fi-ca- mus te.

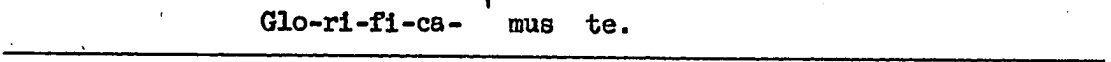
GP 

3 

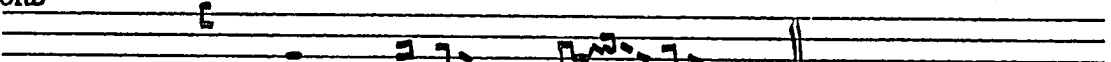
GS 

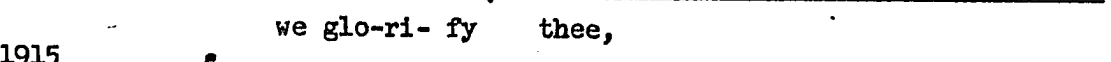
4 

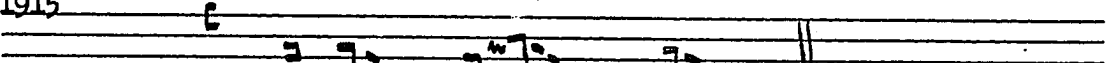
GR 


5 

Glo-ri-fi-ca- mus te.

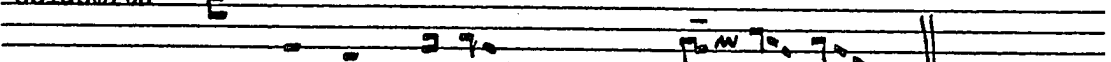
ORD 


6 

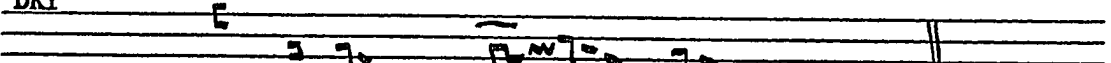
1915 


7 

we glo-ri- fy thee,

Goldsmith 

8 

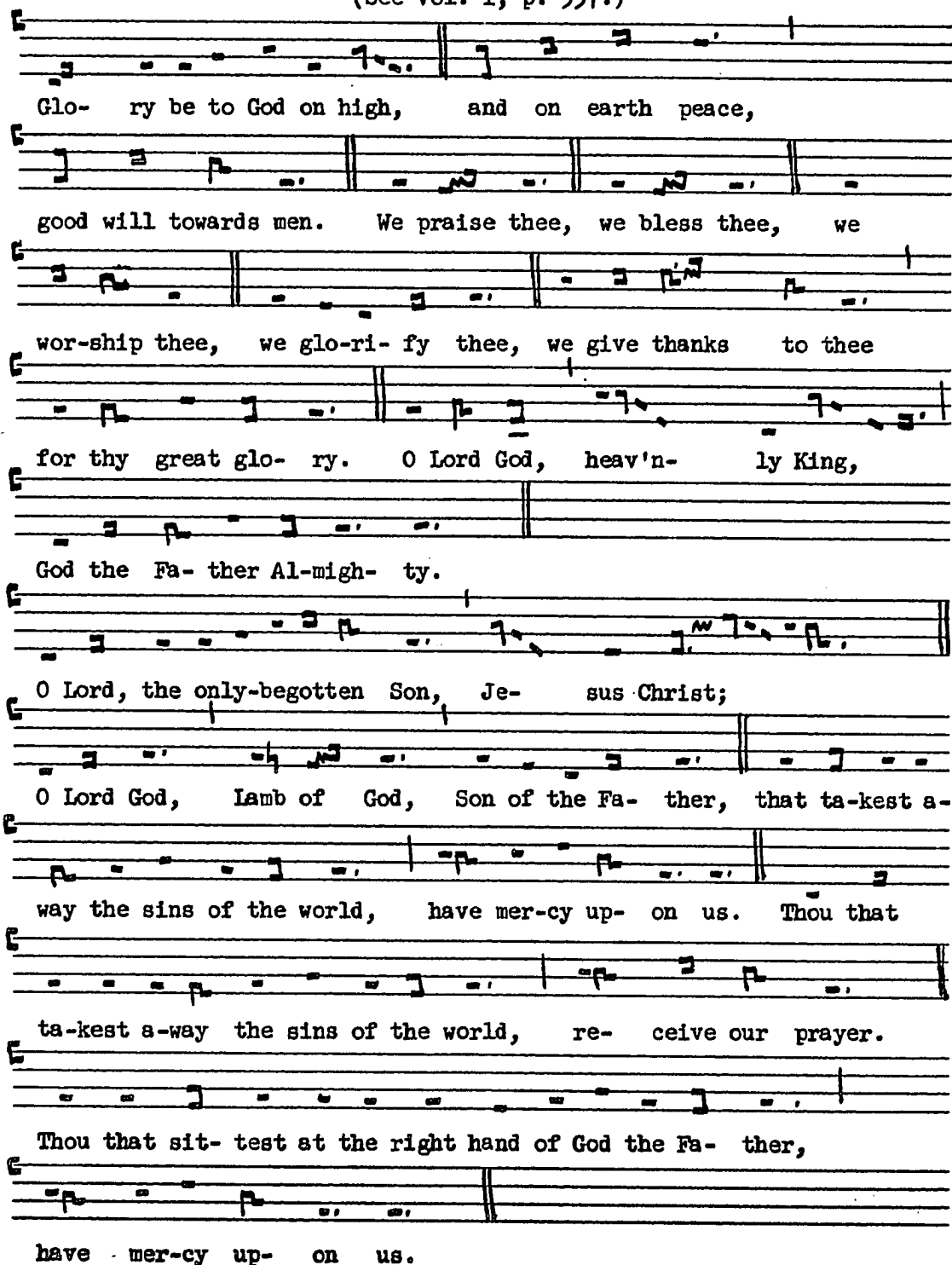
DKY 

9 

We glo- ri- fy thee,

APPENDIX II, EXAMPLE NO. 1

GLORIA SOLEMNIS, VATICAN IV, TRANSCRIBED FOR THE ANGLICAN TEXT
FROM Ben. VI. 34, f. 282 (Boe I)
(See Vol. I, p. 557.)



Glo- ry be to God on high, and on earth peace,
good will towards men. We praise thee, we bless thee, we
wor-ship thee, we glo-ri- fy thee, we give thanks to thee
for thy great glo- ry. O Lord God, heav'n- ly King,
God the Fa- ther Al-migh- ty.
O Lord, the only-begotten Son, Je- sus Christ;
O Lord God, Lamb of God, Son of the Fa- ther, that ta-kest a-
way the sins of the world, have mer-cy up- on us. Thou that
ta-kest a-way the sins of the world, re- ceive our prayer.
Thou that sit- test at the right hand of God the Fa- ther,
have mer-cy up- on us.

APPENDIX II, EXAMPLE NO. 1--Continued

For thou on-ly art ho-ly; thou on-ly art the Lord;

thou on-ly, O Christ, with the Ho-ly Ghost,

art most high in the glo-ry of God the Fa-ther.

A- men.

The musical score consists of four staves of music with lyrics underneath. The first staff begins with a treble clef and a common time signature. The lyrics are: "For thou on-ly art ho-ly; thou on-ly art the Lord;". The second staff continues with: "thou on-ly, O Christ, with the Ho-ly Ghost,". The third staff continues with: "art most high in the glo-ry of God the Fa-ther.". The fourth staff begins with: "A- men.". There are several empty staves below the fourth staff.

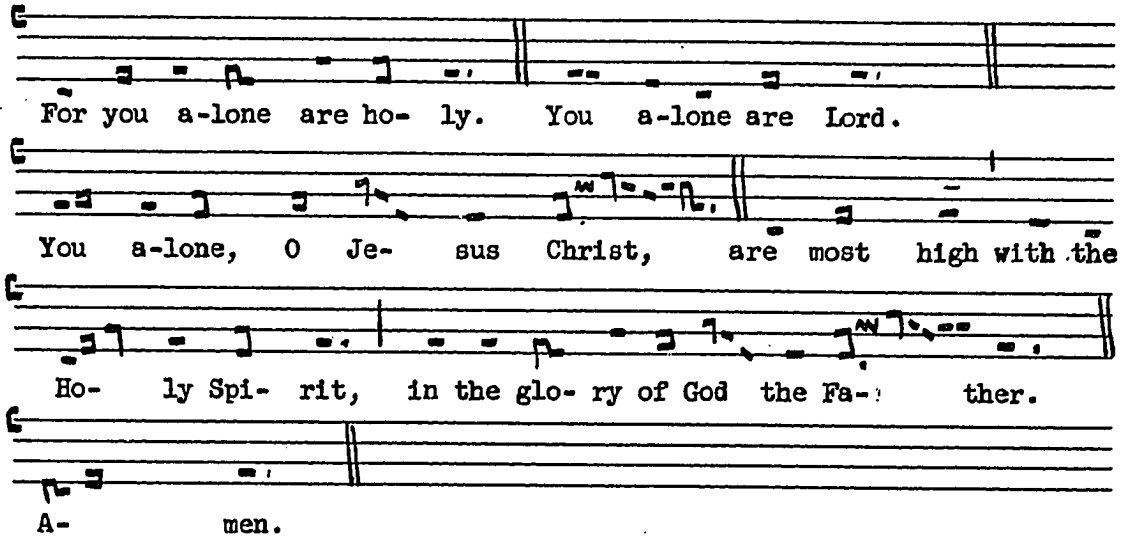
APPENDIX II, EXAMPLE NO. 2

GLORIA IV TRANSCRIBED FOR THE ROMAN CATHOLIC ENGLISH TEXT
 FROM Ben. VI. 34, f. 282 (Boe II)

(See Vol. I, p. 557.)

Glo- ry to God in the high- est. And on earth peace to
 men of good will. We praise you. We bless you. We wor-ship you.
 We glo-ri-fy you. We give you thanks for your great
 glo- ry. Lord God, heav'n-ly King, God the Fa- ther
 al- migh- ty.
 Lord Je- sus Christ, the only-be-got-ten Son. Lord God,
 Lamb of God, Son of the Fa- ther. You, who take a-way the
 sins of the world, have mer- cy on us. You, who take a-way
 the sins of the world, re- ceive our prayer. You, who
 sit at the right hand of the Fa- ther, have mer- cy on us.

APPENDIX II, EXAMPLE NO. 2--Continued



For you a-lone are ho- ly. You a-lone are Lord.
You a-lone, O Je- sus Christ, are most high with the
Ho- ly Spi- rit, in the glo- ry of God the Fa- ther.
A- men.

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TABLE 51

KYRIE "Cum Jubilo": EARLY VERSIONS
(See Vol. II, pp. 570-77.)

GR X

1 Ky- ri- e *e- i le-i-son.

Assisi Bibl. Comm. 695, ff. 15v, 16

2 Sum-me rex sem-pli-ter-ne da-tor vi-te e- ley- son.

Paris, B.N. Ars. 135, ff. 231v, 232r

3 Ma-ri- e laus et a- mor pa-ter pi-e e- ley- son.

GP, p. 131*

4 Ky- ri- e e- le-i- son.

GR IX

5 Ky- ri- e * e- le-i- son.

GR X

1 Ky-ri- e e- i le-i- son.

Assisi

2 Rex iu-sti- ci-e pa-ter pi-e e- ley- son.

Ars. 135

3 Vir-gi-nis O fi- li Ma- ri-e e- ley- son.

GP

4 Ky-ri- e e- le-i- son.

GR IX

5 Ky-ri- e e- le-i- son.

Note:--The Assisi MS gives the melody in a three-part setting of which the tenor (the only part with text) is reproduced here. Each line is followed by the text "Kyrie (Christe) eleyson," but without notation.

TABLE 51--Continued

GR X
1 Ky- ri- e e- le-i-son.

Assisi
2 Cre-a-tor cre-a-tu-re u-ni-ver-se e- ley-son.

Ars. 135
3 Ma-ri-e fe-cun-dator sanctum flamen e- ley-son.

GP
4 Ky- ri- e e- lei- son.

GR IX
5 Ky- ri- e e- le-i-son.

GR X
1 Chri-ste e- le- i- son.

Assisi
2 Sum-me su-per-ni re-gi(s) na- te e- ley- son.

Ars. 135
3 Chri-ste Ma-ri- e ri-sus fe- lix e- ley- son.

GP
4 Chri-ste e- ley- son.

GR IX
5 Chri-ste e- le-i- son.

TABLE 51--Continued

GR X
1
Chri- ste e- le-i- son.

Assisi
2
Sal-va-tor mor-tis no-stre tu-a mor-te e- ley- son.

Ars. 135
3
Ma-ter pro-lis Ma-ri- e salus ve-ra e- ley- son.

GP
4
Chri- ste e- lei- son.

GR IX
5
Chri- ste e- le-i-son.

GR X
1
Chri- ste e- le-i- son.

Assisi
2
Par pa- tri pa- ri po- te- sta- te e- ley- son.

Ars. 135
3
Ma- ri- e ma- tris fru- ctus et flos e- ley- son.

GP
4
Chri- ste e- lei- son.

GR IX
5
Chri- ste e- le- i- son.

TABLE 51--Continued

GR X
1 Ky-ri- e e- le-i- son.

Assisi
2 Sum-me spi-ri- tus al- me e- ley- son.

Ars. 135
3 Ma-ri-e spi-ri- tus al- me e- ley- son.

GP
4 Ky-ri- e e- lei- son.

GR IX
5 Ky-ri- e e- le- i- son.

GR X
1 Ky- ri- e e- le-i-son.

Assisi
2 Pro-ce-dens ab u-tro-que pa-ra-cly-te e- ley-son.

Ars. 135
3 Di-stri-bu-tor gra- ti- a- rum pa-ra- cli- te e- ley-son.

GP
4 Ky- ri- e e- lei-son.

GR IX
5 Ky- ri- e e- le-i-son.

TABLE 51--Continued

GR X
1 Ky-ri- e *

Assisi
2 Tri-ne et u- ne De- us in- men- se In fi- ne ventu- re iudex in carne

Ars. 135
3 Ma- ri- e in- ha- bi- tatrix Trini- tas Nos eius ministros clemens inhabita

GP
4

GR IX
5 Ky- ri- e *

GR X
1 ** e- le- i- son.

Assisi
2 Pa- ter- na pi- e- ta- te nos tu- e- re e- ley- son.

Ars. 135
3 Ob a- morem tan- te ma- tris nostri sem- per e- ley- son.

GP
4 e- lei- son.

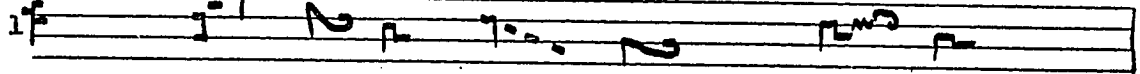
GR IX
5 ** e- le- i- son.

TABLE 52

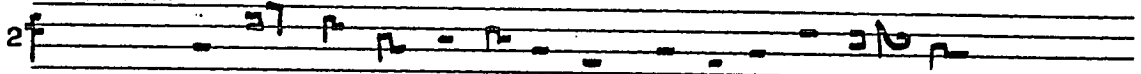
KYRIE "Cum Jubilo": LATER MEDIAEVAL VERSIONS
(See Vol. II, pp. 577-81.)

Munich St. B. Clm. 7919, Kaisheim

f. 139



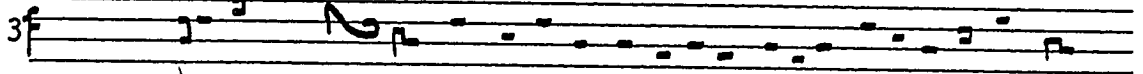
f. 144 v. Ky- ri- e ley- son.



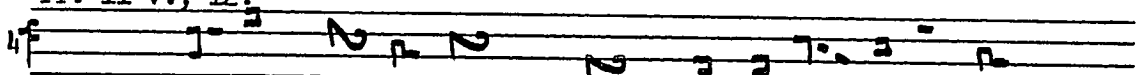
Cum iu- bi-lo iu-bi-le-mus fi-li-o Ma-ri- e.

Vienna Nat. Bib. 15501, Küttenberg

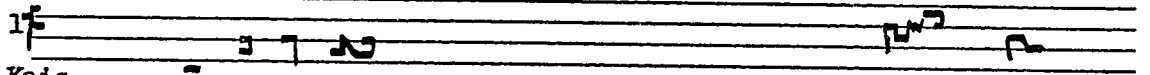
ff. 12 v., 13 r.



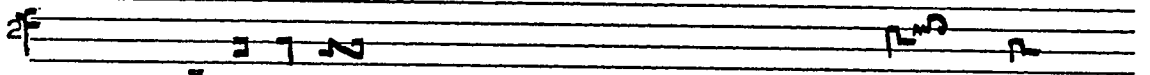
ff. 11 v., 12. Ky- ri- e Cum iubilo iubilemus filio marie e-ley-son.



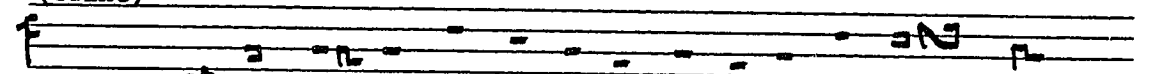
Ky- ri- e ley-son.



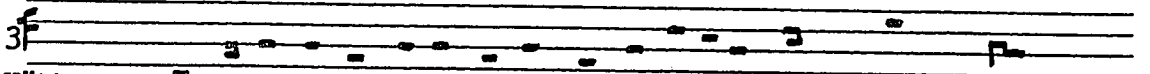
Kais- heim Ky-ri- e ley- son.



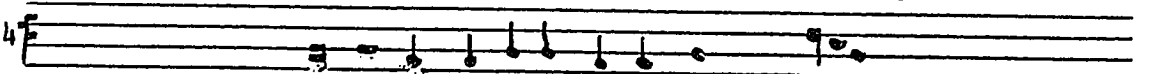
(Udine) Ky-ri-e ley- son.



(In hac di- e lau-des de-mus Vir-gi-ni Ma- ri- e.)



Kütten- berg Ky-ri-e In hac die laudes demus Marie e- ley- son.



(3rd petition in MS) Ky-ri- e Te rogante in-cli-ta e

TABLE 52--Continued

1

Kais- Kyrrie ut supra.
heim

2

Cum gau-di-o con-ci-na-mus can-ti-cum Ma-ri- e.

3f

Kütten- Ky- ri- e Cum gau-dio concinamus canticum Marie e-ley-son.
berg

4f

(2nd petition Ky- ri-e Angelorum Domina te rogante inclita e- leyson.
in MS)

1f

Kais- Chri-ste ley- son.
heim

2

(Udine) Chri-ste ley- son.

(Christe De-us ho-mo na-tus si-ne vi-ri-li se-mi-ne.)

3

Kütten- Chri-ste De-us ho-mo na-tus si-ne se-mi-ne e-ley-son.
berg

4

Chri-ste ley- son.

TABLE 52--Continued

1
Kais-
heim Chri- ste e ley- son.

2
Chri- ste nos de-fendē pre-ci-bus Ma- ri- e.

3
Kütten-
berg Chri- ste nos defende precibus matris tue Marie eleyson.

4
(6th petition
in MS) Chri- ste Angelorum Domina ut supra

1
Kais- Christe ut super
heim

2

(Udine) Christe ut prius

(Christe na-tus de Ma-ri-a semper vir-gi- ne.)

3

Kütten-
berg Christe na-tus ex Ma-ri-a Virgine semper e-ley- son.

4

(5th petition
in MS) Christe miseris ob tue preces Matris pias beate eley- son.

TABLE 52--Continued

[or b?]

1

Kais-
heim Ky-ri-e ley- son.

2

Ky-ri-e pre-ces au-di nos ex-au-di pa-ter op-ti- me.

3

Kütten-
berg Ky-ri- e pre-ces au-di nos exaudi pater optime ley-son.

4

(7th in MS) Ky-ri-e ley- son.

4

(8th in MS) Kyri-e fac nos inferna vitare sed ad eterna detur transitus eleyson.

1

Kais-
heim Ky- ri- e e ley- son.

2

(Udine) Ky- ri- e ley- son.

(Ky- ri- e nos tu-e- re interven-tu Ma- ri- e.)

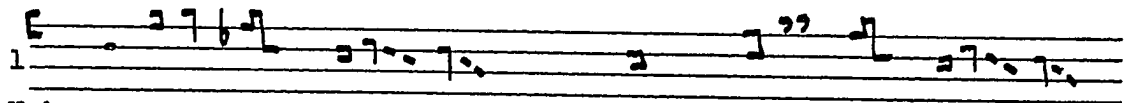
3

Kütten-
berg Ky- ri- e nos tu-ere interventu Mari-e e- ley- son.

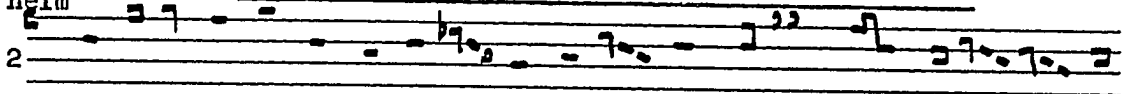
4

(9th) Ky- ri- e ley-son. (10th) Ky- ri- e ange.ut supra

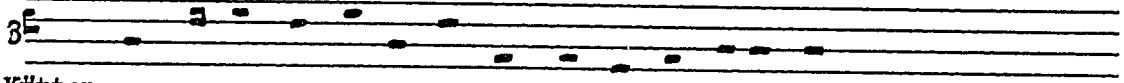
TABLE 52--Continued



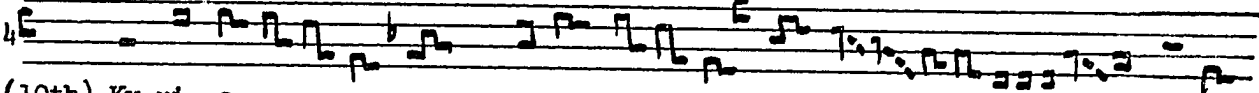
1
Kais-
heim Kyri-e e-



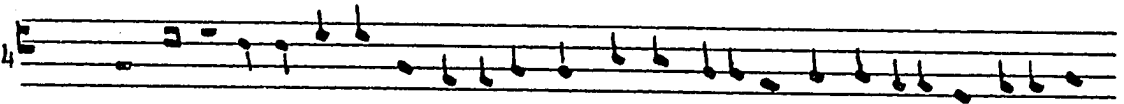
2
Ky-ri-e precantes salva sem-per et re- ge. E-



3
Kütten-
berg Ky-ri-e precantes sal-va semper et rege nos

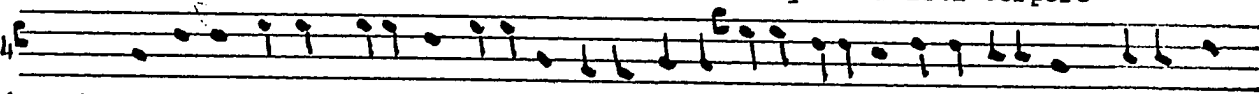


4
(10th) Ky-ri- e

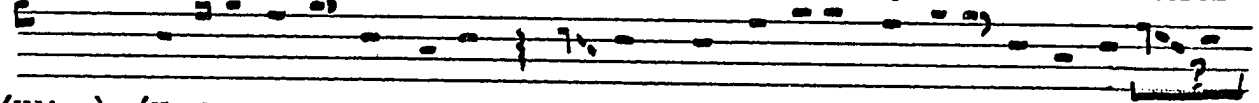


leyson.

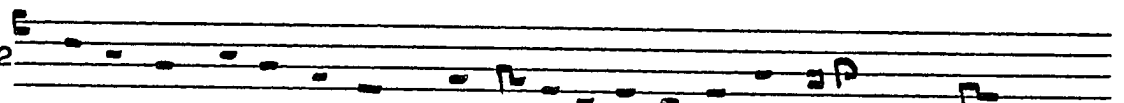
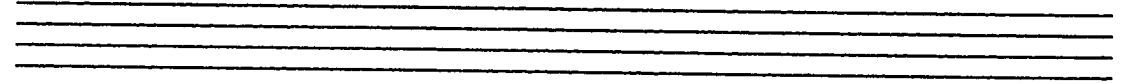
(11th) Ky-ri-e Ergo dignare tu pia pro nobis orare que meruisti corpore



(12th) gestare regem glorie gracie datorem misericordie patrem omnium factorem



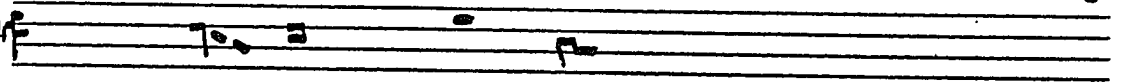
(Udine) (Kyrie peccantes salva . . .rege; Nos custodi nos gubernata et prote-ge)



2
Do-mi-ne Deus tri-ne per Mari-e me-ri-tis e- ley- son.



(13) praevis(?) a humilitate quam respexit El in te ancilla sua virtutum gerula



(14th) e- ley- son.

PLATE XIII

KYRIE "Cum Jubilo" IN ENGLISH
DOUGLAS' FIRST MS OF MISSA MARIALIS
(See Vol. II, pp. 582-89.)

Kyrie A.M.

Lord have mer-cy up-on us.

Lord have mer-cy up-on us.

Lord have mer-cy up-on us.

Christ have mer-cy up-on us.

Christ have mer-cy up-on us.

Christ have mer-cy up-on us.

Lord have mer-cy up-on us

Lord have mer-cy up-on us

Lord have mer-cy up-on us.

TABLE 53

KYRIE MARIALIS (Kyrie "Cum Jubilo")
 (See Vol. II, pp. 591-96.)

GR IX

1 Ky- ri- e * e- le- i- son.

DKY 1,3 Lord, * have mer- cy up- on us.

White-Linzel Lord, * have mer- cy up- on us.

CHM Ky- ri- e e- le- i- son.
 Lord have mer- cy.

2. Ky- ri- e e- le- i- son.

DKY Lord, have mer- cy up- on us.

3 WL Lord have mer- cy up- on us.

4 CHM Ky- ri- e e- le- i- son.
 Lord have mer- cy.

TABLE 53--Continued

1 GR 4,6 Chri-ste e-le-i-son.

2 DKY Christ, have mer-cy up-on us.

3 WL Christ have mer-cy up-on us.

4 CHM Chri- ste e- le - i- son.
Christ have mer - - - - - cy.

1 GR 5 Chri- ste e-le-i-son.

2 DKY Christ, have mer-cy up-on us.

3 WL Christ have mer-cy up-on us.

4 CHM Chris- te e- le - i- son.
Christ have mer - - - - - cy.

TABLE 53--Continued

1 GR

7. Ky-ri- e e- le- i- son.

2 DKY

Lord, have mer-cy up- on us.

3 WL

Lord have mer- cy up- on us.

4 CHM

Ky- ri- e e- le- i- son.
 Lord have mer - - - - - cy.

1 GR

8. Ky- ri- e e- le- i- son.

2 DKY

Lord, have mer-cy up- on us.

3 WL

Lord have mer- cy up- on us.

4 CHM

Ky- ri- e e- le- i- son.
 Lord have mer - - - - - cy.

TABLE 53--Continued

1 GR

9. Ky-ri-e * **

2 DKY

Lord, * **

3 WL

Lord *

4 CHM

Ky-ri- e
Lord have mer - - - - -

1 GR

e- le- i- son.

2 DKY

have mer- cy up- on us.

3 WL

have mer- cy up- on us.

4 CHM

e- le- i- son.
- - - - - cy.

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SUPPLEMENTARY TABLE

SANCTUS MARIALIS: EARLY VERSIONS
 (See p. 598 in Vol. II and footnotes.)

Line 1: Berlin, Staatsbibl. lat. 4^o 664, ff. 227 v., 228 r. (Trier, 13-14th c.)

Line 2: Karlsruhe, Bad. Landesbibl. Pm 29a, ff. 37 v., 38 r. (German, 14th c.)

1
 San- ctus. Sanctus. San- ctus Dominus De- us

2
 San- ctus Sanctus Sanc- tus Dominus De- us

GR
 IX
 San- ctus, * San-ctus, San- ctus Domi-nus De- us

1
 Sab- ba- oth Pleni sunt ce- li et ter- ra glori- a

2
 Sa- ba- oth Ple- ni sunt ce-li et ter- ra glori- a

GR
 Sa- ba-oth. Ple-ni sunt cae-li et ter- ra glo-ri- a

1
 tu- a. O- san- na in ex- cel- sis.

2
 tu- a O- san- na in ex- cel- sis.

GR
 tu- a. Ho-san- na in ex- cel- sis.

SUPPLEMENTARY TABLE--Continued

1 Be-ne-dictus Ma-ri- e Fi- li- us qui ve- nit

2 Be-ne- dictus qui ve- nit

GR Be- ne-dictus qui ve- nit

1 in no- mi- ne Do- mi- ni.

2 in no- mi- ne Do- mi- ni.

GR in no- mi- ne Do- mi- ni.

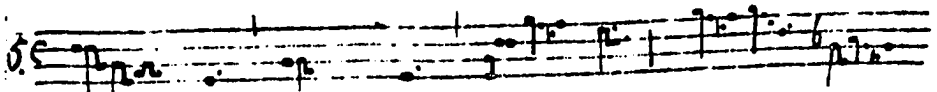
1 0 - - - - - san- na in ex- cel- sis.

2 0 san- na in ex- cel- sis.

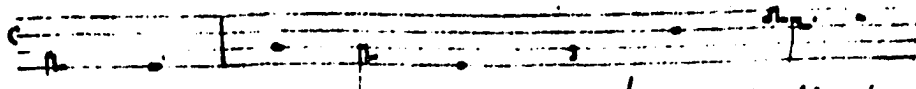
GR Ho- san- na in ex- cel- sis.

SANCTUS MARIALIS: DOUGLAS' FIRST MS
 (See Vol. II, pp. 601-07.)

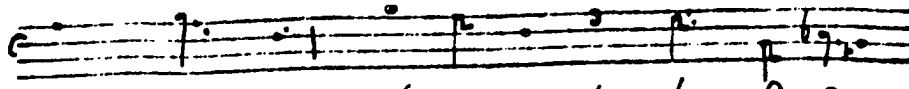
Sanctus A. V. M.



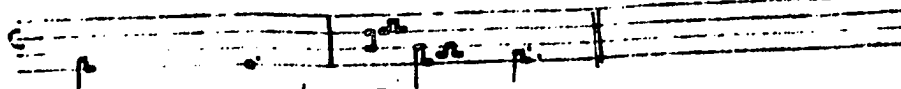
HOLY, HOLY, HOLY, Lord God



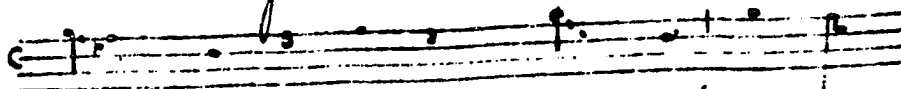
of Hosts. Heavens and earth are full of



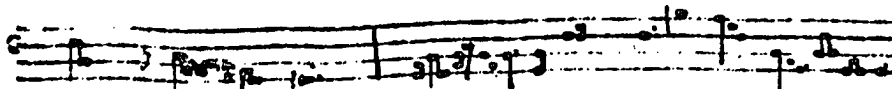
thy glory: Glory be to thee: O Lord



most High. Amen.



Blessed is he that cometh in the

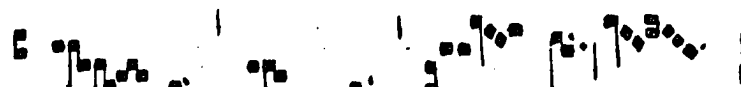


name of the Lord. Hosanna in the highest.

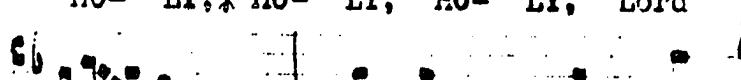
SANCTUS MARIALIS: DOUGLAS' SECOND MS
(See Vol. II, pp. 601-07.)

Missæ Marialis

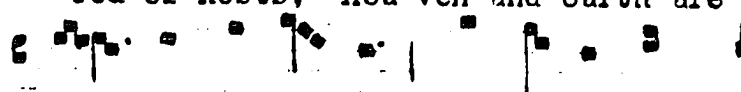
V




HO- LY, HO- LY, HO- LY, Lord



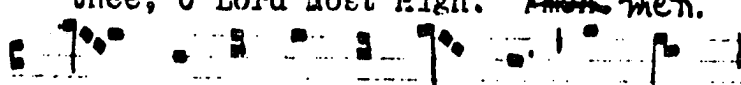
God of hosts, Hea-ven and earth are



full of thy glo-ry: Glo-ry be to

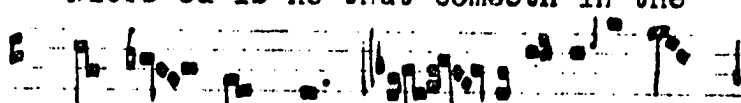


thee, O Lord Most High. Amen. men.

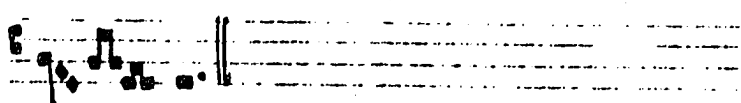


*Keep
up
below*

Bless-ed is he that cometh in the



Name of the Lord. Ho-san-na in the



High-est.

*Keep
this*

TABLE 54

SANCTUS MARIALIS
(See Vol. II, pp. 607-13.)

GR, IX

1

EGB, VII Sanctus, * Sanctus, Sanctus

2

CHM, I Ho- ly, * Ho- ly, Ho- ly

3

WL Ho- ly, Ho- ly, Ho- ly,

4

DKY, III Ho- - - - ly, * Ho- - - - ly, Ho- - - - - ly,

5

Ho- ly, * Ho- ly, Ho- ly,

GR

1

Domi-nus De- us Sa- ba- oth. Ple-ni sunt cae-li et ter- ra

EGR

2

Lord God of hosts. Hea-ven and eá-rth are full

3

CHM

Lord God of Hosts. Heav'n and earth are full

4

WL

Lord God of Hosts, Hea-ven and earth

5

DKY

Lord God of hosts, Hea-ven and earth are full

TABLE 54--Continued

1 GR
glo-ri-a tu- a. Ho-san- na in ex-cel- sis.

2 EGR
of thy gló- ry. Gló-ry be to thee, O Lord most high.

3 CHM
of thy glo- ry: Glo-ry be to Thee, O Lord most high.

4 WL
are full of thy glo- ry: Ho-san- na in the high- est.

5 DKY
of thy glo- ry: Glo-ry be to thee, O Lord Most High.

1 GR

2 EGR
Be- ne-dictus qui ve- nit

3 CHM
Bless- - - ed is he that com- eth

4 WL
Bless- - ed is he that com- eth

5 DKY
Bles- sed is he

A- men. Bless- ed is he that com- eth

TABLE 54--Continued

1 GR in no- mi- ne Do- mi- ni.

2 EGR in the Name of the Lord.

3 CHM in the Name of the Lord.

4 WL in the Name of the Lord.

5 DKY that com - - - eth in the Name of the Lord.

in the Name of the Lord.

1 GR Ho- sanna in ex- cel- sis.

2 EGR Ho- sanna in the high est.

3 CHM Ho- sanna in the high est.

4 WL Ho- sanna in the high est.

5 DKY Ho- sanna in the high est.

*Ho- san-na in the High- est.

MISSA MARIALIS ACCOMPANIMENT: DOUGLAS' LAST REVISION
TITLE PAGE AND SANCTUS-BENEDICTUS QUI VENIT
(See Vol. II, footnote on p. 562.)

MISSA MARIALIS

New accompaniments, December, 1941

Completed December 28


Winifred Douglas

Spoken Revision completed, May 2, 1942
Ded. of St. Athanasius

TABLE 55

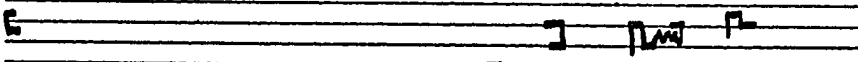
THE RESPOND "REGNUM MUNDI"
 (See Vol. II, pp. 613-24.)

1 Codex Albensis, ff. 146 v., 147 r.
 (Hungary, 12th c.) [?]



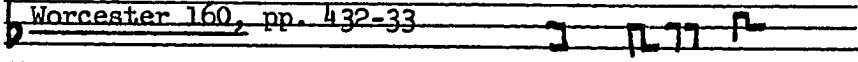
R/ Regnum mun di

2 Hartker's Antiphoner, p. 209
 (St. Gall, 13th c. addition to MS)

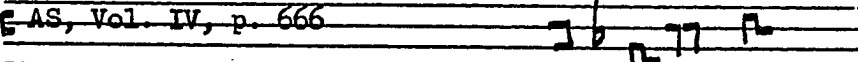


R/ Regnum mun di

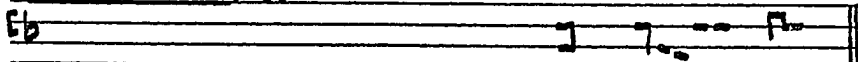
3 Worcester 160, pp. 432-33



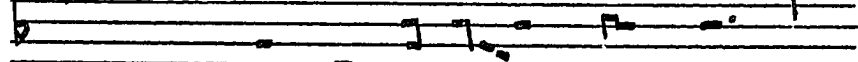
4 AS, Vol. IV, p. 666



5 Variae Preces, pp. 260-61



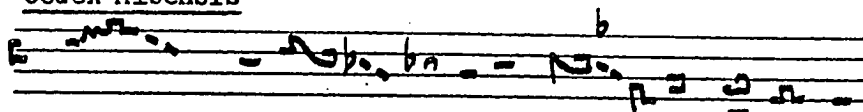
6 CN, pp. 10-11



Re-gnum mun- di
 The king-dom of this world *

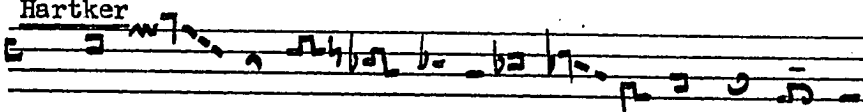
TABLE 55--Continued

Codex Albensis



1 *et* *omnem* *ornatum* *se* *cu* *li* *contempsit*

Hartker



2 *et* *omnem* *ornatum* *se* *cu* *li* *contempsi*

3 *Wo*

4 *AS*

5 *VP*

& *omnem* *orna-tum* *sae-cu-li* *contempsi*

6 *CN*

and all its glo-ry I have count-ed but as loss

TABLE 55--Continued

Codex Albensis

1

propter amorem domi ni me i i h u x p i

Hartker

2

propter amorem domi ni me i i h u X p i

3
Wo

4
AS

5
VP

propter amo-rem Do- mi-ni me- i Je-su Christi: *

6
CN

for the love of. our Lord Je- sus Christ;

TABLE 55--Continued

Codex Albensis

1

quem vi di quem ama vi

Hartker

2

quem vi di quem ama vi

3

Wo

4

AS

a-gno- vi

5

VP

Quem vi- di, quem a- ma- vi,

6

CN

whom by faith I have seen, whom see- ing I have lov- ed,

TABLE 55--Continued

Codex Albensis

1

in quem cre di di . quem di le xi .

Hartker

2

in quem cre di di . quem di le xi .

3
Wo

4
AS

5
VP

in quem cre-di-di, quem di- le- xi.

6
CN

in whom I have put my trust, and to whom al-so I have

giv- en my whole heart.

TABLE 55--Continued

Codex Albensis

1 [?]
 V/ E ru cta vit cor me um verbum bo num

Hartker

2 V/ E ru cta vit cor me um verbum bo num

3 Wo E-ru- cta- vit

4 AS E-ru- cta- vit

5 VP /V. E-ructa- vit cor me- um verbum bo- num:

6 CN

[No Verse given--the melody is classed as "Ant. V."]

TABLE 55--Continued

Codex Albensis

1

di co e go o pera mea re gi. Quem

Hartker

2

di co e go o pera mea re gi.

3
Wo

Quem vi-di

4
AS

5
VP

di-co e- go o- pe-ra me-a Re-gi. * Quem.

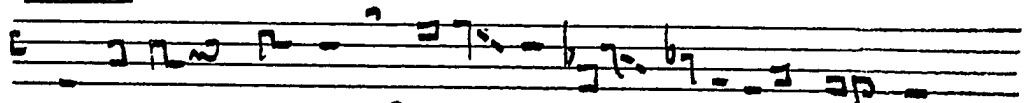
TABLE 55--Continued

Codex Albensis

1

Hartker

2

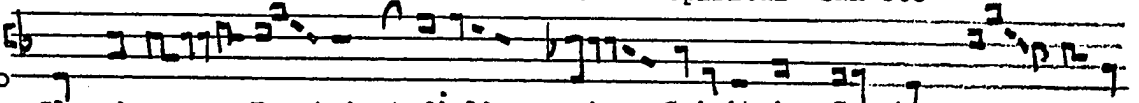


J p w 7 A - P u 7 . . 7 . 7 7 . J P -

Glo ri a Pa tri et fi li o et Spiritui San cto

3

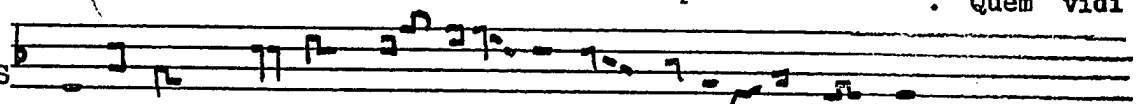
Wo



Glo-ri-a Pa-tri et fi-li-o et Spiritui Sancto. Quem vidi

4

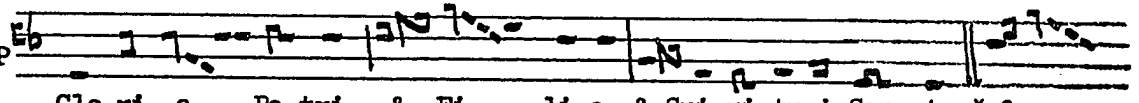
AS



Glo-ri-a Pa-tri et fi-li-o et Spiritu-i Sancto. Quem

5

VP



Glo-ri-a Pa-tri, & Fi-li-o, & Spi-ri-tu-i San-cto.* Quem

PLATE XVII

MARIALIS AGNUS DEI: DOUGLAS' FIRST MS
(See Vol. II, pp. 624-25.)

Opus. No. 15. 2. m.

O Lamb of God, * that ta-kest a-way
the sins of the world; have mer-cy up-
on us. O Lamb of God, * that tak-est a way
the sins of the world; have mer-cy up-on us.


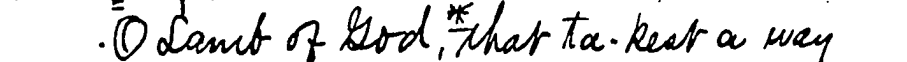


O Lamb of God, * that ta-kest a-way
the sins of the world; grant us thy peace.

Dominican BVM
Benedictine BVM
Savin
Natican BVM *S Dunstan BVM*
Wayner BVM

PLATE XVIII

MARIALIS AGNUS DEI: DOUGLAS' SECOND MS
(See Vol. II, pp. 624-25.)

Agnus Dei.

5.  *O Lamb of God, * that ta-kest a way*
 *the sins of the world; have mer-cy up-on*
 *us. O Lamb of God, * that ta-kest a-way*
 *the sins of the world; have mer-cy up-on*

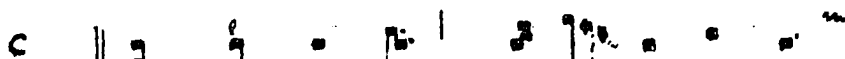

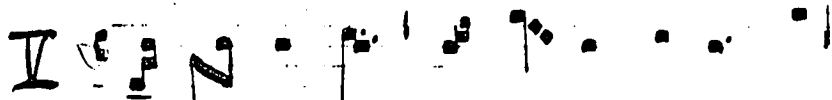
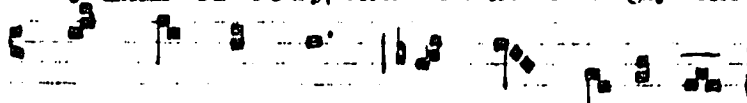
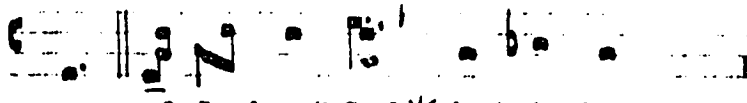
 *us. O Lamb of God, * that ta-kest a-way*
 *the sins of the world; grant us thy peace.*

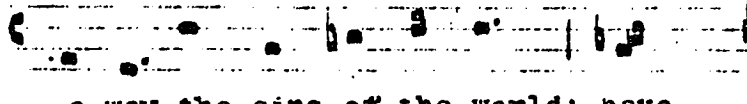
PLATE XIX

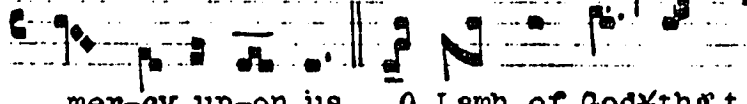
MARIALIS AGNUS DEI: DOUGLAS' THIRD MS
(See Vol. II, pp. 624-25.)

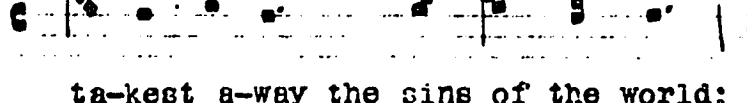
V 

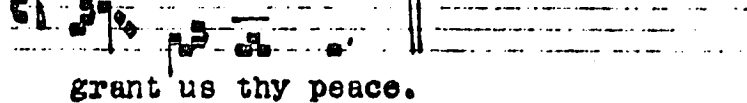
O LAMB of God, *that ta-kest a-way the


sins of the world; have mer-cy up-on


us. O Lamb of God, *that ta-kest


a-way the sins of the world; have


mer-cy up-on us. O Lamb of God, *that


ta-kest a-way the sins of the world;


grant us thy peace.

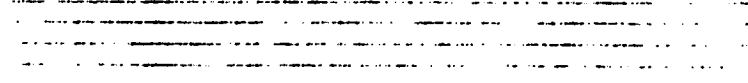


TABLE 56

MARIALIS AGNUS DEI
(See Vol. II, pp. 624-31.)

1 GP
134*
Agnus De- i, qui tol- - lis

2 GR
IX
A-gnus De- i, * qui tol- lis

3 EGR
VII
O Iamb of God,* that ta- kest a- way

4 CHM
I
O Iamb of God, that ta- kest a-way


5 DKY
III
O Iamb of God, * that ta- kest a-way


6 WL
O Iamb of God, * that tak- est a-way

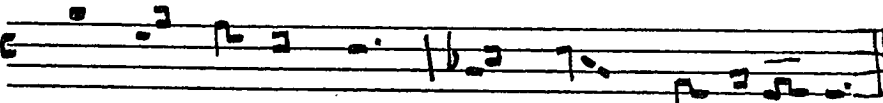
TABLE 56--Continued

1 GP 
 pecca-ta mun- di, mi- se- re-re no- bis.

2 GR 
 pecca-ta mun- di: mi- se- re-re no- bis.

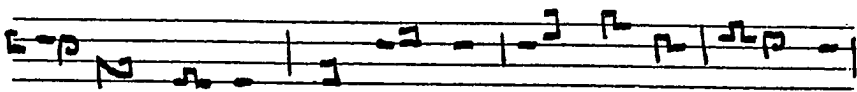
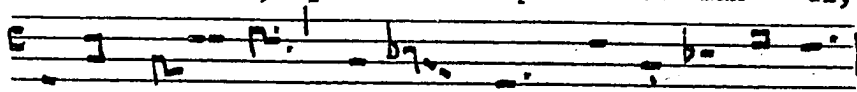
3 EGR 
 the sins of the world: have mer-cy up-on us.

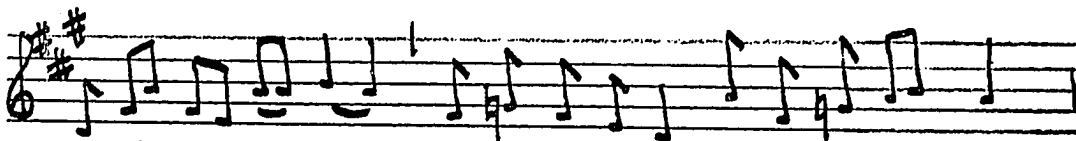
4 CHM 
 the sins of the world: have mer-cy up-on us.

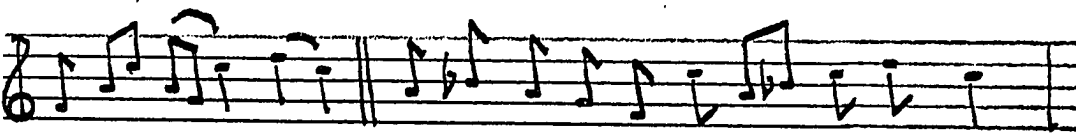
5 DKY 
 the sins of the world, have mer- cy up-on us.

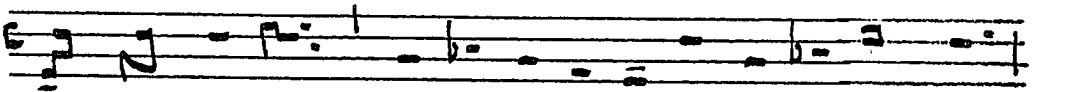
6 WL 
 the sins of the world: have mer- cy up-on us.

TABLE 56--Continued

1 GP 
 Agnus De- i, qui tol-lis pec- ca-ta mun- di, miserere . . .
 2 GR 
 Agnus De- i, * qui tol- lis pec-ca-ta mundi: as before

3 EGR 
 O Lamb of God,* that ta-kest a-way the sins of the world:

4 CHM 
 O Lamb of God, that ta-kest a-way the sins of the world:

5 DKY 
 O Lamb of God, * that ta-kest a-way the sins of the world,

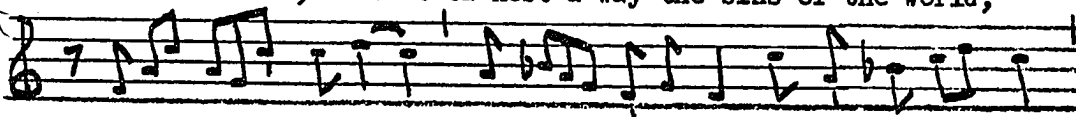
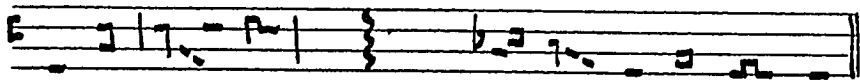
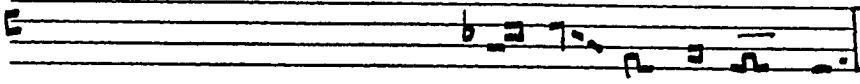

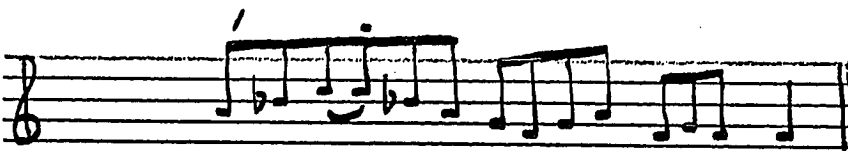
6 WL 
 O Lamb of God, * that tak- est a-way the sins of the world:

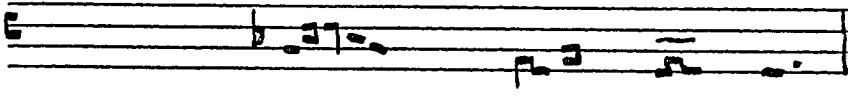
TABLE 56--Continued

1 GP 
 Agnus De- i, as in No. 1 do- na nobis pa- cem.

2 GR 
As No. 1 do- na no-bis pa- cem.

3 EGR 
 grant us thy peace.

4 CHM 
 grant us thy peace.

5 DKY 
 grant us thy peace.

6 WL 
 Grant us thy peace.

TABLE 57

GLORIA MARIALIS
(See Vol. II, pp. 634-53.)

1 GS, 10*-11*
Glo-ri- a in excelsis De- o. Et in terra pax

2 GR, X
Glo-ry be to God on high, and in earth peace,

3 ORD, III
Glo-ry be to God on high, And on earth peace,

4 DKY, III
Glo-ry be to God on high. and on earth peace,

5 WL
Glo-ry be to God on high. and on earth peace,

1 GS
ho- mi-ni-bus bonae vo-lunta- tis. laudamus te. Be-ne-di-cimus te.

2 GR
good will to- wards men. We praise thee, we bless thee,

3 ORD
good will to- wards men. We praise thee, we bless thee,

4 DKY
good will to- wards men. We praise thee, We bless thee,

5 WL
good-will towards men. We praise thee, We bless the

TABLE 57--Continued

1 GS Ado-ramus te. Glo-ri-fi-camus te. Grati-as a-gimus ti-bi

2 GR

3 ORD we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

4 DKY We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

5 WL We wor-ship thee. We glo-ri-fy thee, We give thanks to thee

1 GS propter magnam glo-ri-am tu-am. Domi-ne De-us, Rex caelestis,

2 GR

3 ORD for thy great glo-ry, O Lord God, heav'n-ly King,

4 DKY for thy great glo-ry, O Lord God, hea-ven-ly King,

5 WL for thy great glo-ry. O Lord God, hea-ven-ly King,

er

TABLE 57--Continued

1
GS
De-us Pa-ter omni-pot-ens. Do-mi-ne Fi-li u-ni-ge-ni-te

2
GR

3
ORD

God the Fa-ther Al-migh-ty. O Lord, the on-ly-be-got-ten Son

4
DKY

God the Fa-ther Al-migh-ty. O Lord, the on-ly-be-got-ten Son,

5
WL

God the Fa-ther al- migh- ty. O Lord, the on-ly be-got-ten Son,

1
GS
Je-su Chri-ste. Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris.

2
GR

3
ORD

Je-su Christ; O Lord God, Lamb of God, Son of the Fa-ther,

4
DKY

Je-sus Christ; O Lord God, Lamb of God, Son of the Fa-ther,

5
WL

Je-su Christ. O Lord God, Lamb of God, Son of the Fa-ther,

8

TABLE 57--Continued

1
GS
Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

2
GR

3
ORD
(Thou) that ta-kest a-way the sins of the world, have mer-cy up-on us.

4
DKY
That ta-kest a-way the sins of the world, have mer-cy up-on us.

5
WL
that ta-kest a-way the sins of the world, have mer-cy up-on us.

1
GS
Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-stram.

2
GR

3
ORD
Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

4
DKY
Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

5
WL
Thou that ta-kest a-way the sins of the world, re-ceive our prayer.

Note:--The change of clef at "suscipe" in Line 1 is not in the MS.

TABLE 57--Continued

1
GS

Qui se-des ad dexte-ram Patris, mi-se-re-re no-bis.

2
GR

3
ORD

Thou that sit-test at the right hand of God the Fa-ther, have mercy upon us.

4
DKY

Thou that sit-test at the right hand of God the Fa-ther, have mercy upon us.

5
WL

Thou that sit-test at the right hand of the Fa-ther, have mercy upon us.

1
GS

Quoni-am tu so-lus sanctus. Tu so-lus Do-mi-nus. Tu so-lus

2
GR

3
ORD

For thou on-ly art ho-ly; thou on-ly art the Lord; thou on-ly,

4
DKY

For thou on-ly art ho-ly; Thou on-ly art the Lord; Thou on-ly,

5
WL

For Thou on-ly art ho-ly, Thou on-ly art the Lord. Thou on-ly,

TABLE 57--Continued

1 GS *And.
CQN* Altissimus, Je-su Chri-ste. Cum Sancto Spi-ri- tu,

2 GR

3 ORD O Christ, with the Ho-ly Ghost, art most high

4 DKY O Christ, with the Ho-ly Ghost, Art most high in the glo-ry

5 WL O Je-su Christ, with the Ho-ly Ghost, art most high

1 GS in glo-ri-a De-i Pa-tris. A-men.

2 GR

3 ORD in the glo-ry of God the Fa-ther. A-men.

4 DKY

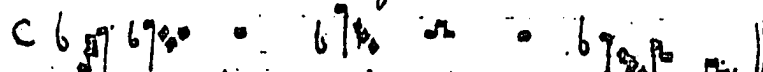
5 WL of God the Fa-ther. A-men.

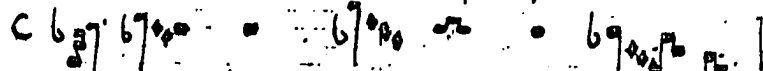
in the glo-ry of God the Fa-ther. A-men.


MISSA DE ANGELIS: DOUGLAS FIRST COMPLETE MS
TITLE-PAGE AND KYRIE
(See Vol. II, pp. 667-68.)

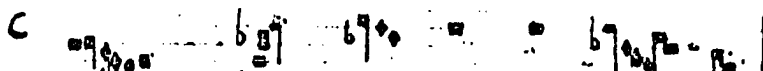
Missa de Angelis.
A Plain chant ~~voice~~ in
the fifth mode, adapted
to the American Liturgy
chiefly from the text of
the Vatican Kyrie
by
Charles Winifred Douglas, Mus. B.
Professor of Poudoulec.

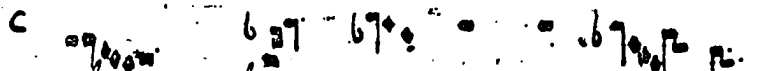
Kyrie.

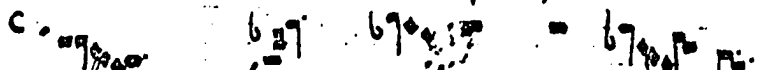
5. C 
Lord have mer-cy up-on us.


C 
Lord have mer-cy up-on us.

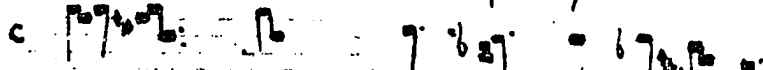
C 
Lord have mer-cy up-on us.

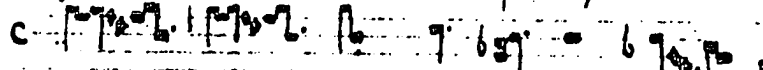
C 
Christ have mer-cy up-on us.

C 
Christ have mer-cy up-on us.

C 
Christ have mer-cy up-on us.

C 
Lord have mer-cy up-on us.

C 
Lord have mer-cy up-on us.

C 
Lord * have mer-cy up-on us.

Amen. (After the Blessing.)


5. C 
a-
men.

TABLE 58

KYRIE DE ANGELIS
(See Vol. II, pp. 667-71.)

GR, VIII

1 Ky-ri- e * e- le-i-son. iij.

DKY, IV

2 Lord, * have mer- cy up-on us. iij.

EGR, IV

3 Ky-ri- e * e- le-i-son
Lord, * have mer- cy.

CHM, II

4 1,2,3 Lord have mer - - - - - cy.
Ky- ri- e e - - - - - le-i- son.

1 GR Chri-ste e- le-i-son. iij.

2 DKY Christ, have mer- cy up- on us. iij.

3 EGR Chri-ste e- le-i-son.
Christ, have mer- cy.

4 CHM 4,5,6. Christ have mer - - - - - cy.
Chris- te e - - - - - le-i- son.

TABLE 58--Continued

1 GR
Ky-ri-e e- le-i-son. ij.

2 DKY
Lord, have mer-cy up-on us. ij.

3 EGR
Ky-ri-e e- le-i-son.
Lord, have mer-cy.

4 CHM
7,8. Lord have mer- - - - - cy.
Ky- ri- e e - - - - - le-i- son.

1 GR
Ky-ri-e * **e- le-i-son.

2 DKY
Lord * have mer-cy up-on us.

3 EGR
Ky-ri-e * ** e- le-i-son.
Lord, * ** have mer-cy.

4 CHM
9. Lord have mer - - - - - cy.
Kyr- ri- e e - - - - - le-i-son.

TABLE 58--Continued

Responses to the Commandments

CHM

1,2,3. Lord have mer-cy up-on us, and in-cline our hearts
to keep this law 4,5,6, Lord have mer-cy up-on us,
and in-cline our hearts to keep this law
7,8,9, Lord have mer cy up on us, and in-cline our hearts
to keep this law. Lord have mer- cy up- on us,
and write all these Thy laws in our hearts,
we be- seech Thee

The musical score is written on a single staff in G major (one sharp) and 4/4 time. It consists of nine measures of music. The lyrics are written below the notes. The first measure is marked 'CHM'. The lyrics are: '1,2,3. Lord have mer-cy up-on us, and in-cline our hearts to keep this law 4,5,6, Lord have mer-cy up-on us, and in-cline our hearts to keep this law 7,8,9, Lord have mer cy up on us, and in-cline our hearts to keep this law. Lord have mer- cy up- on us, and write all these Thy laws in our hearts, we be- seech Thee'. The music ends with a double bar line.

TABLE 59

ST. NICOLAS ANTIPHON: "O Christi Pietas"
 CORPUS CHRISTI ANTIPHON (CONTRAFECTUM): "O Quam Suavis"
 (See Vol. II, pp. 676-79.)

Worc. 160, p. 242

1

AS, pp. 361-62

0 Christi pi- e- tas

2

AR, p. 529

3

AM, p. 548

0 quam su-a-vis est, * Do- mi- ne,

4

0 quam su-a-vis est * Do- mi- ne

1

Wo

om- ni per-se- quen- da lau- de

2

AS

3

AR

spi- ri-tu tu- us ! qui ut dulcedi-nem tu- am in filios

4

AM

spi- ri-tus tu- us qui ut dulcedinem tuam in fi- lios demonstrares,

TABLE 59--Continued

1
Wo

qui su- i fa- mu- li Nicho- la- i me- ri- ta

2
AS

3
AR

de- mon- tra- res, pa- ne su- a- vis- si- mo

4
AM

pane su- a- vissi- mo de cae- lo praesti- to,

1
Wo

lon- ge la- te- que de- cla- rat

2
AS

3
AR

de cae- lo praesti- to, (e- su- ri- entes)

4
AM

e- su- ri- entes reple- nis,

TABLE 59--Continued

1
Wo

nam ex tum-ba e- ius o-le-um ma- nat

2
AS

3
AR

e-su-ri- en-tes reples bo-nis, fa-sti-di-o- sos

4
AM

fasti- di- o- sos di- vi- tes

1
Wo

cunctos- que lan-gui- dos sa- nat. Ps. Magnus

2
AS

1
AR

di- vi- tes di-mit-tens in- a- nes. Eu o u a e.

2
AM

di-mit-tens in- a- nes. Eu o u a e.

TABLE 60. ---SET-FORM: ANTI-PHON "O Christi Pietas" AND SANCTUS DE ANGELIS
 (See Vol. II, pp. 678-79.)

I. Mit. 2 3. 4. 5. 6.

om-ni-per-se-qui su-i fa-mu-li Ni-cho-la-i re-ni-gé... la-te que de-Nam lex tumba e-ius o-le-um manat cunctos que lan-gui-dos sa-nat. Do-mi-nus De-us... Sa-nctus, Sanctus, Sanctus ba-oth. Ple-ni sunt cae-li et ter-ra gloria tu-a. Ho-san-na in excel-sis. Be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in excel-sis.

TABLE 61

SANCTUS DE ANGELIS
(See Vol. II, pp. 679-87.)

1 GR VIII

San- ctus, * Sanctus, San- ctus

3 ORD II

Ho- ly, * ho- ly, ho- ly,

4 DKY IV

Ho- ly, * Ho- ly, Ho- ly,

5 EGR V

Ho- ly, * Ho- ly, Ho- ly

6 CHM II

Ho- ly, Ho- ly, Ho- - - - ly

TABLE 61--Continued

1 GR

Do- mi-nus De-us Sa- ba-oth.

2 GS

3 ORD

Lord God of hosts,

4 DKY

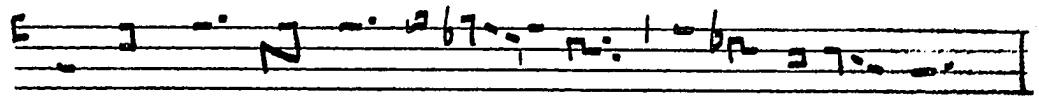
5 EGR

Lord God of hosts.

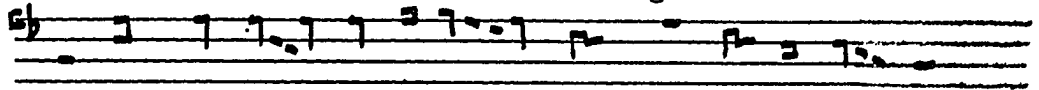
6 CHM

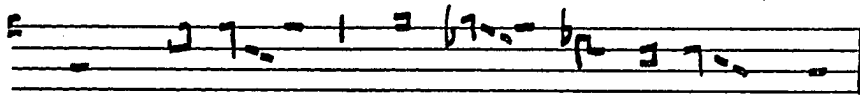
Lord God of hosts.

TABLE 61--Continued

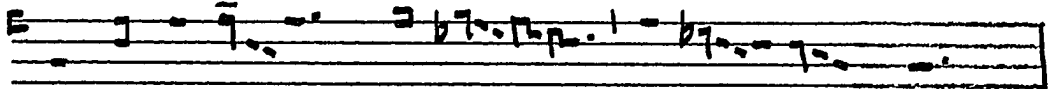
1 GR 

Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a.

2 GS 

3 ORD 

heav'n and earth are full of thy glo-ry.

4 DKY 

Hea-ven and earth are full of thy glo-ry:

5 EGR 

Hea-ven and earth are full of thy glo-ry

6 CHM 

Heav'n and earth are full of Thy glo-ry.

TABLE 61--Continued

1 GR

Ho-sanna in ex-cel-sis. Bene-di-ctus

2 GS

3 ORD

Glo-ry be to thee, O Lord most High. Bless-ed is he

4 DKY

Glo-ry be to thee, O Lord Most High. A-men. Bless-ed is he

5 EGR

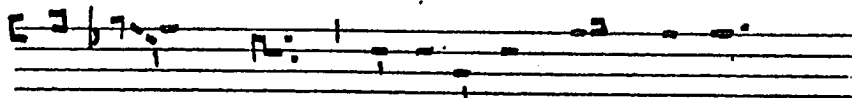
Glo-ry be to thee, O Lord most high. Bless-ed is he

6 CHM

Glo-ry be to Thee, O Lord most high. Bles-sed is He

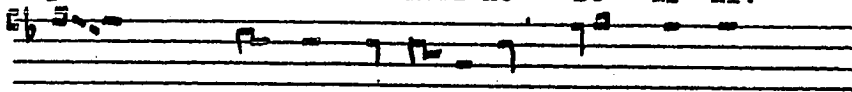
TABLE 61--Continued

1 GR



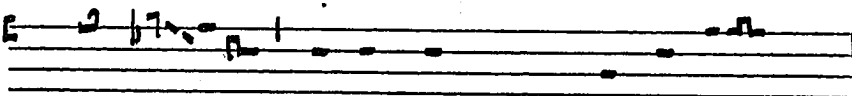
qui ve- nit in nomi-ne Do- mi- ni.

2 GS



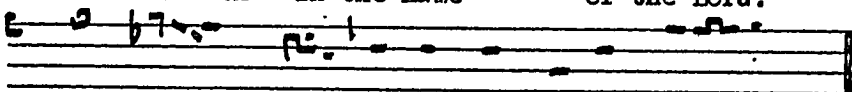
qui ve- nit

3 ORD



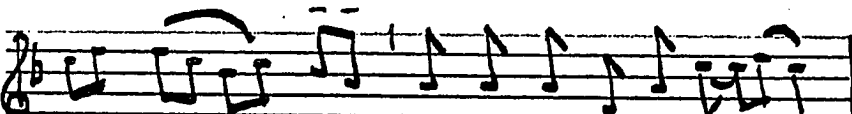
that com-eth in the name of the Lord:

4 DKY



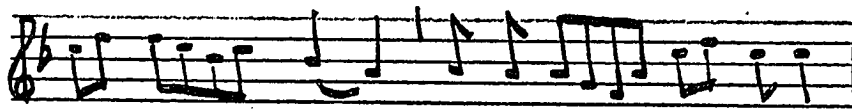
that com- eth in the Name of the Lord.

5 EGR



that com- eth in the name of the Lord.

6 CHM



that com- eth in the name of the Lord.

TABLE 61--Continued

1 GR
 Ho-san na in ex-cel- sis.

2 GS

3 ORD
 Ho-san- na in the high est.

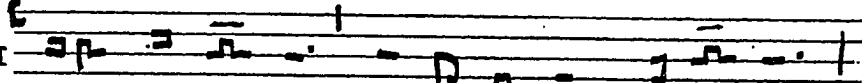
4 DKY
 Ho-san- na in the High- est.

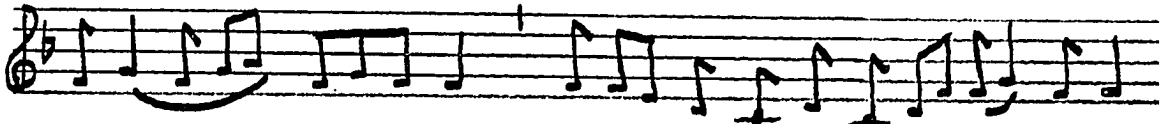
5 EGR
 Ho-san- na in the high- est.

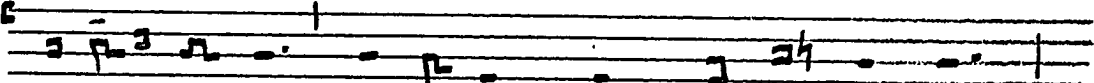
6 CHM
 Ho-san- - - - na in the high - - - - - est.

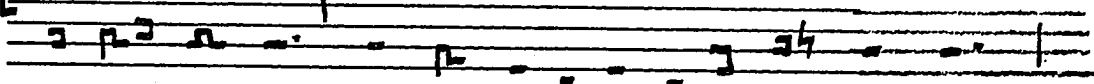
TABLE 62

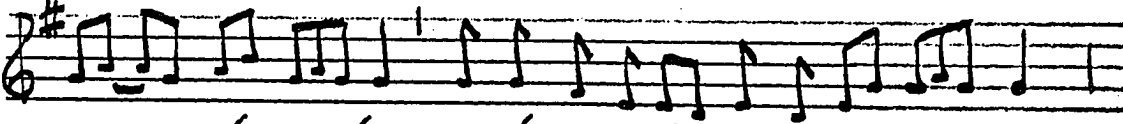
AGNUS DEI DE ANGELIS
(See Vol. II, pp. 690-94.)

1 GR VIII  A- gnus De- i, * qui tol-lis pecca-ta mun-di:

2 WD¹ 1911  O Lamb _____ of _____ God * that ta-kest a-way the sins of the world

3 WD² 1915  O Lamb of God, * that ta-kest a-way the sins of the world;

4 DKY IV  O Lamb of God, * that ta-kest a-way the sins of the world,

5 EGR V  O Lamb of God, * that ta-kest a-way the sins of the world:

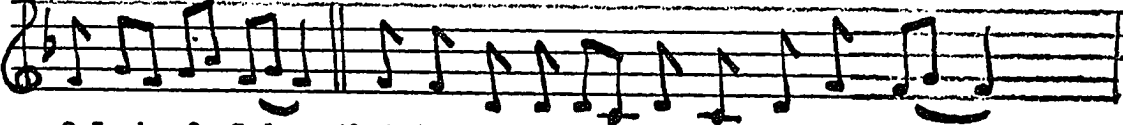
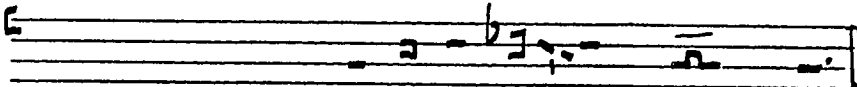
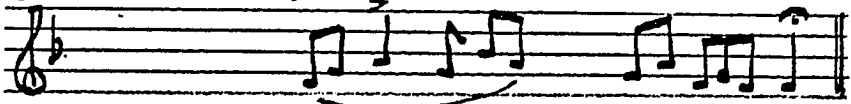
6 CHM II  O Lamb of God, that ta-kest a-way the sins of the world,

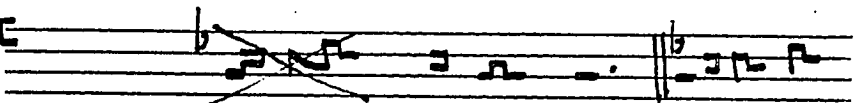
TABLE 62--Continued

1 GR 

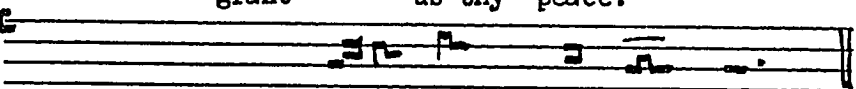
[Agnus as at No. 1] do-na no-bis pa-cem.

2 WD¹ 


Grant _____ us thy peace.

3 WD² 

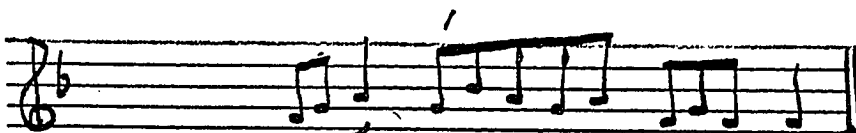
grant us thy peace.

4 DKY 

grant us thy peace.

5 EGR 

gránt us thy peáce.

6 CHM 

Grant us Thy peace.

POTHIER'S SPANISH GLORIA AND SANCTUS DE ANGELIS
(See Vol. II, pp. 696-99.)

Gloria in excelsis et Sanctus des Anges

D'APRÈS L'USAGE DE LA CHAPELLE MOZARABE DE TOLÈDE

Glo- RI-A in excelsis De-o, et in terra pax homi-ni-bus
bonæ voluntá-tis. Laudá-mus te. Benedí-cimus te. Ado-rá-mus te. Glo-
ri-ficá-mus te. Grá-ti-as á-gimus tibi propter magnam gló-ri-am tu-am.
Dó-mine, De-us, Rex cæléstis, De-us Pater omni- potens. Dó-mi-ne,
Fi-li unigéni-te, Jesu Christe. Dó-mine De- us, Agnus De- i,
Fí-li- us Pa-tris. Qui tollis peccáta mun- di, mise-ré-re nobis. Qui
tollis peccáta mun-di, súsci-pe depre-ca-ti-ónem nostram. Qui sedes
ad dèxteram Patris, miserére no-bis. Quóni-am tu solus sanctus.
Tu solus Dó-mi- nus. Tu so-lus Altí-ssimus, Jesu Chri- ste. Cum
sancto Spí-ri-tu in gló-ri-a De-i Pa-tris. A- men.
SAN- ctus, Sanctus, San- tus Dó-mi-nus De-us Saba-oth.
Pleni sunt cæ-li et terra glo-ri-a maje-stá-tis tu-æ Ho-sánna fí-li-o
Da- bit. Bene-dí- ctus qui ve- nit in nó-mine Dó-mi-ni. Ho-sánna
in excé- sis.

TABLE 63

ANALYSIS OF GLORIA DE ANGELIS
 LATIN TEXT (VATICAN IV)
 (See Vol. II, pp. 699-703.)

A	B
1 Glo-ri-a in ex-cel-sis De-o.	
2 Et in ter-ra pax ho-mi-ni-bus	3 bo-nae vo-lun-tá-tis.
6 A-do-rá-mus te.	7 Glo-ri-fi-cá-mus te.
9 pro-pter ma-gnam gló-ri-am tú-am.	
10 Do-mi-ne De-us, Réx cae-lé-stis,	11 De-us Pá-ter
12 Do-mi-ne Fi-li	u-ni-gé-ni-te
16 Fi-li-us Pá-tris.	17 Qui tol-lis pec-cá-ta
18 mi-se-ré-re nó-bis.	
20 su-sci-pe de-(pre-ca-ti-)	pre-ca-ti-ó-nem
21 Qui se-des ad dex-te-ram Pá-tris,	mi-se-ré-re nó-bis.
24 Tu so-lus al-(tis-)	tis-si-mus,
25 Cum San-cto Spi-ri-tu,	in glo-ri-a De-i
A-	men.

TABLE 63--Continued

C LINK D

4 Lau-da-mus te.

5 Be-ne-di-ci-mus te.

8 Gra-ti-as a-gi-mus ti-bi om-ni-pot-ens.

13 Je-su Chri-ste.

14 Do-mi-ne De-us,

15 A-gnus De-i, mun-di,

19 Qui tol-lis pec-ca-ta mun-di, no-stram.

22 Quo-ni-am tu so-lus san-ctus.

23 Tu so-lus Do-mi-nus. Je-su Chri-ste. Pa-tris.

TABLE 64

GLORIA DE ANGELIS
(See Vol. II, pp. 702-711.)

GR, VIII

1
Glo-ri-a in excelsis De-o. Et in terra pax ho-mi-ni-bus

2
EGR, IV

2
Glo-ry be to God on high, And in earth peace,

CHM, II

3
Glo-ry be to God on high. And in earth peace,

DKY, IV

4
Glo-ry be to God on high, And on earth peace,

GR

1
bonae vo-lunta-tis. Lauda-mus te. Be-ne-di-ci-mus te.

2
EGR

2
goodwill to-wards men. We praise thee. We bless thee.

3
CHM

3
good-will to-wards men. We praise Thee, We bless Thee,

4
DKY

4
good will to-wards men. We praise thee, We bless thee,

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TABLE 64--Continued

1 GR
 Ado-ra- mus te. Glo-ri-fi-camus te. Gra-ti-as a-gimus ti-bi

2 EGR
 We wor- ship thee. We glo-ri-fy thee. We give thanks to thee

3 CHM
 We wor- ship Thee, We glo-ri-fy Thee, We give thanks to Thee

4 DKY
 We wor- ship thee, We glo-ri-fy thee, We give thanks to thee

1 GR
 propter magnam glo-ri-am tu-am. Do-mi-ne De-us, Rex caele-stis,

2 EGR
 for thy great glo-ry. O Lord God, hea-ven-ly King,

3 CHM
 for Thy great glo-ry, O Lord God, heav'nly king,

4 DKY
 for thy great glo-ry, O Lord God, heav-en-ly King,

TABLE 64--Continued

1 GR
De- us Pa- ter om- ni- pot- ens. Domi- ne Fi- li u- ni- ge- ni- te

2 EGR
Gód the Fá- ther Al- migh- ty. O Lórd, the ónly- begotten Són,

3 CHM
God the Fa- ther Al- migh- ty. O Lord, the Only Begotten Son,

4 DKY
God the Fa- ther Al- migh- ty. O Lord, the on- ly- be- got- ten Son,

1 GR
Je- su Chri- ste. Domi- ne De- us, Agnus De- i, Fi- li- us Pa- tris.

2 EGR
Je- su Christ. O Lórd Gód, Iám of Gód, Són of the Fá- ther.

3 CHM
Je- su Christ: O Lord God, Lamb of God, Son of the Fa- ther,

4 DKY
Je- sus Christ; O Lord God, Iamb of God, Son of the Fa- ther,

TABLE 64--Continued

1 GR

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

2 EGR

[Thou] That ta-kest a-way the sins of the world, have mer-cy up-on us.

3 CHM

[Thou] That ta-kest a-way the sins of the world, have mer-cy up-on us.

4 DKY

That ta-kest a-way the sins of the world, have mer-cy up-on us.

1 GR

Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-o-nem no-stram.

2 EGR

Thou that takest a-way the sins of the world, receive our prayer.

3 CHM

Thou that ta-kest a-way the sins of the world, receive our pray'r.

4 DKY

Thou that ta-kest a-way the sins of the world, receive our prayer.

TABLE 64--Continued

1 GR
Qui se-des ad dex-te-ram Pa- tris,

2 EGR
Thou that sit-test at the right hand of God the Fa- ther,

3 CHM
Thou that sit-test at the right hand of God the Fa- ther,

4 DKY
Thou that sit-test at the right hand of God the Fa- ther,

1 GR
mi-se-re-re no-bis. Quo-ni-am tu so-lus sanctus. Tu so-lus Do-mi-nus.

2 EGR
have mércy up-on us. For thou ónly art hó-ly. Thou ónly art the Lórd.

3 CHM
have mer-cy up-on us. For Thou only art Ho-ly: Thou on-ly art the Lord:

4 DKY
have mer- cy up-on us. For thou only art ho-ly; Thou only art the Lord;

TABLE 64--Continued

1 GR
 Tu so-lus Al- tissi-mus, Je- su Chri-ste. Cum S ncto Spi-ri-tu,

2 EGRO
 Thou ónly, O Jé-su Christ, with the Hóly Ghóst, art most high

3 CHM
 Thou on- ly O Christ, with the Ho-ly Ghost art Most High

4 DKY
 Thou on-ly, O Christ, with the Ho-ly Ghost, Art most high

1 GR
 in glo-ri-a De-i Pa- tris. A- men.

2 EGRO
 in the gló-ry of God the Fa- ther. A- - - - men.

3 CHM
 in the glo-ry of God the Fa- ther. A - - - - - men.

4 DKY
 in the glo-ry of God the Fa- ther. A- - - - - men.

PLATE XXII

GLORIA DE ANGELIS: DOUGLAS' FIRST MS
 (See Vol. II, pp. 704-07.)

GLO-ry be to God on high, and on earth
 peace, good will to-was.: men. We praise thee,
 We see thee, we wor-ship thee, we glo-
 ri-fy thee, we give thanks to thee for
 thy great glo-ry. O Lord God, hea-ven-
 ly King, God the Pa-ther al-migh-ty.
 O Lord, the on-ly be-got-ten Son, Je-sus

Christ; O Lord God, Lamb of God, Son

of the Fa-ther, that Fa-kest a-way the

sins of the world, have mer-cy up-on us.

Thou that ta-kest a-way the sins of the

world, have mer-cy up-on us. Thou that

Fa-kest a-way the sins of the world, re-

vise, our pray-er. Thou that sit-test at

the right hand of God the Fa-ther,

have mer-cy up-on us. For thou on-ly

art ho-ly; thou on-ly art the Lord;

thou on-ly, O Christ, with the Ho-ly Spi-rit

art most high in the glo-ry of God the

Fa-ther. A-men.

GLORIA DE ANGELIS: DOUGLAS' SECOND MS
 (See Vol. II, pp. 704-07.)

Gloria in Excelsis.

5

GLORY be to God on high, and on earth
 peace, good will to-wards men. We praise thee,
 we bless thee, we wor-ship thee, we glo-ri-
 fy thee, we give thanks to thee for thy
 great glo-ry, O Lord God, hea-ven-ly King,
 God the Fa-ther Al-migh-ty. O Lord, the
 on-ly be-got-ten Son, Je-sus Christ; O
 Lord God, Lamb of God, Son of the Fa-ther,

that ta-kest a-way the sins of the world,
 have mer-cy up-on us. Thou that ta-kest a-
 way the sins of the world, have mer-cy up-
 on us. Thou that ta-kest a-way the sins of
 the world, re-cieve our pray-er. Thou that
 sit-test at the right hand of God the Fa-
 ther, have mer-cy up-on us. For thou on-ly
 art ho-ly; thou on-ly art the Lord; thou
 on-ly. O Christ, with the Ho-ly Ghost, art
 most high in the glo-ry of God the Fa-
 ther. A-men.

TABLE 65.--ANALYSIS OF GLORIA DE ANGELIS
 ENGLISH TEXT (DOUGLAS' KYRIAL)
 (See Vol. II, pp. 707-711.)

A B

1st Glo- ry be to God on high,
 2nd And on earth peace,
 6th We wor- ship thee
 9th for thy great glo-ry,
 10th O Lord God, hea- ven-ly King,
 12th O Lord, the on- (ly be- got-)
 16th Son of the Fa- ther,
 18th have mer- cy up- on us.
 19th Thou that ta- (kest a-)
 21st Thou that sit- test (at the)
 22nd have mer- cy up- on us.
 24th Thou on- ly, O Christ,
 26th in the glo- ry of God the Fa- ther. with the Ho- ly Ghost,

3 good will towards men.
 7 We glo- ri- fy thee
 11 God the Fa-
 15 ly- be- got-ten Son,
 17 That ta- kest a- way the
 20 kest a- way the sins
 23 at the right hand of
 A- men.

TABLE 65--Continued

C ——— D
r

4 We praise thee,

5 We bless thee,

8 We give thanks to thee

ther Al-migh-ty.

13 Je-sus Christ;

14 O Lord God,

15 Lamb of God,

sins of the world,

of the world,

20 re-ceive our prayer.

God the Fa-ther,

22 For thou on-ly art ho-ly;

23 Thou on-ly art the Lord;

25 Art most high

TABLE 66

DE ANGELIS CREED (VATICAN CREDO III)
(See Vol. II, pp. 720-26.)

GR, III

1

Credo in u-num De-um, Pa-trem omni-pot-entem, facto-rem caeli

2

I believe in one God, the Father Almighty, Maker of heaven

CHM, II

3

I believe in one God. the Father Al-might-y, Ma-ker of heav'n

DKY, II

4

I believe in one God The Fa-ther Al-migh-ty, Ma-ker of hea-ven

1 GR

et terrae, vi-si-bi-li-um o-mni-um, et in-vi-si-bi-li-um.

2 EGF

and earth, and of all things vi-si-ble, and in-vi-si-ble.

3 CHM

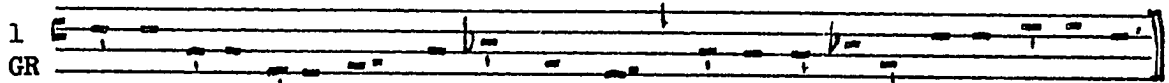
and earth, and of all things vi-si-ble, and in-vi-si-ble:

4 DKY

and earth, And of all things vi-si-ble and in-vi-si-ble:

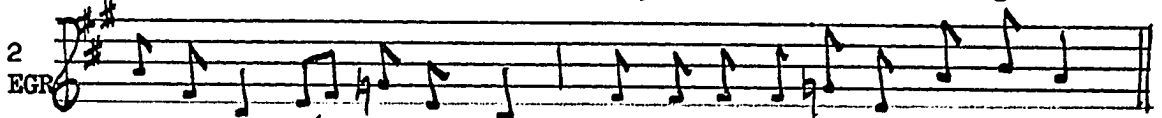
TABLE 66--Continued

1 GR



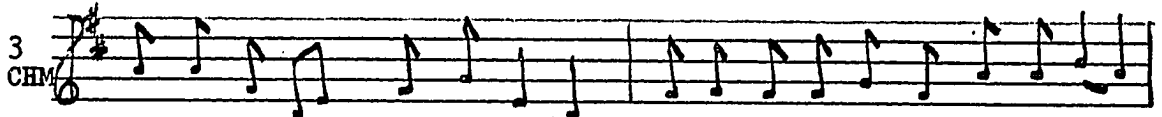
Et in unum Domi-num Je-sum Christum, Fi-li-um De-i u-ni-ge-ni-tum.

2 EGR



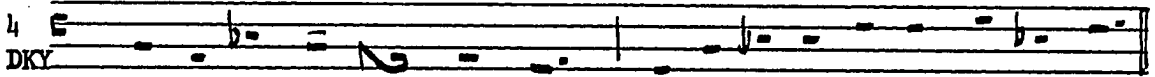
And in one Lord Je-sus Christ, the on-ly be-got-ten Son of God.

3 CHM



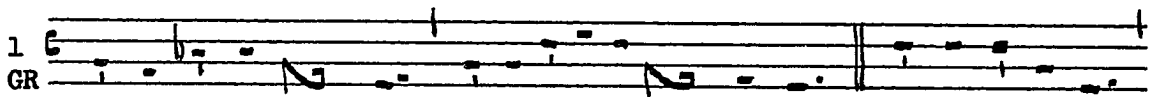
And in one Lord, Je-sus Christ, the on-ly be-got-ten Son of God,

4 DKY



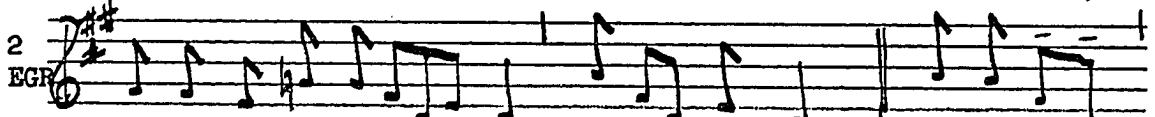
And in one Lord Je- sus Christ, the on-ly-be-got-ten Son of God;

1 GR



Et ex Patre na- tum ante omni-a sae- cu-la. De-um de De-o,

2 EGR



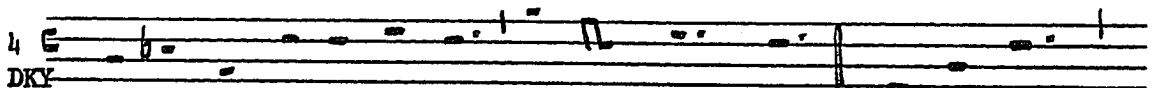
Be-got-ten of his Fa- ther be-fore all worlds. God of God,

3 CHM



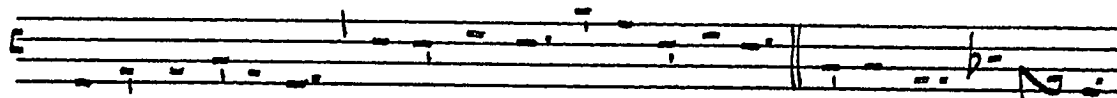
Begot-ten of his Fa- ther be-fore all worlds. God of God,

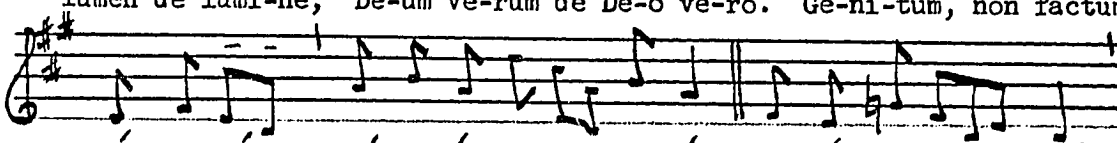
4 DKY

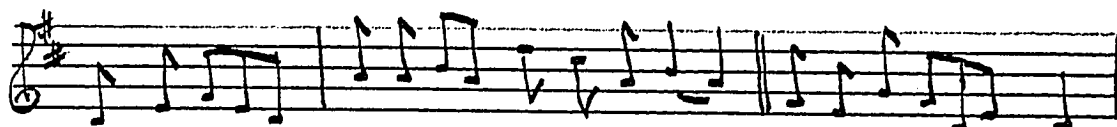


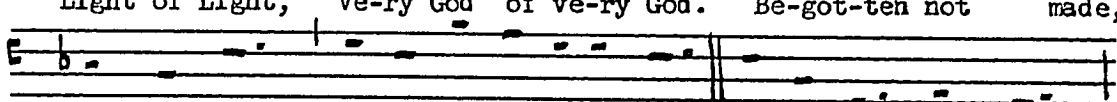
Be-got-ten of his Fa-ther be-fore all worlds, God of God,

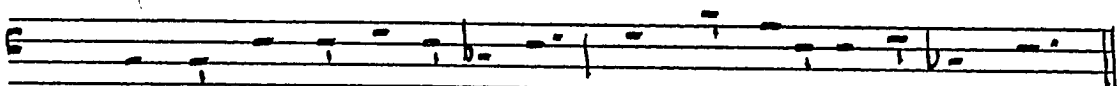
TABLE 66--Continued

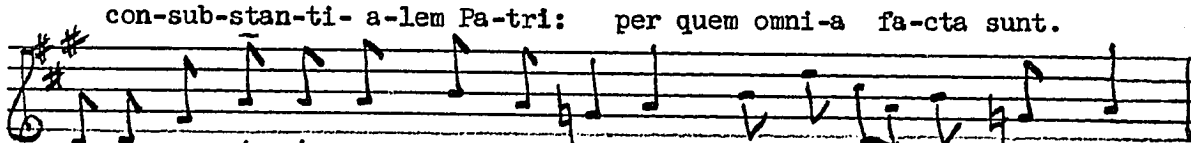
1 GR

 lumen de lumi-ne, De-um ve-rum de De-o ve-ro. Ge-ni-tum, non factum,

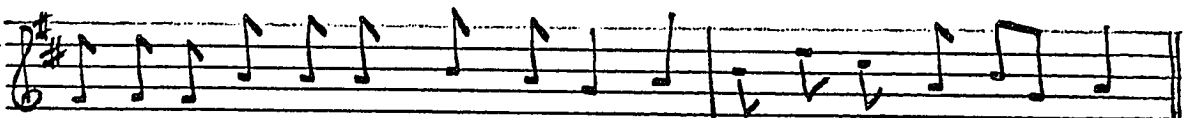
2 EGR

 Light of Light, Ve-ry God of ve- ry God. Be-got-ten, not made,

3 CHM

 Light of Light, ve-ry God of ve-ry God. Be-got-ten not made,

4 DKY

 Light of Light, Ve-ry God of ve-ry God; Be-got-ten, not made;

1 GR

 con-sub-stan-ti- a-lem Pa-tri: per quem omni-a fa-cta sunt.

2 EGR

 Be-ing of one substance with the Fa-ther: By whom all things were made.

3 CHM

 be-ing of one substance with the Fa-ther, by Whom all things were made,

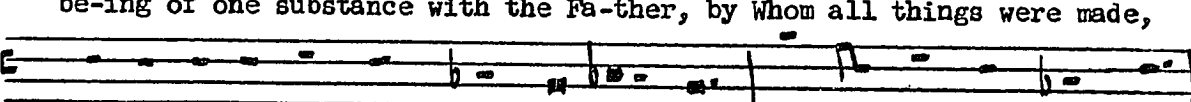
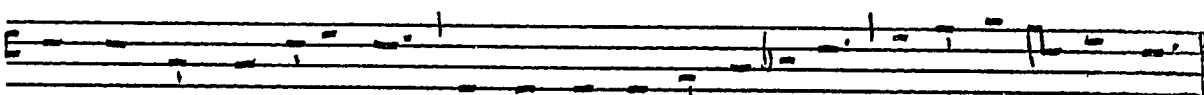
4 DKY

 Be-ing of one sub-stance with the Fa-ther; By whom all things were made:

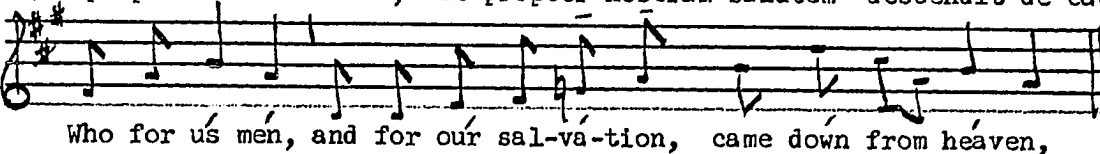
TABLE 66--Continued

1
GR



Qui propter nos homi-nes, et propter nostram salutem descendit de caelis.

2
EGR



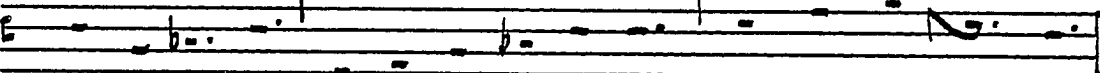
Who for us men, and for our sal-va-tion, came down from hea-ven,

3
CEM



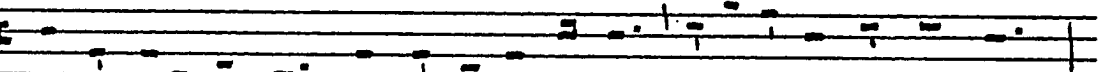
Who for us men and for our sal-va-tion came down from hea-ven,

4
DKY



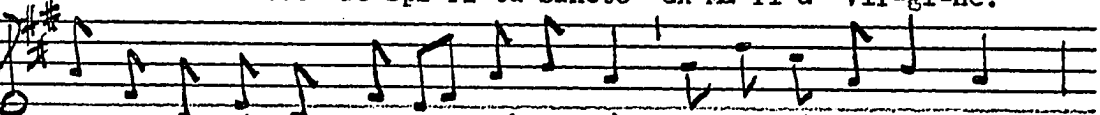
Who for us men and for our sal-va-tion came down from hea-ven,

1
GR



Et incarna-tus est de Spi-ri-tu Sancto ex Ma-ri-a Vir-gi-ne:

2
EGR



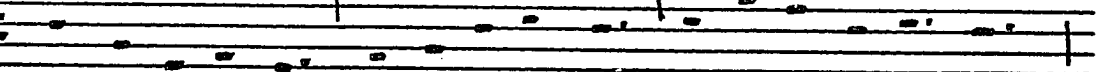
And was in-car-nate by the Ho-ly Ghost of the Vir-gin Ma-ry:

3
CEM



And was in-car-nate by the Ho-ly Ghost of the Vir-gin Ma-ry,

4
DKY



And was in-car-nate by the Ho-ly Ghost of the Vir-gin Ma-ry,

TABLE 66--Continued

1 GR
Et homo factus est. Cru-ci-fi-xus et-i-am pro no-bis:

2 EGR
And was made man, And was cru-ci-fied al-so for us:

3 CHM
And was made man, And was cru-ci-fied al-so for us

4 DKY
And was made man: And was cru-ci-fi-ed al-so for us

1 GR
sub Ponti-o Pi-la-to passus, et se-pul-tus est.

2 EGR
un-der Pon-tius Pi-late he suf-fer-ed, and was bu-ri-ed,

3 CHM
un-der Pon-ti-us Pi-late. He suf-fer'd and was bu-ried,

4 DKY
un-der Pon-tius Pi-late; He suf-fer-ed and was bu-ri-ed:

TABLE 66--Continued

1 GR

Et re-surre-xit terti-a di-e, se-cundum Scri-ptu-ras.

2 EGR

And the third day he rose a-gain, ac-cord-ing to the Scrip-tures.

3 CHM

And the third day he rose a-gain ac-cord-ing to the Scrip-tures,

2 DKY

And the third day he rose a-gain ac-cord-ing to the Scrip-tures:

1 GR

Et ascendit in cae-lum: se-det ad dex-te-ram Pa-tris.

2 EGR

And ascended into hea-ven: And sitteth on the right hand of the Fa-ther.

3 CHM

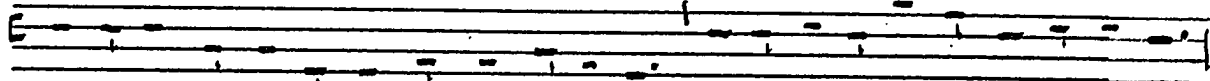
And ascended into hea-ven, and sitteth on the right hand of the Fa-ther.

4 DKY

And ascended into hea-ven, And sitteth on the right hand of the Fa-ther:

TABLE 66--Continued

1
GR



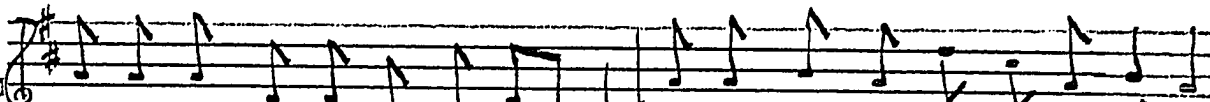
Et i-te-rum ven-tu-rus est cum glo-ri-a, ju-di-ca-re vi-vos et mortu-os:

2
EGR



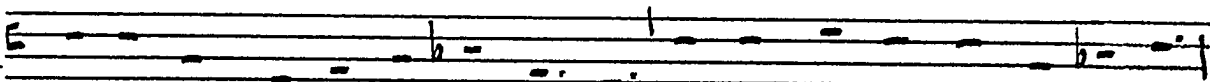
And hé shall comé a-gáin with glóry, to júdge both the quíck and the deád:

3
CHM



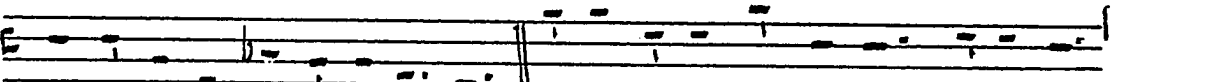
And he shall come a-gain with glo-ry To judge both the quick and the dead:

4
DKY



And he shall come a-gain, with glo-ry, to judge both the quick and the dead;

1
GR



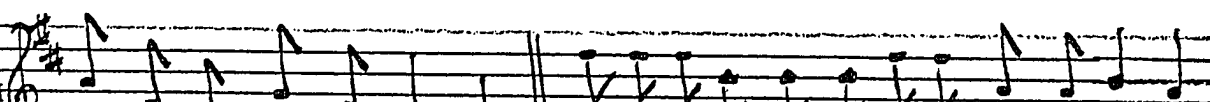
cu-jus regni non e-rit fi-nis. Et in Spi-ri-tum Sanctum, Domi-num,

2
EGR



Whose king-dom shall have no end. And I believe in the Ho-ly Ghóst, the Lord,

3
CHM



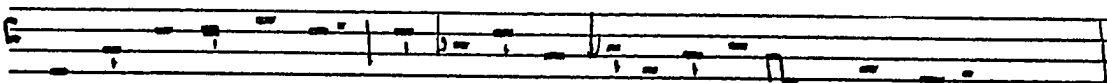
whose king-dom shall have no end. And I believe in the Holy Ghost, the Lord

4
DKY

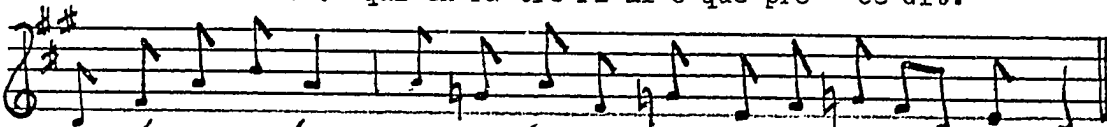


Whose king-dom shall have no end. And I believe in the Ho-ly Ghost, The Lord,

TABLE 66--Continued

1 GR 

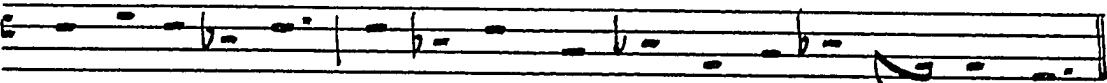
et vi-vi-fi-cantem: qui ex Pa-tre Fi-li-o-que pro- ce-dit.

2 EGR 

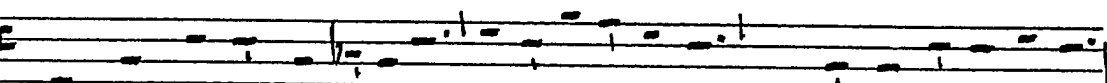
and Giv-er of life: Who pro-ceed-eth from the Fa-ther and the Son.

3 CHM 

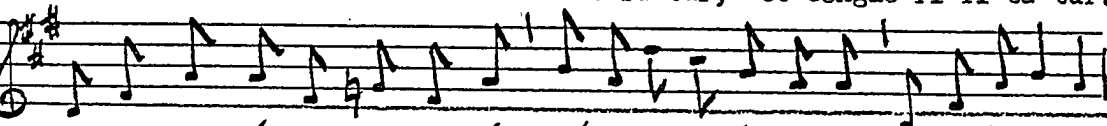
and Gi-ver of life: who pro-ceed-eth from the Fa-ther and the Son.

4 DKY 

and Giver of Life, Who pro-ceed-eth from the Fa-ther and the Son;

1 GR 

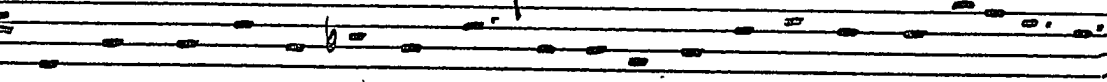
Qui cum Pa-tre et Fi-i-o simul ad-o-ra-tur, et conglo-ri-fi-ca-tur:

2 EGR 

Who with the Fa-ther and the Son to-gether is wor-shipped, and glori-fied:

3 CHM 

Who with the Father and the Son together is worshipp'd and glori-fied,

4 DKY 

Who with the Father and the Son together is worship-ped and glorifi-ed;

TABLE 66--Continued

1 GR
qui locutus est per Prophetas. Et unam sanctam catholicam

2 EGR
Who spake by the Pro- phets: And I be-lieve one Ho-ly, Ca-tho-lick

3 CHM
Who spake by the Pro-phets And I be-lieve One Ca-tho-lic

4 DKY
Who spake by the Pro- phets: And I be-lieve One Ca-tho-lic

1 GR
et a-po-sto-li-cam Eccle-si-am. Confi-te-or unum ba-ptisma

2 EGR
and A-pos-to-lick Church. I ac know-ledge one Bap-tism

3 CHM
and A-pos-to-lic Church. I ac-know-ledge One Bap- tism

4 DKY
and A-po-sto-lic Church: I ac-know-ledge one Bap-tism

TABLE 66--Continued

1
GR
in remissi-o-nem pecca-to-rum. Et exspecto re-surrectionem mortu-o-rum.

2
EGR
for the re-mission of sins. And I look for the resurrección of the dead,

3
CHM
for the re-mission of sins. And I look for the resurrection of the dead,

4
DKY
for the re-mis-sion of sins: And I look for the Resurrection of the dead:

1
GR
Et vi- tam ventu-ri sae-cu-li. A-

2
EGR
men.
A the life of the world to come. A - - - - - men.

3
CHM
And the life of the world to come. A - - - - - men.

4
DKY
And the Life of the world to come. A - - - - - men.

TABLE 67

ANALYSIS OF DOUGLAS' ENGLISH VERSION

GLORIA DE ANGELIS

(See Vol. II, pp. 723-25 and 734-37.)

A (Init.) 2 3 4 5 B (Init.) 1 2 3 4 C 1 2 3 4 5 6 D (Mid-Init.) 1 2 3 4 E 1 2 3 4

I be-lieve in...
 The Fa-ther Al- Ma-ker of hea-ven.
 And in one Lord... the on-ly-he-got-ten.
 God of God Be-gotten.
 Be-got-ten.
 and for our sal-va-tion... .. came down from...
 And was in- (nate) by the Ho-
 And was made man of the...
 (fi-) ed al- so (for us). And was...
 He suf-fer-ed and .
 And the third day...
 cord-ing to (the)...
 And as- cend- (cend-) ed in- to...
 And he shall come (come) a- gain with...
 whose king-dom shall...
 The Lord and... And I be...
 Who with the Fa-ther... together i-
 and I be-lieve one... who spake by... And
 Ca- tho- lic and... I ac- knowledge one...
 And I look for the...
 And the...

(LINK)

1) A- ...

H_{2,3} H₁ 2 3 I₁ 2 3 4,5 J+K, L, L', L'' M+M' 1 2 3

...mighty and earth

... things vi- sible

... (in-) vi- sible

... Son of God

... Je- sus Chris-

... of his Fa- ther

Light of Light

... be- fore all world

... not made

... God of very God

Being of one sub- stance with the Fa-ther

By whom (all things)

all things were made who for us sal- ven

... (from) hea- ven

... car-nate (Ho-) ly Ghost

was made man

... (the) Virgin Ma- ry

... for us under Pon- tius Pilate

... (was) cru- ci-fi-

... he rose a- gain

... was bu- ri- ed

... the Scrip- tures

And sitteth on the right hand of the...

... Fa- the- (to) hea- ven

... (with) glo- ry

to judge both the quick. . . and the dead

... (shall) have no end

... lieve in the Ho- ly Ghost

... Gi- ver of Life,

FREE: Who proceedeth from the Fa- ther and the Son

... wor- ship- ned and ... and the Son

... (one) Baptism

... the Pro- phets

... A- no- stolic Church

... (one) Baptism

for the re- ... Re- sur- rection of the dead

... miss' n of sins

world...

... to come the life of the

2) 4) 3) men.

THE CREED IN DOUGLAS' FIRST COMPLETE MS
OF MISSA DE ANGELIS

(See Vol. II, pp. 725-26.)

Credo.

5. *c* I BE-LIEVE in one God the Fa-ther Al-
c migh-ty, Ma-ker of hea-ven and earth,
c And of all things vi-si-ble and in-vi-
c si-ble: And in one Lord Je-sus Christ,
c the on-ly-be-got-ten Son of God; Be-got-
c ten of his Fa-ther be-fore all worlds,
c God of God, Light of Light, Ve-ry God of
c ve-ry God; Be-got-ten, not made; Be-ing of
c one sub-stance with the Fa-ther; By whom
Q. *c* all things were made: Who for us men
c and for our sal-va-tion came down from hea-ven,

And was in-car-nate by the Ho-ly Ghost
 of the Vir-gin Ma-ry, And was made man:
 And was cru-ci-fi-ed al-so for us un-der
 Pon-tius Pi-late; He suf-fer-ed and was
 bu-ri-ed: And the third day he rose a-
 gain ac-cord-ing to the Scrip-tures: And
 as-cend-ed in-to hea-ven, And sit-teth
 on the right hand of the Fa-ther: And
 he shall come a-gain, with glo-ry, to
 judge both the quick and the dead; Whose
 King-dom shall have no end. And I

be-lieve in the Ho-ly Ghost, The Lord, and
 Giver of Life, who pro-ceed-eth from the
 Fa-ther and the Son; who with the Fa-ther
 and the Son to-gether is wor-ship-ped and
 glo-ri-fied; who spake by the Pro-phete:
 And I be-lieve One Cattho-lic and A-pos-
 tol-ic Church: I ac-know-ledge one Bap-
 tism for the re-mis-sion of sins: And I
 look for the Re-sur-rec-tion of the dead:
 And the Life of the world to come
 a-men

PLATE XXV

CREDO DE ANGELIS ACCOMPANIMENT: DOUGLAS' LAST REVISION

FROM A 1941-42 MS OF MISSA MARIALIS

INTENDED FOR THE HYMNAL 1940

(See Vol. II, pp. 731-33.)

Mode V $\text{♩} = 144$

Credo II (de Angelis) XVII Century

(Choir and Congregation) The Fa-ther Al-migh-ty,

(Priest) I be-lieve in one God *mp*

Ma-ker of hea-ven and earth, And of all things vi-si-ble *mf*

And in-vi-si-ble: And in one Lord Je-sus Christ, the *mf*

on-ly-be-got-ten Son of God; Be-got-ten of his Fa-ther be-fore all words,

God of God, Light of Light, Ver-y God of Ver-y God; Be-got-ten, not made; *f* *mf*

16' Ped. 4. 16' off

Be-ing of one sub-stance with the Fa-ther, By whom all things were made:

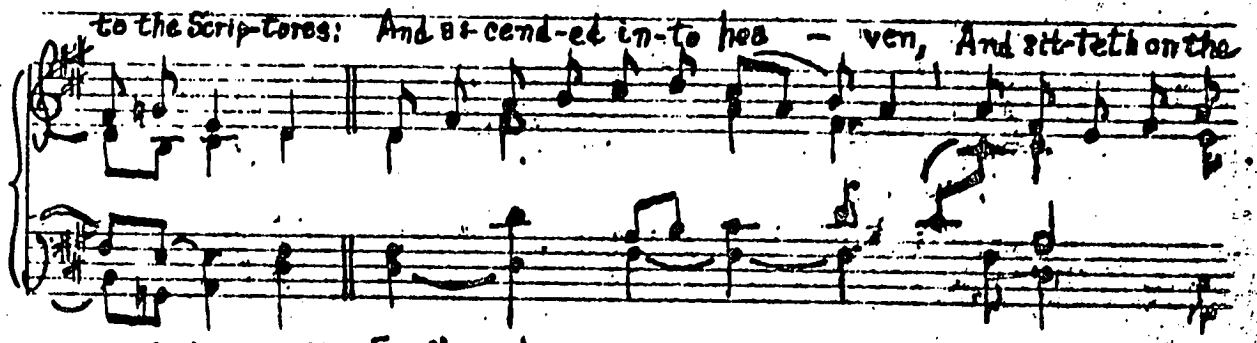
Who for us men and for our sal-va-tion came down from hea-ven,

And was in-car-nate by the Ho-ly Ghost of the Vir-gin Ma-ry, And was made man:

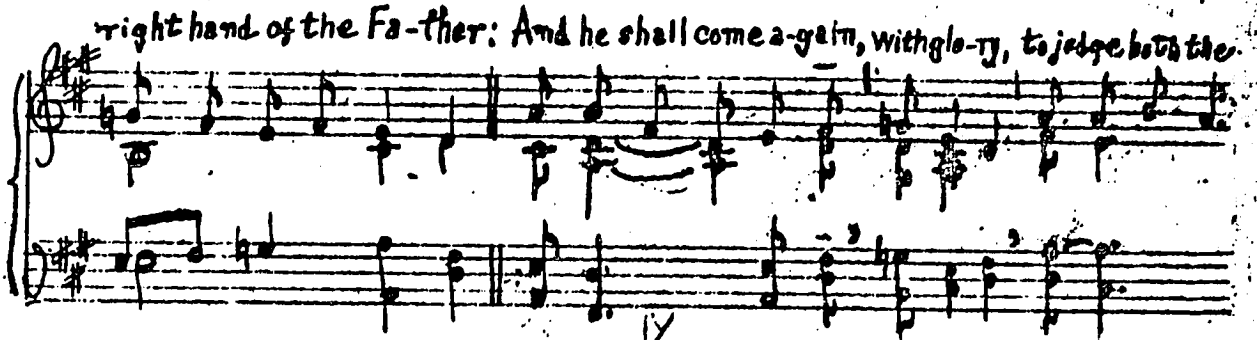
And was cru-ci-fi-ed al-so for us un-der Pon-tius Pi-late:

He suf-fer-ed and was bu-ri-ed: And the third day he rose a-gain ac-cord-ing

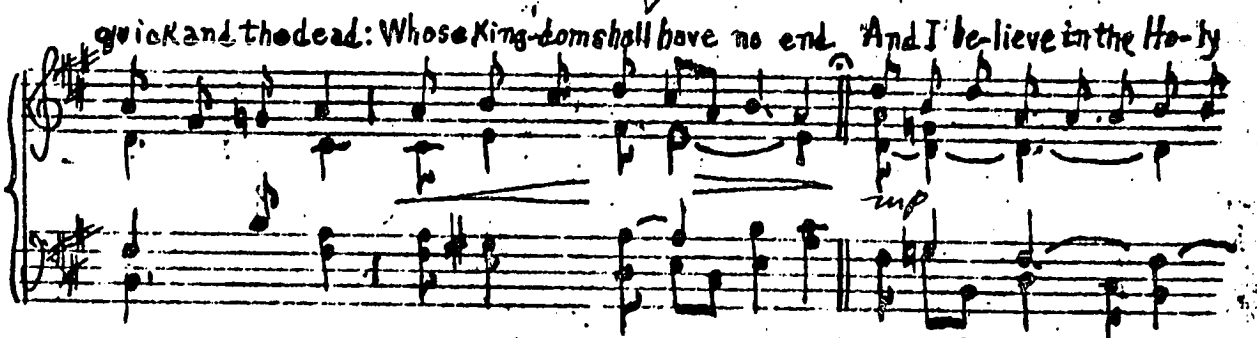
to the Scrip-tures: And as-cend-ed in-to hea - ven, And sit-teth on the



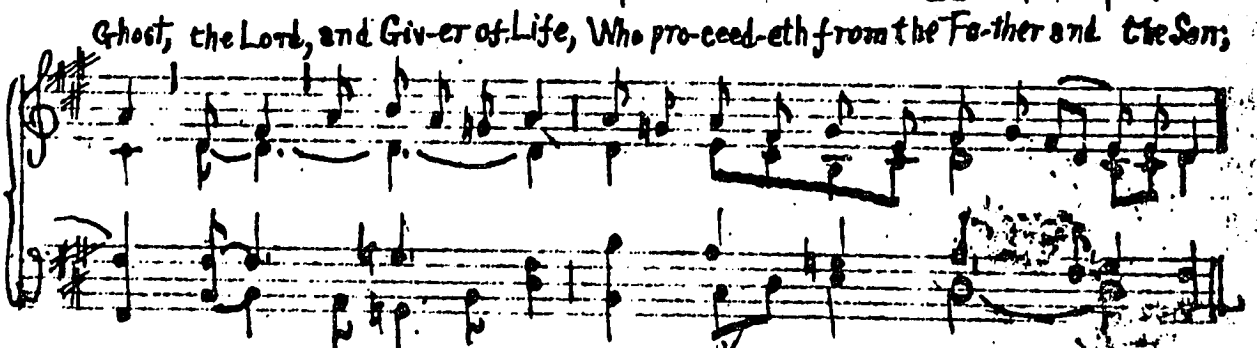
right hand of the Fa-ther: And he shall come a-gain, with glo-ry, to judge both the



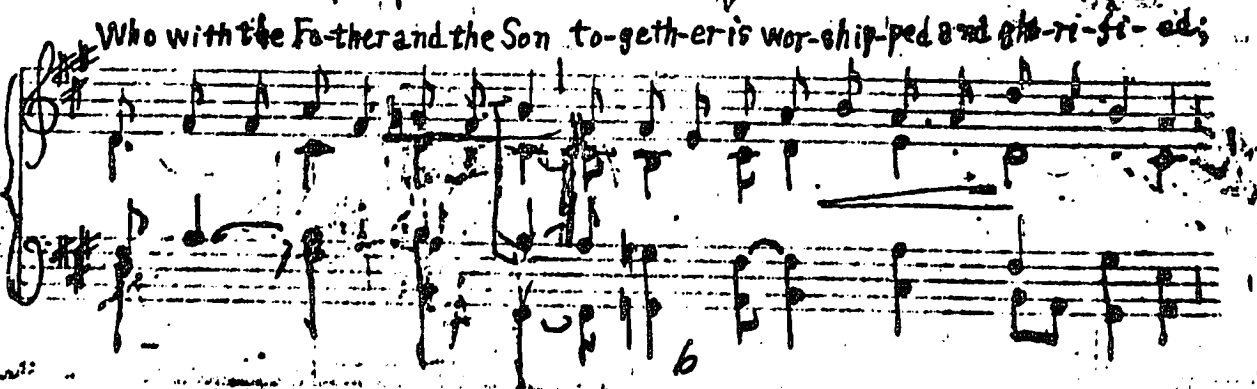
quick and the dead: Whose King-dom shall have no end. And I be-lieve in the Ho-ly



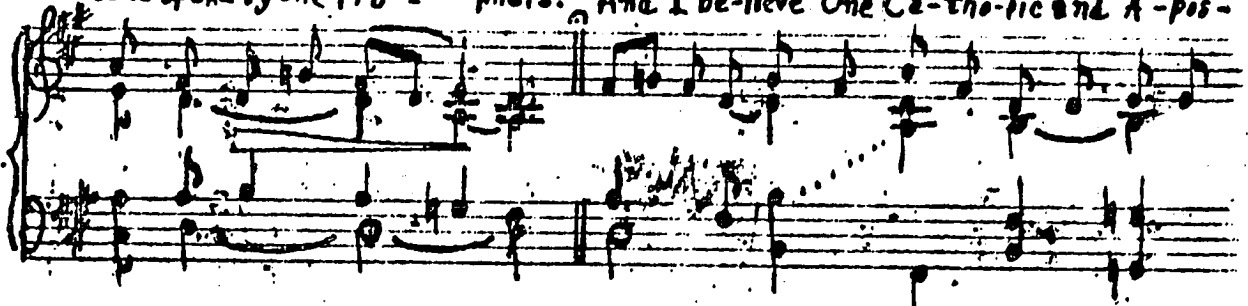
Ghost, the Lord, and Giv-er of Life, Who pro-ceed-eth from the Fa-ther and the Son;



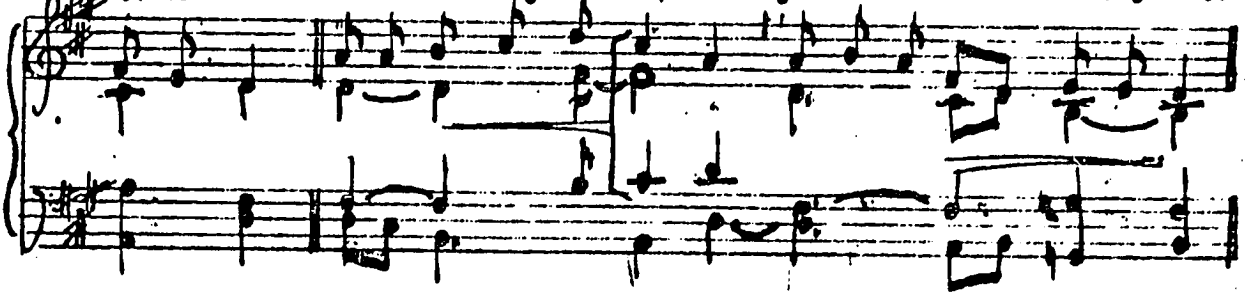
Who with the Fa-ther and the Son to-gether is wor-ship-ped and glo-ri-fi-ed;



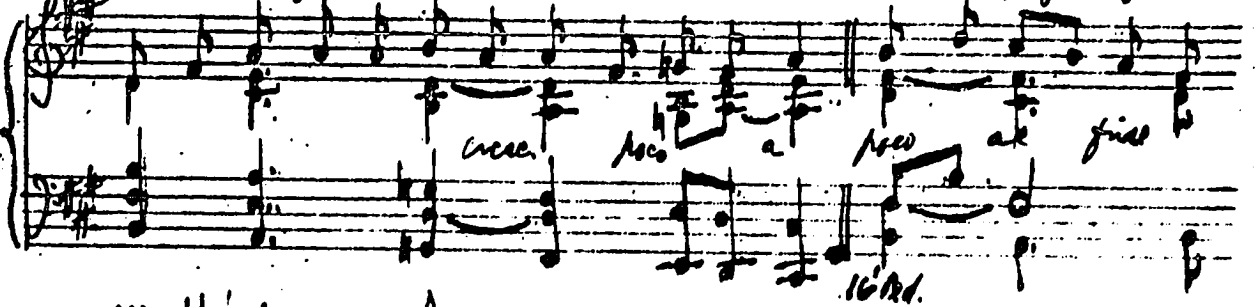
Who speak by the Pro - phets: And I be-lieve One Ca-tho-lic and A-pos-



to-l-ic Church: I ac-know-ledge one Bap-tism for the re-mis - sion of sins:



And I look for the Re-sur-rec-tion of the dead: And the Life of the



world to come. A



TABLE 68

"KYRIE REX SPLENDENS"
WINCHESTER AND SARUM VERSIONS
(See Vol. II, pp. 743-46.)

1 GR VII Ky-ri- e *

2 WTe 63r Kyr ri e

3 WTe 57r Kir ri e

4 GS 7*

1. Ky- ri- e rex splendens cae-li ar- ce salve iu-gi-ter
2. Hym-nidi- cae quem tur- mae Che-ru- bim laude per-en-ni-ter
3. In- signi-ter ca- ter- vae praecel-sae et quibus Se-ra-phin

1 GR e- . . . le-i-son. ii.

2 WTe ley son

3 WTe lei son.

4 GS

1. et clemens plebi tu-ae semper e- ley- son.
2. proclamant in-ces-santer no-bis e- ley- son.
3. respondent te lau-dantes nostri e- ley- son.

TABLE 68--Continued

1 GR

Chri-ste

2 WTe

3 WTe

X p i

X p e

4 GS

4. Chri-ste rex al-ti-thro-ni or-di-nes an-ge-lo-rum no-ven
 5. Chri-ste quem to-to*or-be u-ni-ca ec-cle-si-a hymni-zet ("a")
 6. I- pse i- dem in-cli-tae pa-tri-ae perpe-tu-ae he-re-des ("D")
- *"toto" = "a,G"

1 GR

e- le-i-son. ii.

2 WTe

3 WTe

4 GS

ley son

lei son

4. quem laudant in-ces-santer pulchre di-gnari ser-vis tu-is semper
 5. sol et lu-na a-stra tel-lus ma-re cu-i et fa-mu-lan-ter semper
 6. san-cti om-nes di-gno carmi-ne pro-cla-mant quem o-van-ter no-bis

e-ley-son.

TABLE 68--Continued

1 GR

Ky- ri- e

2 WTe

Kyrri e

3 WTe

Kir ri e

4 GS

7. Virgi-nis pi-ae Ma-ri-ae O al-ma proles
 8. In-si-gnissi-me in-ge-ni-te O* ge-ni-te
 9. Limpi-dis-si-me glori-ae sol iu-sti-ti-ae
 *"O" = "a"

4a

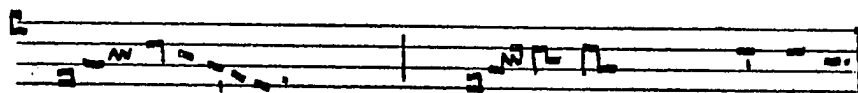
4 GS

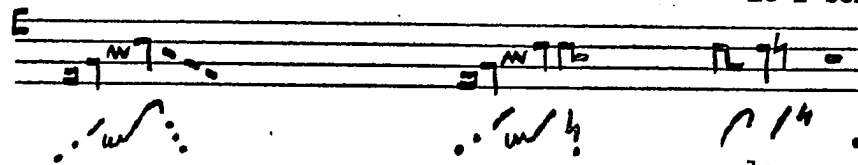
(same)

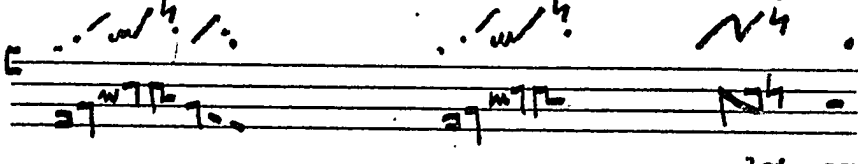
4a

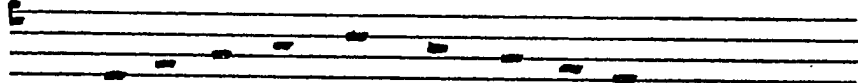
7. rex regum be-ne dicte re-dem-ptor
 8. o- rigi- ne iam ex-pers & fi-ne
 9. ar- biter om-nes gentes destricts

TABLE 68--Continued

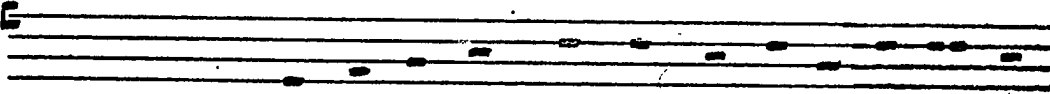
1 GR  *e- le-i-son. 11j.

2 WT^e  ley son

3 WT^c  lei son

4 GS 

7. cru-o-re mer-ca-tis pro-pri-o
 8. vir-tu-te ex-cel-lens om-ni-a
 9. dum ju-di-ces tur-mae ob-ni-xe

4 GS 

7. mor-tis ex-po-te-sta-te semper e-ley-son.
 8. ca-ter-vae hu-ic tu-ae clemens e-ley-son.
 9. pre-ca-mur tunc a-stan-ti clemens e-ley-son.

TABLE 69

"KYRIE REX SPLENDENS"
(See Vol. II, pp. 752-58.)

1 DKY, V

2 ORD, IV Lord, * have mer- cy up-on us. 11j.

1,2,3. Ky- ri- e * e- lei- son.
Lord, have mer - - - - - cy.

3 CHM, VIII

1,2,3. Ky- ri- e * e- lei- son.
ORD, IV Lord have mer - - - - - cy.

4 ORD, IV

1,2,3. Lord, have mer- cy up-on us: and in-cline our hearts to keep this law.

1 DKY

Christ, have mer-cy up-on us. 11j.

2 ORD

5 Chri- ste e- lei- son.
6 Christ, have mer - - - - - cy.

3 CHM

5 Chri- ste e- lei- son
6 Christ have mer - - - - - cy.

4 ORD

5 Lord, have mer- cy up-on us: and in-cline, etc.
6

TABLE 69--Continued

1
DKY

Lord,

2
ORD

7 Ky- ri- e

8 Lord, have mer

9

3
CHM

Ky- ri- e

Lord, have mer

4
ORD

Lord, have mer- cy up-on us: and, etc.

4

10 Lord, have mer- cy up-on us:

1
DKY

*have mer- cy up-on us. *ii.j.*

2
ORD

e- lei- son. cy.

3
CHM

e - - - - - lei- i- son.

4
ORD

cy.

and write all these thy laws in our hearts, we be-seach thee.

TABLE 70

SANCTUS OF DOUGLAS' MISSA "REX SPLENDENS": LATIN VERSIONS
 (See Vol. II, p. 770.)

1 GR, IV

2 GS, 15* San- ctus, * San- ctus, San- ctus

3 GP, 121*

4 Ben. VI. 34 f. 190

(4) 1 Per-pe-tu-o lu-mi-ne cuncta replens 2 Regna Pa-tris dis-ponens iure parili

(4) 3 Con-si-mi-lis qui bo-na cuncta nu-tris

1 GR Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et ter-ra

2 GS

3 GP

4 Ben.

(4) 4 0 de-i-tas Pa-tris ser- vo-rum suscipe laudes

TABLE 70--Continued

1
GR

2
GS

3
GP

4
Bass

glo- ri- a tu- a. Ho- sanna in ex- cel- sis.

0- san-na

(4)
in ex- cel- sis.

1
GR

2
GS

3
GP

4
Bass

Be-ne-dictus qui ve- nit in no-mi-ne Do- mi- ni.

TABLE 70--Continued

1
GR Ho- sanna in ex- cel- sis.

2
GS

3
GP

4
Ben O- sanna in ex- cel- sis.

TABLE 71

SANCTUS: MISSA "REX SPLENDENS"
 (See Vol. II, pp. 770-82.)

1 GR, IV

2 ORD, III San- ctus, * San- ctus, San- ctus
 Ho- ly, * ho- ly, ho- ly,

3 WD¹
 4 WD^{1c} Ho- ly, Ho- ly, Ho- ly

5 1915
 Ho- ly, * Ho- ly, Ho- ly,

6 Goldsmith
 Ho- ly, Ho-

7 DKY, V
 Ho- ly, * Ho- ly, Ho- ly,

The image shows a musical score for the Sanctus of a Mass titled "Rex Splendens". It consists of seven staves, each with a different arrangement or version of the text. The text is: "San- ctus, * San- ctus, San- ctus" followed by "Ho- ly, * ho- ly, ho- ly,". The staves are numbered 1 through 7. Staff 1 is labeled "GR, IV". Staff 2 is labeled "ORD, III". Staff 3 is labeled "WD¹". Staff 4 is labeled "WD^{1c}". Staff 5 is labeled "1915". Staff 6 is labeled "Goldsmith". Staff 7 is labeled "DKY, V". Each staff has a treble clef and a key signature of one flat (B-flat). The music is written in a simple, rhythmic style with quarter and eighth notes.

TABLE 71--Continued

1
GR

Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et terra glo-ri-a tu-a.

2
ORD

Lord God of hosts, hea-ven and earth are full of thy glo-ry.

3
WD¹

Lord God of hosts. Hea-ven and earth are full of thy glo-ry.

4
WD¹

5
1915

Lord God of hosts, Hea-ven and earth are full of thy glo-ry:

6
Go

7
DKY

Lord God of hosts, Hea-ven and earth are full of thy glo-ry:

TABLE 71--Continued

1
GR

Ho-sanna in ex-cel-sis. Be-ne-dictus qui ve-nit

2
ORD

Glo-ry be to thee, O Lord most High. Bless-ed is he that com-eth

3
WD1

Glo-ry be to thee, O Lord Most High. A-men. Bless-ed is he that comet

4
WD1

Glo-ry be to thee, O Lord Most High. A-men.

5
1915

Glo-ry be to thee, O Lord Most High. A-men. Bless-ed is he that com-eth

6
Go

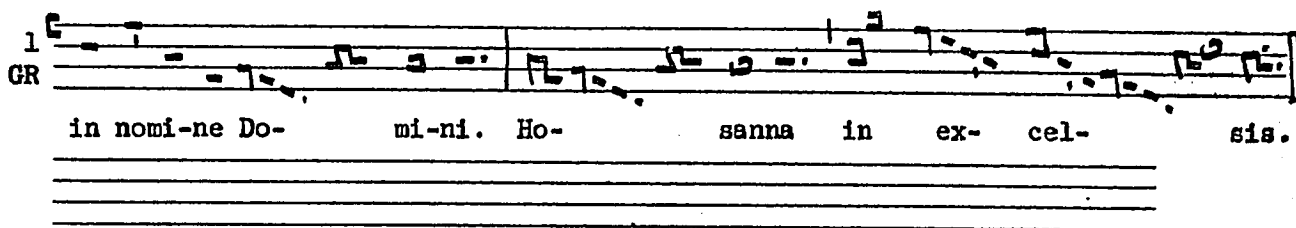
Glo-ry be to thee, O Lord most

7
DKY

Glo-ry be to thee, O Lord Most High. A-men. Bless-ed is he that com-eth

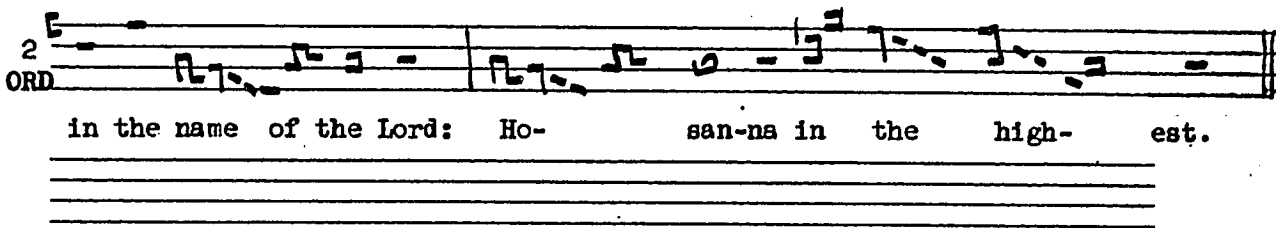
TABLE 71--Continued

1
GR



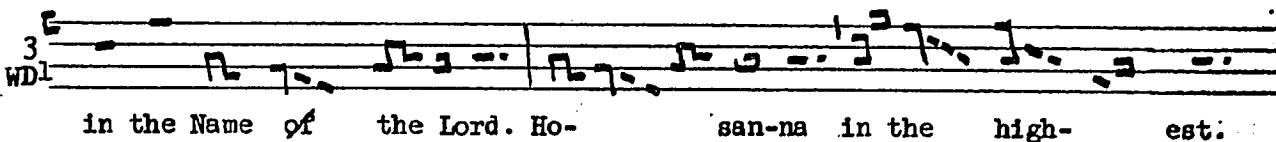
in nomi-ne Do- mi-ni. Ho- sanna in ex- cel- sis.

2
ORD



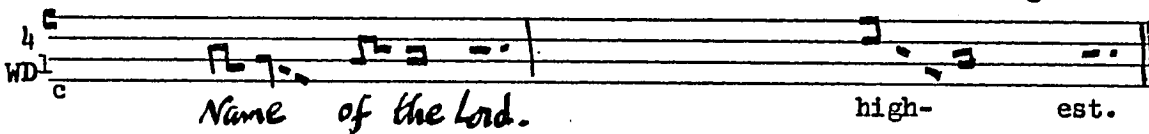
in the name of the Lord: Ho- san-na in the high- est.

3
WD1



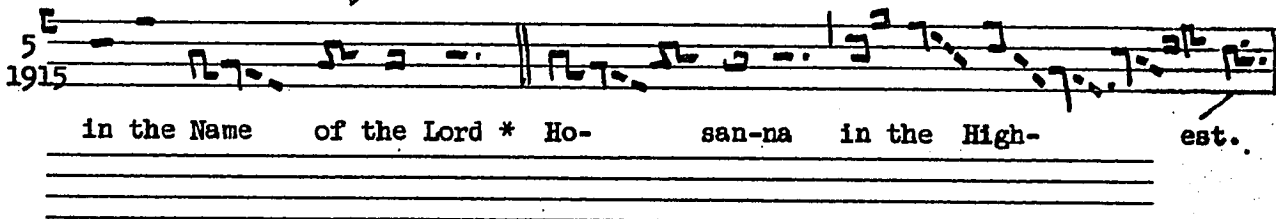
in the Name of the Lord. Ho- san-na in the high- est.

4
WD1
c



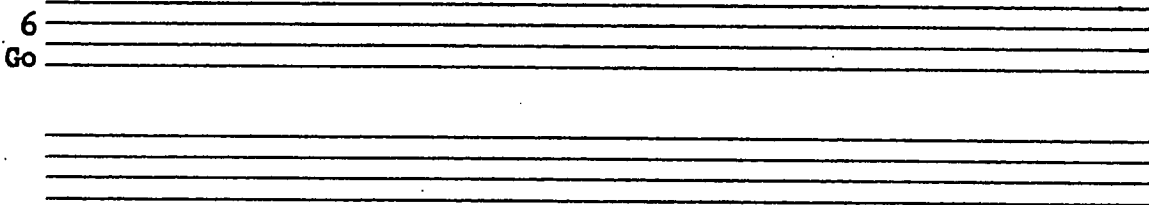
Name of the Lord. high- est.

5
1915

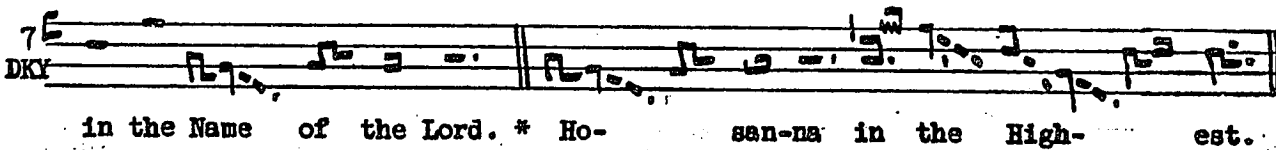


in the Name of the Lord * Ho- san-na in the High- est.

6
Go



7
DKY



in the Name of the Lord. * Ho- san-na in the High- est.

AGNUS DEI: MISSA "REX SPLENDENS"
(See Vol. II, pp. 783-86.)

GR, XII
1 A-gnus De- i, * qui tol- lis pec-ca- ta mun-di:

GS, 17*
2 [Same AS Above]

ORD, I
3 O Lamb of God, * that ta-kest a-way the sins of the world:

WD, 1915
4 O Lamb of God, * that ta-kest a-way the sins of the world,
Goldsmith

DKY, V
6 O Lamb of God

GR
1 mi-se- re- re no- bis. Agnus De- i * qui tollis pec-ca- ta mun- di:

GS
2 [Same as line 1]

ORD
3 have mer-cy up-on us. O Lamb of God, * that ta-kest a-way the sins of the world

WD
4 have mer-cy up-on us. O Lamb of God, * that ta-kest a-way the sins of the world,

Go
5

DKY
6 have mer-cy up-on us. O Lamb of God, * that ta-kest a-way the sins of the world,

TABLE 72--Continued

1 GR mi-se-re-re no-bis. (No. 3 like No. 1.) do-na no-bis pa-cem.

Musical notation for voice part 1 (GR) showing a melodic line with a repeat sign. The lyrics are: mi-se-re-re no-bis. (No. 3 like No. 1.) do-na no-bis pa-cem.

3 ORD have mer-cy up-on us. grant us thy peace.

Musical notation for voice part 3 (ORD) showing a melodic line with a repeat sign. The lyrics are: have mer-cy up-on us. grant us thy peace.

4 WD have mer-cy up-on us. grant us thy peace.

Musical notation for voice part 4 (WD) showing a melodic line with a repeat sign. The lyrics are: have mer-cy up-on us. grant us thy peace.

5 Go grant us thy peace.

Musical notation for voice part 5 (Go) showing a melodic line with a repeat sign. The lyrics are: grant us thy peace.

6 DKY have mer-cy up-on us. grant us thy peace.

Musical notation for voice part 6 (DKY) showing a melodic line with a repeat sign. The lyrics are: have mer-cy up-on us. grant us thy peace.

Five sets of empty musical staves, each consisting of five lines, provided for additional notation.

TABLE 73

GLORIA IN EXCELSIS: MISSA "REX SPLENDENS"
 (See Vol. II, pp. 789-92.)

GR, VII

1
 Glo-ri- a in excel-sis De- o. Et in ter-ra. pax

WD¹

2

WD²

3
 (3)

1915

4
 Glo- ry be to God on high, And on earth peace,

ORD, V

5
 Glo- ry be to God on high, and in earth peace,

DKY, V

6
 Glo-ry be to God on high, And on earth peace,

CHM, VIII

7
 Glo-ry be to God on high. And in earth peace,

TABLE 73--Continued

1
GR
ho-mi-ni-bus bonae vo-lunta- tis. Laudamus te. Be-ne-di-cimus te.

2
WD1

3
WD2

(3)

4
1915
good will to-wards men. We praise thee, We bless thee,

(we bless thee) →

5
ORD
good will to- wards men. We praise thee, we bless thee,

6
DKY
good will to-wards men. We praise thee, We bless thee,

7
CHM
good-will to- wards men. We praise thee, we bless thee,

TABLE 73--Continued

1
GR

Ado-ramus te. Glo-ri-fi-camus te. Gra-ti-as a-gi-mus ti-bi

2
WD¹

3
WD²

(3)

4
1915

We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

5
ORD

we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

6
DKY

We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

7
CHM

we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

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TABLE 73--Continued

1
GR

propter magnam glo-ri-am tu-am. Domi-ne De-us, Rex cae-le- stis,

2
WD1

3
WD2

(3)

4
1915

for thy great glo- ry, O Lord God, hea-ven-ly King,

5
ORD

for thy great glo- ry, O Lord God, heav'n-ly King,

6
DKY

for thy great glo- ry, O Lord God, hea-ven-ly King,

7
CHM

for thy great glo- ry. O Lord God, hea-ven-ly King,

TABLE 73--Continued

1
GR

De- us Pa- ter omni- pot- ens. Domi- ne Fi- li u- ni- ge- ni- te

2
WD1

3
WD2

(3)

4
1915

God the Fa- ther Al- migh- ty. O Lord, the on- ly- be- got- ten Son,

5
ORB

6
DKY

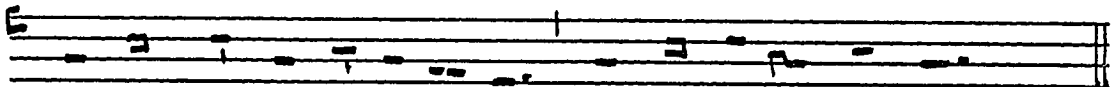
God the Fa- ther Al- migh- ty. O Lord, the on- ly- be- got- ten Son,

7
CHM

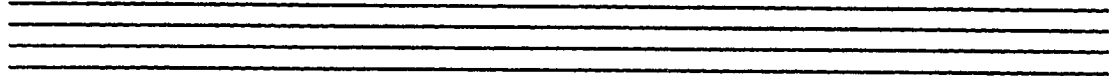
God the Fa- ther Al- migh- ty. O Lord, the on- ly be- got- ten Son,

TABLE 73--Continued

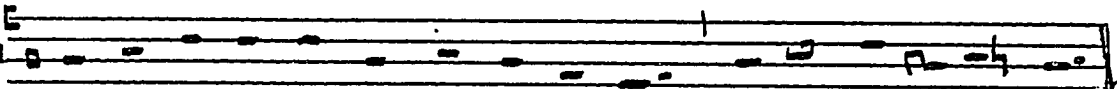
1
GR



Qui tol- lis pec-ca-ta mun-di, mi- se- re- re no- bis.

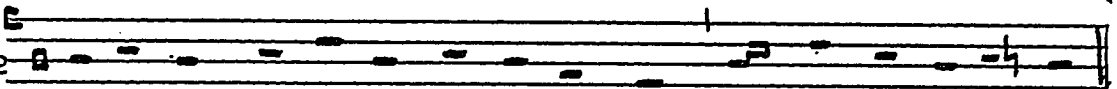


2
WD1



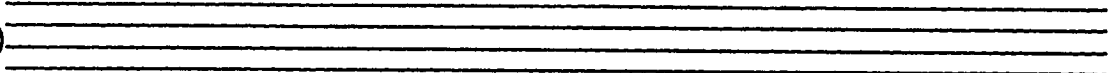
(6j)

3
WD2

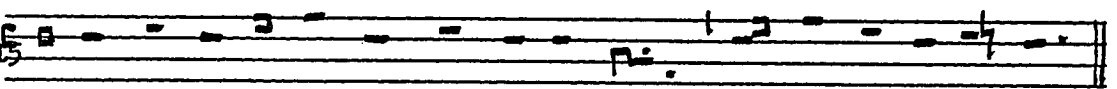


(6j)

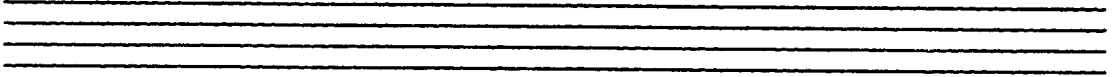
(3)



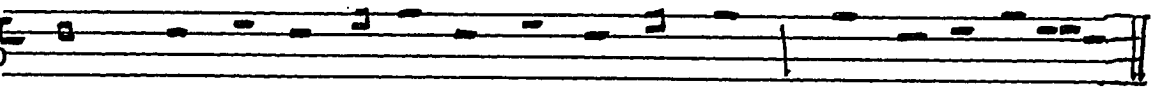
4
1915



(Th. That ta-kest a-way the sins of the world, have mer-cy up-on us.

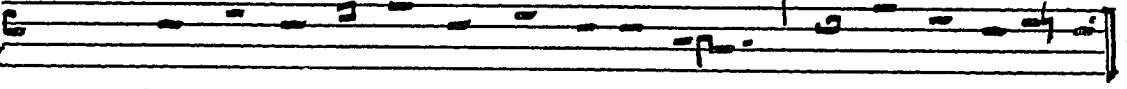


5
ORD

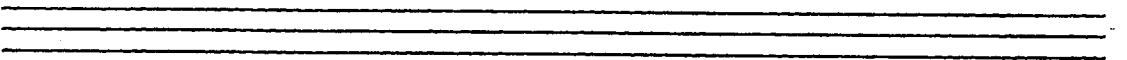


(Thou) that ta-kest a-way the sins of the world, have mer-cy up-on us.


6
DKY



That ta-kest a-way the sins of the world, have mer-cy up-on us.



7
CHM



that tak'st a-way the sins of the world, have mercy up-on us.

TABLE 73--Continued

1
GR

Qui tol-lis pec-ca-ta mun-di, susci-pe deprecati-o-nem nostram.

2
WD1

3
WD2

(3)

4
1915

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

5
ORD

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

6
DKY

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

7
CHM

Thou that tak'st a-way the sins of the world, have mercy upon us.

(7)

Thou that tak'st a-way the sins of the world, re-ceive our prayer.

TABLE 73--Continued

1
GR

mi-se-re-re no-bis. Quo-ni-am tu so-lus sanctus. Tu so-lus Dominus.

2
WD¹

3
WD₂

(3)

4
1915

have mer-cy up-on us. For thou on-ly art ho-ly; Thou on-ly art the Lord;

5
ORD

have mer-cy up-on us. For thou on-ly art ho-ly; thou on-ly art the Lord;

6
DKY

have mer-cy up-on us. For thou on-ly art ho-ly; Thou on-ly art the Lord;

7
CHM

have mer-cy up-on us. For thou on-ly art ho-ly; Thou only art the Lord;

TABLE 73--Continued

1
GR

Tu so-lus Altissimus, Je-su Chri-ste. Cum San-cto Spi-ri-tu,

2
WD¹

3
WD²

(3)

4
1915

Thou on-ly, O Christ, with the Ho-ly Ghost, Art most high

5
ORD

thou on-ly, O Christ, with the Ho-ly Ghost, art most high

6
DKY

Thou on-ly, O Christ, with the Ho-ly Ghost, Art most high

7
CHM

Thou only, O Christ, with the Ho-ly Ghost, art most high

TABLE 73--Continued

1
GR

in glo-ri-a De-i Pa-tris. A-men.

2
WD¹

in glo-ri-a De-i Pa-tris. A-men.

3
WD²

in glo-ri-a De-i Pa-tris. A-men.

(3)

art most high in the glory of God the Fa-ther

4
1915

in the glo-ry of God the Fa-ther. A-men.

5
ORD

in the glo-ry of God the Fa-ther. A-men.

6
DKY

in the glo-ry of God the Fa-ther. A-men.

7
CHM

in the glo-ry of God the Fa-ther. A-men.

TABLE 74

KYRIE "Orbis Factor" FROM THE WINCHESTER TROPER
 Bodleian 775, f. 63 v. (in margin)
 POSSIBLE TRANSCRIPTIONS
 (See Vol. II, pp. 802-03.)

a) 

b) 

Handwritten notes: 1 1 1 1. 1 1

[K]irrie leison

c) 

d) 

a) 

b) 

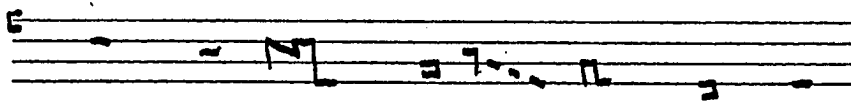
Handwritten notes: n 1 1. 1. 1. 1. 1 1

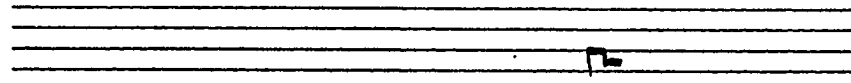
[X]pe leison

c) 

d) 

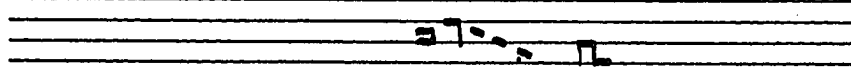
TABLE 74--Continued

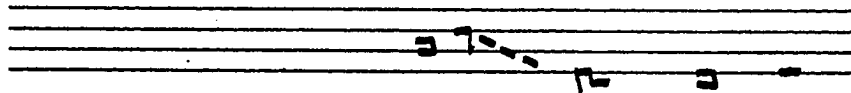
a) 

b) 

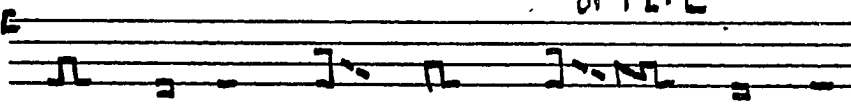
Handwritten notes: / . M J / : n J /

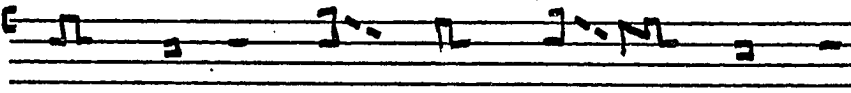
[K] irrie leison

c) 

d) 

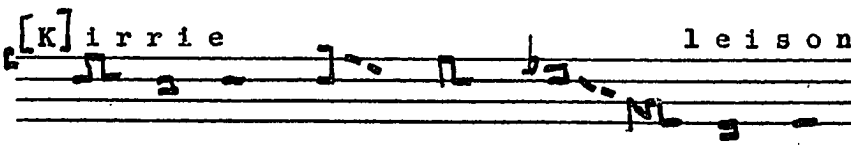
or FEFÉ

a) 

b) 

Handwritten notes: J / i e f . f e f . M J /

[K] irrie leison.

c) 

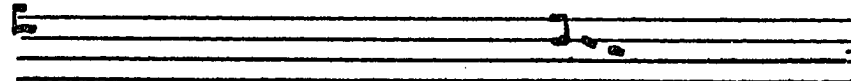
d) 

TABLE 75

KYRIE AND VERSE "Orbis Factor"
EARLY FORMS OF THE MELODY
(See Vol. II, pp. 802-14.)

1 GR, ad lib. X

2 WTe, f. 63 v. Ky-ri-e * e- le-i-son. iiij.
K irrie l eison

3 B.N. lat. 1. Or-bis factor rex ae-terne e-ley-son.
10508, 2. Pi-e-ta-tis fons im-mense e-ley-son.
f. 16 v. 3. No-xas (N)om-nes no-stras pelle e-ley-son.

(3)

4 GS, 5* Kyr-ri-e ley-son.
1. Or-bis factor rex ae-terne e-ley-son.
2. Pi-e-ta-tis fons im-mense e-ley-son.
3. No-xas om-nes no-stras pelle e-ley-son.

5 ORD, VII
1,2,3. Ky-ri-e * e- lei-son.

6 DKY, VIa Lord, have mer- cy.

7 Goldsmith¹ Lord, *have mer-cy up-on us. iiij

8 Goldsmith² Lord, have mer-cy up-on us.
Lord, have mer-cy up-on us.
* qua D#

TABLE 75--Continued

1 GR
 Chri- ste e- lei-son. ijj.

2 WTe
 X p e lei son

4. Chri- ste qui lux es mundi da- tor vi- tae e- ley- son.
 5. Ar- te lae- sos dae- mo- nis in- tu- e- re e- ley- son.
 6. Con- fir- mans te cre- den- tes conser- vans- que e- ley- son.

3a St.
 Ev.

(3) Chri- ste e- ley-son.

4 GS
 4. Chri- ste qui lux es mun- di da- tor vi- tae e- ley- son.
 5. Ar- te lae- sos dae- mo- nis in- tu- e- re e- ley- son.
 6. Con- ser- vans te cre- den- tes confir- mans- que e- ley- son.

5 ORD
 4,5,6. Chri- ste e- lei-son.

6 DKY
 Christ, have mer- cy up- on us. ijj.

7 Go1
 Christ, have mer- cy up- on us.

8 Go2
 Christ have mer- cy up- on us.

TABLE 75--Continued

1 GR Ky-ri- e e- lé- i- son. ij.

2 WTe [K]irrie lei son
 7. Pa-trem tu- um te-que fla-men u- tri- us- que e- ley- son.
 8. De- um sci- mus u- num at- que tri- num es- se e- ley- son.

3 St. Ev. (3) Kyr-ri- e ley- son.

4 GS 7. Pa- trem tu- um te- que fla- men u- tro- rum- que e- ley- son.
 8. De- um sci- mus u- num at- que tri- num es- se e- ley- son.

5 ORD 7,8. Ky- ri- e e- lei- son.
 Lord, have mer- cy

6 DKY Lord, have mer- cy up- on us. ij.

7 Go¹ Lord, have mer- cy up.

8 Go² Lord, have mer- cy upon us.

TABLE 75--Continued

1 GR Ky- ri- e * e- lei-son.

2 WTe *kirrie* lei-son.

9. Cle- mens no- bis as-sis Je- su bo-ne ut vi-va-mus in te [e-ley-son.]
 11. Et cum san- ctis tu-is as- si-du-e [si-mus in re-qui-e e-ley-son.]

3 St. Ev.

(3) 10. Ky- ri- e

4 GS 9. Cle-mens no-bis as-sis Pa-ra- cli-te ut vi-va-mus in te e- ley-son.

5 ORD 9. Ky- ri- e e- lei-son.
 Lord. have mer - - - - - cy.

6 DKY Lord, * have mer-cy up- on us.

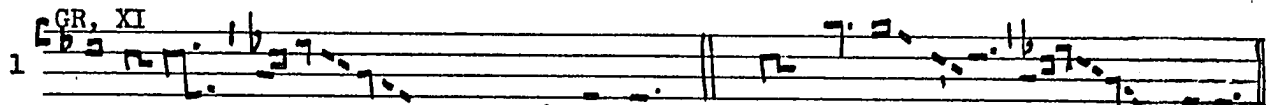
7 Go1 Lord, * have mer-cy up- on us.

8 Go2 Lord, * have mer- cy up-on us.

TABLE 76

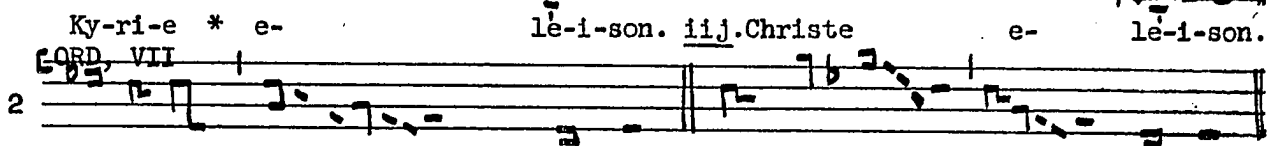
KYRIE "Orbis Factor": LATER FORMS
(See Vol. II, pp. 803-14.)

GR, XI



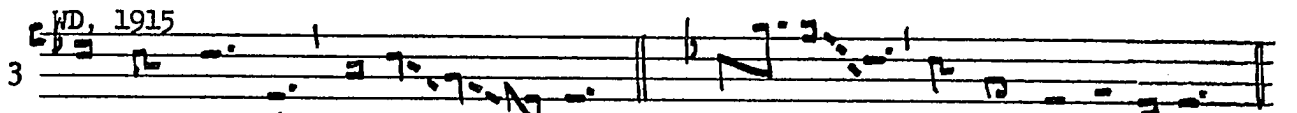
1 Ky-ri-e * e- le-i-son. ij. Christe e- le-i-son.

GRD, VII



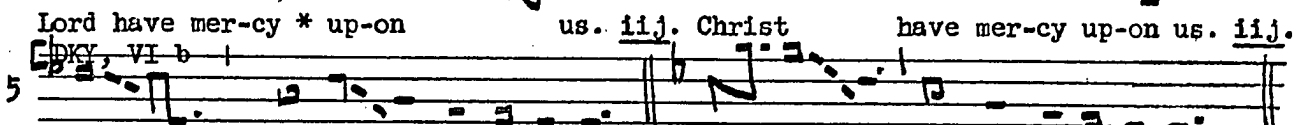
2 Ky-ri-e lei-son. Christ, have mer- - - - cy.
Lord, have mer - - - - cy. Chri- ste - - e- lei-son.

WD, 1915



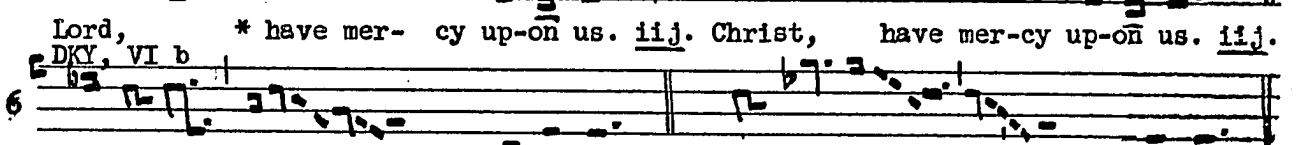
3 Lord have mer-cy * up-on us. ij. Christ have mer-cy up-on us. ij.

DKY, VI b




5 Lord, * have mer- cy up-on us. ij. Christ, have mer-cy up-on us. ij.

DKY, VI b



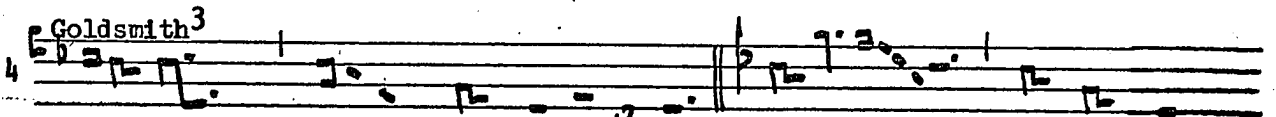
6 Ky-ri-e e- le-i-son. ij. Chri-ste e- le-i-son. ij.

EGR, VII



7 Ky-ri-e * e- le-i-son. $\frac{4}{5}$ Chri-ste e- le-i-son.
3 Lord, have mér- cy. $\frac{6}{6}$ Christ, have mer- cy.

Goldsmith³

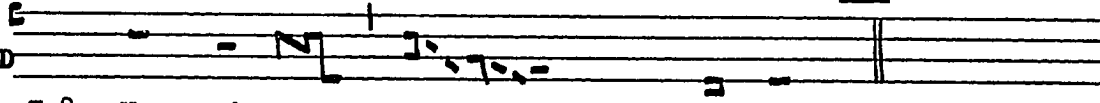


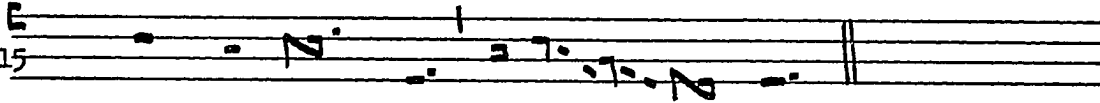
4 Lord, have mer-cy up-on us. Christ have mer-cy . . .

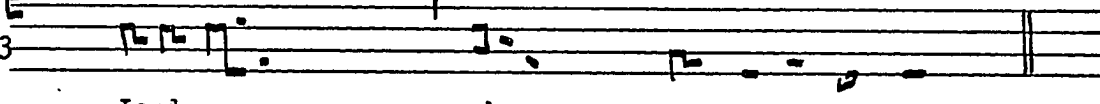
TABLE 76--Continued

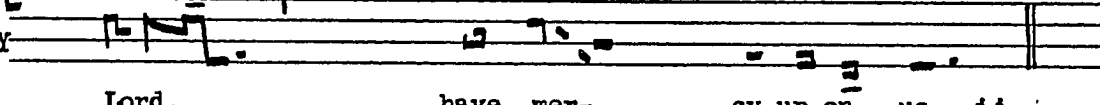
1 GR

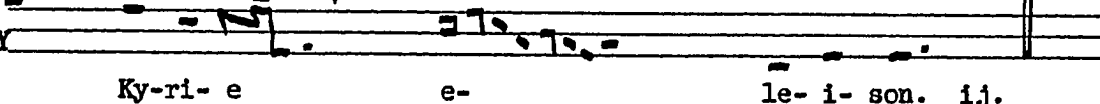
 Ky-ri-e e- le-i-son. ij.

2 ORD

 7,8. Ky-ri-e e- lei-son.
 Lord, have mer- cy.

3 1915

 Lord have mer- cy up-on us. ij.

4 Go3

 Lord, have mer-cy up-on us.

5 DKY

 Lord, have mer- cy up-on us. ij.

6 DKY

 Ky-ri-e e- le-i-son. ij.


7 EGR

 7,8,9. Ky-ri-e e- le-i-son.
 Lord, have mer- cy.

TABLE 76--Continued

1 GR Ky- ri- e * e- le-ison.

2 ORD 9. Ky- ri- e e- lei-son.
Lord, have mer- cy.

3 1915 Lord * have mer-cy up-on us.

4 Go3 Lord have mer-cy up-on us.

5 DKY Lord, * ** have mer-cy up-on us.

6 DKY Ky-ri- e * ** e- le-i-son.

7 EGR 10. Ky- ri- e * e- le-i-son.
Lord, * have mer- cy.

TABLE 78

SANCTUS DOMINICALIS
(See Vol. II, pp. 816-21.)

1 **GR, V**
 San- ctus, * San- ctus, San- ctus

2 **WD¹ (MS)**
 Ho- ly, Ho- ly, Ho- ly,
WD¹ (MS corrected)

3

4 **WD² (MS)**

5 **DKY, VI**
 Ho- ly, * Ho- ly, Ho- ly,

6 **CHM, VII**
 Ho- ly, Ho- ly, Ho- ly,

7 **White-Fuller**
Cantor mf Ho- ly, * Ho- ly, Ho- ly,
Choir

TABLE 78--Continued

1
GR

Do-mi-nus De-us Sa- ba- oth. Ple-ni sunt cae-li et ter-ra glo-ri-a tu- a.

2
WD1

Lord God of hosts. hea-ven and earth are full of thy glo- ry.

3
WD1

Lord God of hosts, Hea-ven and earth are full of thy glo- ry:

4
WD2

Lord God of hosts, Hea-ven and earth are full of thy glo- ry:

5
DKY

Lord God of hosts, Hea-ven and earth are full of thy glo- ry:

6
CHM

Lord God of hosts. Hea-ven and earth are full of thy glo- ry.

7
WF

Lord God of hosts, Hea-ven and earth are full of thy glo- ry:

TABLE 78--Continued

1
GR

Be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni.

2
WD1

Bless-ed is he that com-eth in the Name of the Lord.

3
WD1

in the Name of the Lord.

4
WD2

in the Name of the Lord.

5
DKY

Bless-ed is he that com-eth in the Name of the Lord.

6
CHM

Bles-sed is he that com-eth in the Name of the Lord.

7
WL

Ble-ssed is he that co-meth in the Name of the Lord.

TABLE 78--Continued

1
GR
Ho- san- na in ex- cel- sis.

2
WD1
Ho- san- na in the high- est.

3
WD1

4
WD2

5
DKY
Ho- san- na in the High- est.

6
CHM
Ho- san- na in the high- est.

7
WL
Ho- sa-nna in the high- est. *rit. e dim.* **P**

TABLE 79

DOMINICALIS AGNUS DEI
(See Vol. II, pp. 822-25.)

1 GR, XIV

2 GS, 17* A- gnus De- i, * qui tol- lis pec-ca- ta mundi:

3 ORD, III

O Lamb of God, * that ta-kest a-way the sins of the world:

4 WD (MS)

5 WD, 1915

O Lamb of God, * that ta-kest a-way the sins of the world,

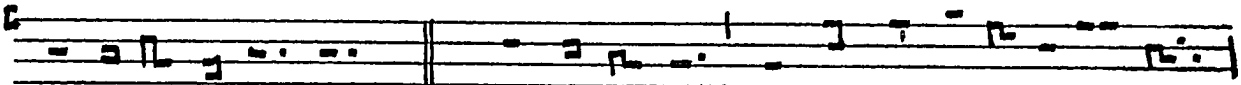
6 Goldsmith

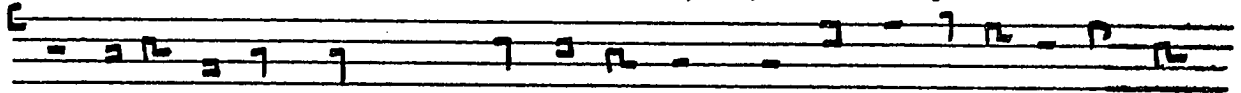
O Lamb of God,

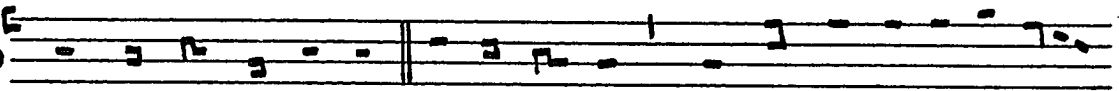
7 DKY, VI

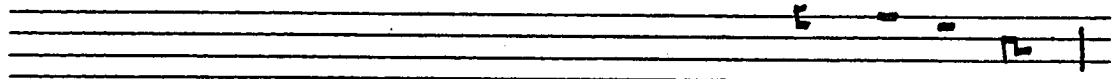
O Lamb of God, * that ta-kest a-way the sins of the world,

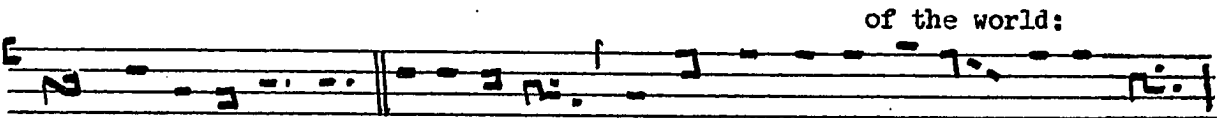
TABLE 79--Continued

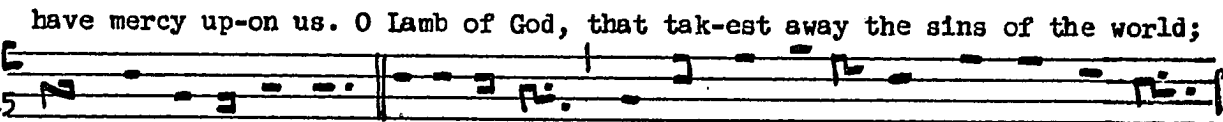
1 GR

 mi-se-re-re no-bis. Agnus De-i, *qui tol-lis pec-ca-ta mun-di:

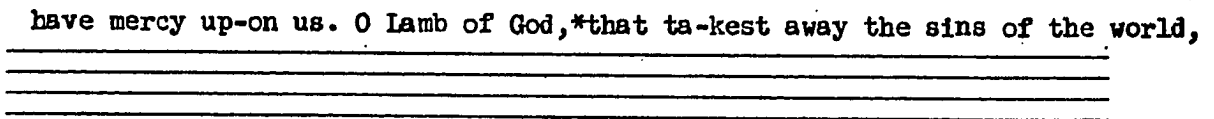
2 GS


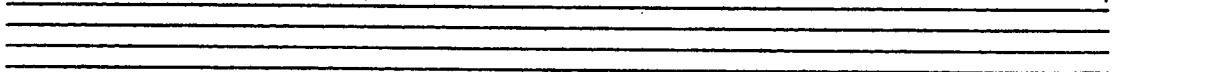
3 ORD

 have mer-cy up-on us. O Lamb of God, * that ta-kest away the sins

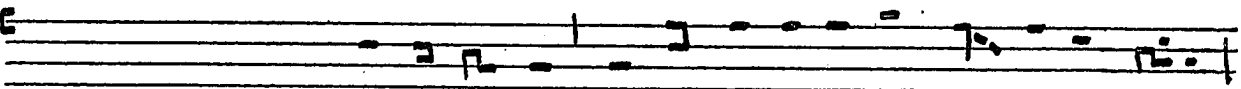


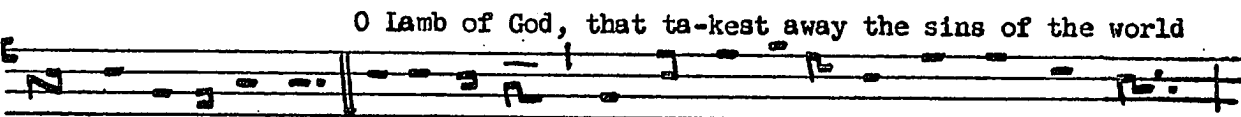
4 WD

 of the world;

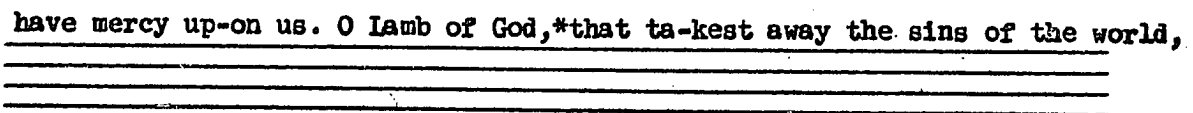
5 1915

 have mercy up-on us. O Lamb of God, that tak-est away the sins of the world;

6

 have mercy up-on us. O Lamb of God,*that ta-kest away the sins of the world,



6 Go


7 DKY

 O Lamb of God, that ta-kest away the sins of the world

8

 have mercy up-on us. O Lamb of God,*that ta-kest away the sins of the world,

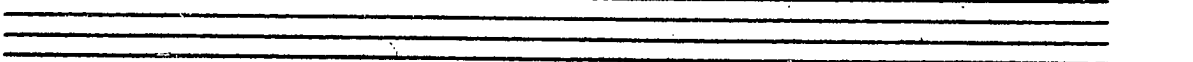
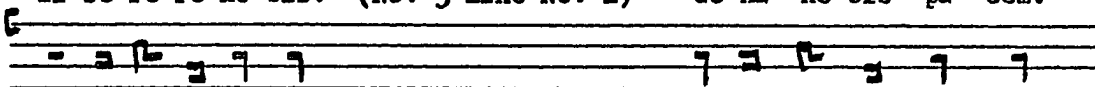
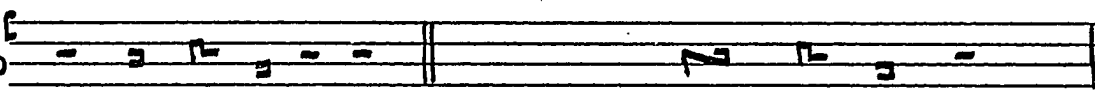


TABLE 79--Continued

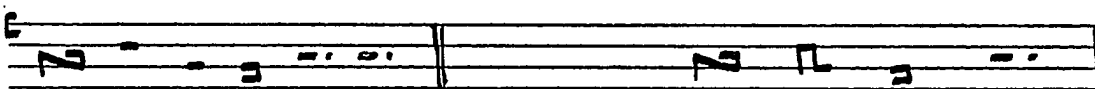
1 GR 

mi-se-re-re no-bis. (No. 3 like No. 1) do-na no-bis pa-cem.

2 GS 

3 ORD 

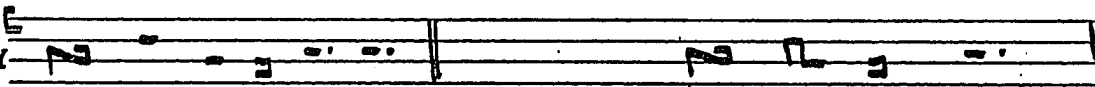
have mer-cy up- on us. grant us thy peace.

4 WD 

5 1915  [sic]

have mer-cy up- on us. grant us thy peace.

6 Go 

7 DKY 

have mer-cy up- on us. grant us thy peace.

TABLE 80

ANALYSIS OF GLORIA DOMINICALIS

LATIN TEXT (VATICAN XIII)

(See Vol. II, pp. 829-31.)

1 Glori- a in excelsis De- o

2 Et in ter- ra pax homi- nibus bo-nae voluntatis

5 A-do-rámus te

7 Gratias a-...

9 Domine Dé-us

10 Rex cae-...

12 Do-mine Fi-li u- ni- ...

14 Do-mine De-us

(15 A- gnus Dei)-Ben. 15 A- gnus Dé-i

16 Fi-lius Fá-tris

17 Qui tóllis peccata mundi 18 mi-se- ré- re nobis

19 Qui tóllis peccata mundi 20 su-scipe depre-...

22 Quo-ni-am tu solus sanctus

23 Tu solus Dominus

24 Tu solus Al-...

25 Cum Sancto Spírítu in gloria Dé- i Patris

a
a₁ a₂
a₃
a (1)
Init.; Tenor Cadence

A
B

Init. Decorated TENOR. Medial Cadence

a 2

4 Be-ne-di-ci-mus te

8 gi-mus ti-bi pro-pter mag-nam glo-ri-am tu-am

11 De-us Pa-ter om-ni-pot-ens

13 Je-su Chri-ste

21 ...ca-ti-o-nem no-stram Qui sedes ad dex-te-ram Pa-tris mi-se-re-re no-bis

25 Je-su Chri-ste A-men.

3 lau-da-mus te

6 Glorificamus te

...le-stis.

...ge-ni-te

tis-si-mus

Invit. Decorated Cadence Tenor

D (Cadence)

TABLE 81

ANALYSIS OF GLORIA DOMINICALIS
ENGLISH TEXT (DOUGLAS' KYRIAL)

(See Vol. II, pp. 831-41.)

And on earth peace, good will towards men ...

We glo-ri fy thee ...

Glo- ry be ...

We wor- ship thee

We give ...

O Lord God ...

O Lord God

Lamb ... of God,

Son of the Fa- ther

That ta- kest a- ... way the sins of the world ...

Thou that ta- kest a- ... way the sins of the world ...

Thou that ...

right ...

For thou ...

... on- ly art ho- ly

Thou ... α 2

... on- ly art the Lord

Thou only O Christ, with the Ho- ly Ghost

Art most ...

... high in the gló- ry

α / α_1 α_2 α_3 α
 Init. Decorated - Tenor ----- Medial
 A Cadence

.. to God on high

... We praise thee, We bless thee

... thanks to thee

for thy great glory

... heaven-ly King, God the Fa-ther Al-mighty

O Lord, the only-be-got-ten Son

... have mer-cy up-on us

... re-ceive our prayer

... sit- test at the

... hand of God the Fa-ther

have mer-cy up-on us

(the glo- ry) of God the Fa- ther

A- men.

INIT. TENOR CADENCE	INIT. DECORATED CADENCE TENOR	CADENCE
B	C	D

TABLE 82

GLORIA DOMINICALIS
(See Vol. II, pp. 841-42.)

1 GR, XIII
Glo-ri-a in excelsis De-o. Et in terra pax

2 WD¹ (MS) *clivis?*

3 WD² (MS) Glo-ry be to God on high. * and on earth peace,

4 Goldsmith

5 DKY, VI
Glo-ry be to God on high, And on earth peace,

6 EGR, VI
Glo-ry be to God on high. And in earth peace,

1
GR

ho-mi-ni-bus bonae vo-lunta-tis. Laudamus te. Be-ne-di-cimus te.

2
WD₁

3
WD₂

good will to-wards men. ^{1 syllable} *Podatus* We praise thee, we bless thee,

4
Go

towards

5
DKY

6
EGR

good will to-wards men. We praise thee, We bless thee,

1
GR

good will to-wards men. We praise thee. We bless thee.

2
WD₁

Ado-ramus te. Glo-ri-fi-camus te. Gra-ti-as a-gimus ti-bi

3
WD₂

we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

4
Go

we glo-ri-fy thee, [WD, 1915:]

5
DKY

we glo-ri-fy thee, *We glorify thee.*

6
EGR

We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

We wor-ship thee. We glo-ri-fy thee. We give thanks to thee

TABLE 82--Continued

1 GR
 propter magnam glo-ri-am tu- am. Do-mi-ne De- us, Rex cae-le-stis,
 2 WD1
 for thy great glo- ry, O Lord God, hea-ven-ly King,
 3 WD2
 4 Go
 great glo- ry hea-ven-ly King,
 5 DKY
 for thy great glo- ry, O Lord God, hea-ven-ly King,
 6 EGR
 for thy great glo-ry. O Lord God, hea-ven-ly King,
 1 GR
 De-us Pa-ter omni-pot-ens. Do- mi- ne Fi- li u-ni-ge-ni-te
 2 WD1
 God the Fa-ther Al-migh-ty. O Lord, the on-ly-be-got-ten Son,
 3 WD2
 4 Go
 Al-migh-ty.
 5 DKY
 God the Fa-ther Al-migh-ty. O Lord, the on-ly-be-got-ten Son,
 6 EGR
 God the Fa- ther Al- migh-ty. O Lord, the ónly-begó-ten Són,

TABLE 82--Continued

1 GR Je- su Chri-ste. Domi-ne De- us, Agnus De- i, Fi-li-us Patris.

2 WD1 Je- sus Christ; O Lord God, Lamb of God, Son of the Fa- ther,

3 WD2

4 Go Lamb of God,

5 DKY Je- sus Christ; O Lord God, Lamb of God, Son of the Fa- ther,

6 EGR

1 GR Je- su Christ. O Lord God, Lamb of God, Son of the Fa- ther,

2 WD1 Qui tol- lis pec-ca- ta mun-di, mi-se- re- re no- bis.

3 WD2 that ta-kest a-way the sins of the world, have mer- cy up-on us

4 Go

5 DKY sins of the world,

6 EGR That ta-kest a-way the sins of the world, have mer- cy up-on us.

That Thou that ta-kest away the sins of the world, have mer- cy up-on us.

TABLE 82--Continued

1
GR

Qui tollis pecca-ta mundi, susci-pe deprecati-o-nem nostram.

2
WD₁

Thou that ta-kest a-way the sins of the world, receive our pray-er

3
WD₂

4
Go

sins of the world

5
DKY

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

6
EGR

Thou that tá-kest a-wáy the síns of the wórld, re- ceíve our práyer.

1
GR

Qui se-des ad dex-te- ram Pa- tris,

2
WD₁

Thou that sit-test at the right hand of God the Fa- ther,

3
WD₂

4
Go

5
DKY

Thou that sit-test at the right hand of God the Fa- ther,

6
EGR

Thou that sit- test at the right hand of God the Fá- ther,

TABLE 82--Continued

1 GR

mi-se-re-re no-bis. Quo-ni-am tu so-lus sanctus. Tu solus Domi-nus.

2 WD₁

have mercy up-on us, For thou on-ly art ho-ly; thou on-ly art the Lord;

3 WD₂

4 Go

For

5 DKY

have mer-cy up-on us. For thou on-ly art ho-ly; Thou only art the Lord;

6 EGR

have mé-ry up-on us. For thou on-ly art ho-ly. Thou óny art the Lord.

1 GR

Tu so-lus Al-tis-si-mus, Je-su Chri-ste.

2 WD₁

thou only O Christ, with the Ho-ly Ghost,

3 WD₂

4 Go

5 DKY

Thou on-ly, O Christ, with the Ho-ly Ghost.

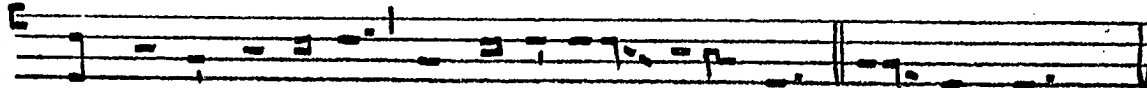
6 EGR

Thou on-ly O Jé-su Christ, with the Ho-ly Ghost,

0

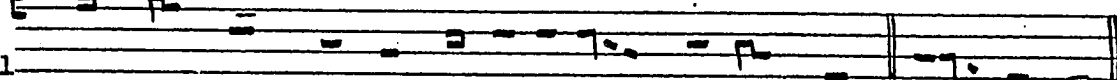
TABLE 82--Continued

1
GR



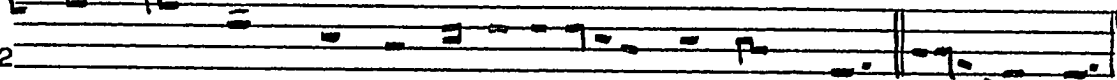
Cum Sancto Spi-ri-tu, in glo-ri-a De- i Pa-tris. A- men.

2
WD₁

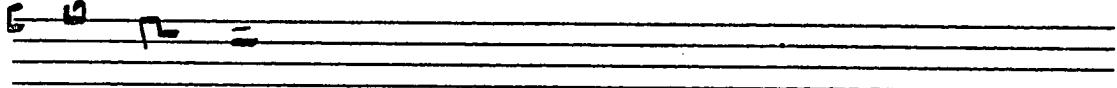


art most high in the glo-ry of God the Fa- ther. A- men.

3
WD₂

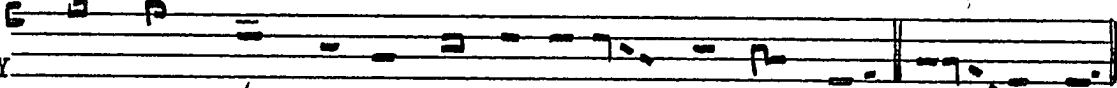


4
Go



art most high

5
DKY



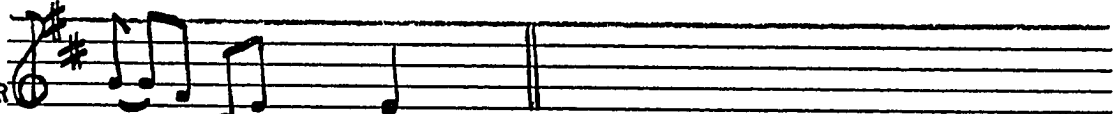
Art most high in the glo- ry of God the Fa- ther. A- men.

6
EGR



art most high in the gló- ry of God the Fá- ther.

6
EGR



A- men.

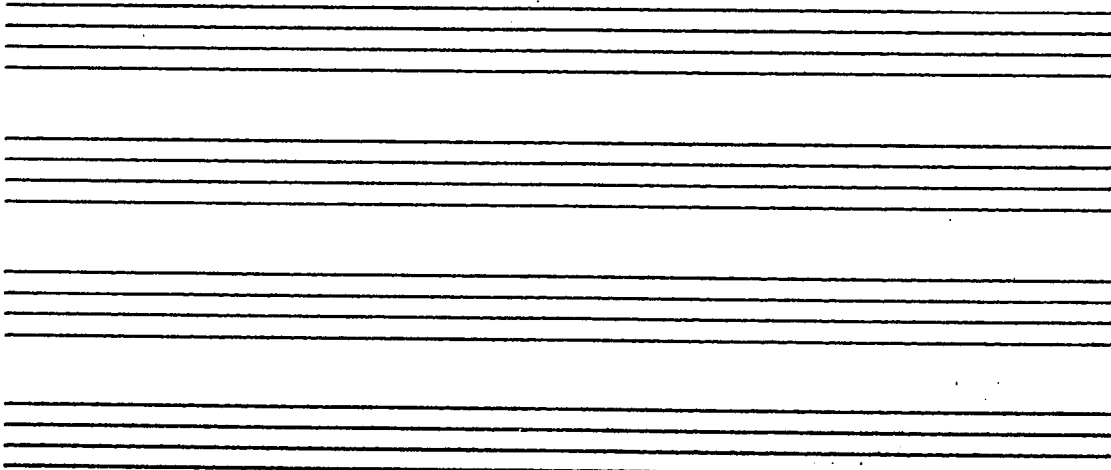


PLATE XXVII

KYRIE "Deus Genitor Alme" ACCOMPANIMENT: DOUGLAS' LAST REVISION
 FROM THE UNFINISHED "ORGAN KYRIAL," 1942-44 (MISSA PENITENTIALIS)

(See Vol. II, page 847.)

7 On Sundays in Advent and Lent (Missa Penitentialis) IX-Century

Musical score for organ accompaniment, featuring two systems of staves. The first system is for Men and the second for Boys. The lyrics are: "Lord, have mercy up-on us. Christ, have mercy up-on us. Christ, have mercy up-on us." The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *pp*.

Men

Boys

Men

Boys

mer-cy up-on us. Christ, have mer-cy up-on us. Lord, have mer-cy up-

Men

on us. Lord, have mer-cy up-on us. Lord, have mer-cy

Boys

Full Choir

up-on us.

Jan 19, 1942

TABLE 83

KYRIE "Deus Genitor Alme"
 MISSA PENITENTIALIS
 (See Vol. II, pp. 853-59.)

Ben. VI. 34, f. 277

1 Ky ri e ley son . Deus genitor alme . Ky Supplicamus te omnes.
 Ky. Nostra delicta parce. Xriste ley son. Ihesu xriste redemptor.
 Xpe. Benignus nobis adesto. Xre. Ut semper laudemus te digne.

Wt^c, f. 57 v.

2 Kir rie lei son . [ter*] Xpe lei son . [ter*]

GR, XVIII

3 Ky- ri- e * e-le-i-son. ijj. Chri-ste e- le-i-son. ijj.

DKY, VIIa

4 Ky- ri- e e- le- i-son. ijj. Chri-ste e- le- i- son. ijj.

DKY, VII a

5 Ky- ri- e e- le- i-son. ijj. Chri-ste e- le- i- son. ijj.

Lord, * have mercy upon us. ijj. Christ, have mercy upon us. ijj.

EGR, XIV

6 Ky- ri- e * e-le-i-son. Chri-ste e- le-i-son.

(1,2,3) Lord, have mer- cy. (4,5,6.) Christ, have mer- cy.

*Note: --In the Winchester MS the second repetition is exactly written out, with a repeat mark--"b" (bis)-- to provide for the third phrase.

TABLE 83--Continued

1
Ben

Ki. Reple nos spiritu sancto. Ky. Deus bone semper.

Ky ri e ley son. Quo tibi leti canamus e ley son.

2
WTC

Handwritten markings: 1/4, 1/4, 1/4, w/8, 1/4, w/8, 1/4

Kirrie lei son [b] Kirrie lei son.

Handwritten markings: w/8, 1/4, w/8, 1/4

Kirrie lei son to [sic]

3
GR

Ky- ri- e e-le-i-son. ij. Ky- ri- e * e- le-i-son.

4
DKY

Ky- ri- e e-le-i-son. ij. Ky- ri- e * e- le-i-son.

5
DKY

Lord, have mer-cy up-on us. ij. Lord, have mer-cy * up-on us.

6
EGHO

Ky- ri- e e- le-i-son.

(7, 8) Lord, have mer-cy.

(9) Ky- ri- e * e- le-i-son.

Lord, have mer-cy.

TABLE 84

KYRIE VERSE "Kyrie Salve Semperque"

Bodleian 775, f. 4 v.

(See Vol. II, pp. 861-65.)

The image shows a musical score for a Kyrie Verse. It consists of six systems of music, each with a vocal line and a corresponding Latin text line. The notation is a form of shorthand or tablature, with letters and symbols placed above and below the notes. The text is as follows:

[*] [K] irrie leison

Kir ri e salve semperque [*] presenti turme eleison.

Vivifce plastes excelse princeps patrie eleison.

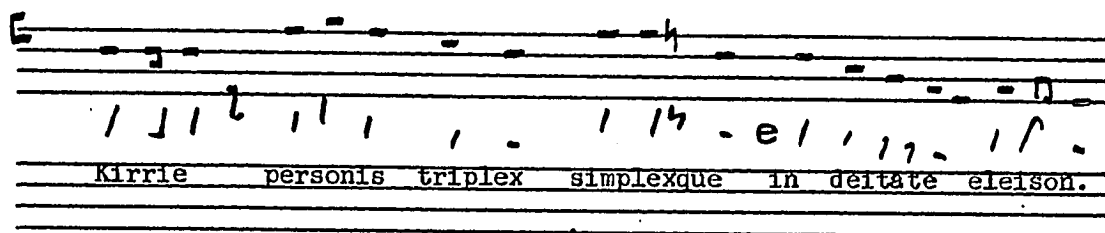
Kirrie nate mariae matris precelse eleison.

e patri simillime Xpe rex unice virtute eleison.

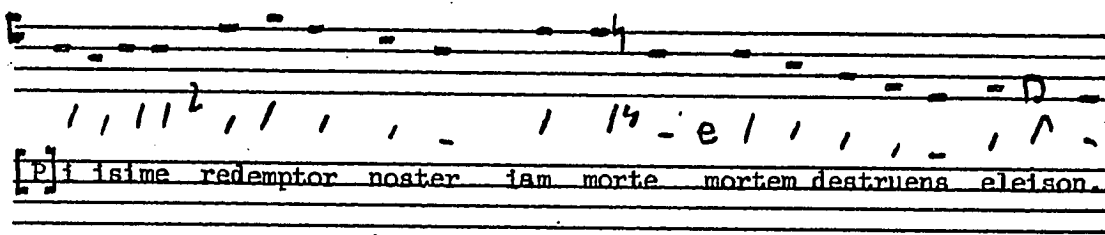
Tibi mitissime rex laudes canenti caterve eleison.

[M]irifce Xpe quem cuncte adorant machine eleison.

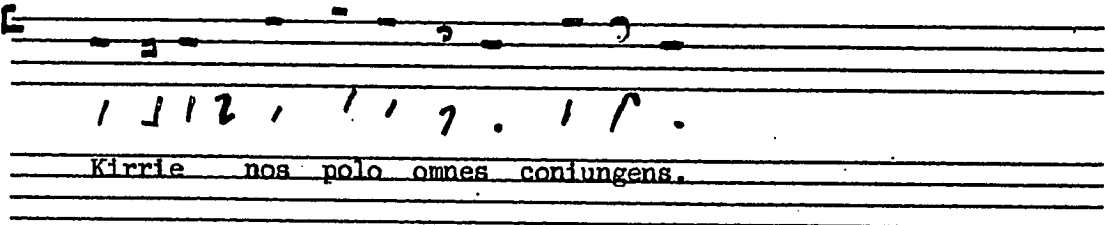
TABLE 84--Continued



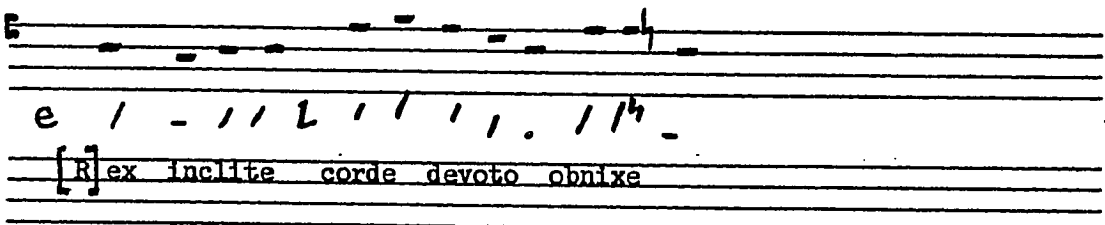
Kirrie personis triplex simplexque in deitate eleison.



[P]issime redemptor noster iam morte mortem destruens eleison.



Kirrie nos polo omnes coniungens.



[R]ex inclite corde devoto obnix



[d]eprecamur te eleison.

TABLE 85

"KYRIE Salve Semperque"
 MISSA PENITENTIALIS
 (See Vol. II, pp. 865-69.)

WT^c, f. 56

1

Ky r ri e leison. ter X p e leison. ter

GR, ad lib. XI

2

Ky-ri- e * e- le-i-son. iij. Chri- ste e- le-i-son. iij.

DKY, VII b

3

Ky-ri- e * e- le-i-son. iij. Chri- ste e- le-i-son. iij.

DKY, VII b

4

Lord, * have mercy upon us. iij. Christ, have mercy upon us. iij.

GR, XVII

5

Ky-ri- e * e- le- i- son. iij.

Chri- ste e- le- i- son. iij.

EGR, XII

6

(1,23) Ky-ri- e *e- le-i-son.
 Lord, have mer- cy.

(4,5,6) Chri-
 Christ, ste e- have le- i- son.
 mer- cy.

TABLE 85--Continued

1
WT_c

Kirrie e leison.

2
GR

Ky-ri-e * ** e- le-i-son.

3
DKY

Ky-ri-e * ** e- le-i-son.

4
DKY

Lord, * ** have mer-cy up-on us.

5
GR

Ky-ri-e * ** e- le-i-son.

6
EGR

(9) Ky-ri-e * ** Lord, * ** e- le-i-son.

** e- ** have le-i-son. mer-cy.

TABLE 86--Continued

1 GR
Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et ter-ra

2 GP

3 Ben

4 GS

5 ORD
Lord God of hosts, hea-ven and earth are full

6 WD2
Lord God of Hosts. Hea-ven and earth are full

7 1915
Lord God of hosts, Hea-ven and earth are full

8 DKY
Lord God of hosts, Hea-ven and earth are full

9 EGR
Lord God of hosts. Hea-ven and earth are full

Detailed description: The image shows a musical score for the hymn 'Domine Deus Sabaoth'. It consists of nine staves, each with a different vocal or instrumental part. The first staff (GR) has the Latin lyrics 'Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et ter-ra'. The second staff (GP) is empty. The third staff (Ben) is empty. The fourth staff (GS) is empty. The fifth staff (ORD) has the English lyrics 'Lord God of hosts, hea-ven and earth are full'. The sixth staff (WD2) has the English lyrics 'Lord God of Hosts. Hea-ven and earth are full'. The seventh staff (1915) has the English lyrics 'Lord God of hosts, Hea-ven and earth are full'. The eighth staff (DKY) has the English lyrics 'Lord God of hosts, Hea-ven and earth are full'. The ninth staff (EGR) has the English lyrics 'Lord God of hosts. Hea-ven and earth are full'. The music is written in a common time signature with a key signature of one sharp (F#).

TABLE 86--Continued

1 GR

Be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni.

2 GP

3 Ber

4 GS

5 ORD

Bless-ed is he that com-eth in the name of the Lord:

6 WD₂

Bless-ed is he that com-eth in the name of the Lord.

7 1915 *Same as line 6*

Name

8 DKY

Bless-ed is he that com-eth in the Name of the Lord

9 EGR

Bless-ed is he that com-eth in the name of the Lord.

TABLE 86--Continued

1 GR
Ho- san- na in ex- cel- sis.

2 GP

3 Ben

4 GS

5 ORD
Ho- san- na in the high- est.

6 WD₂
Ho- san- na in the high- est.

7 1915
High- est.

8 DKY
Ho- san- na in the High- est.

9 EGR
Ho- san- na in the high- est.

TABLE 87

PENITENTIALIS AGNUS DEI
(See Vol. II, pp. 885-92.)

1 GS, 18*
A- gnus De- i, qui tol-lis pec-ca-ta mun-di:
O Lamb of God, * that ta-kest a-way the sins of the world:

2 ORD, VI
O Lamb of God, * that ta-kest a-way the sins of the world:

3 GR, VII
A- gnus De- i, * qui tol-lis pec-ca- ta mun-di:
O Lamb of God, that ta- kest a-way the sins of the world;

4 WD (MS)
O Lamb of God, that ta- kest a-way the sins of the world;

5 WD, 1915
O Lamb of God, * that ta-kest a-way the sins of the world,

6 DKY, VII
O Lamb of God, * that ta-kest a-way the sins of the world,

7 CHM, VIII
1,2. O Lamb of God, that ta- kest a- way the sins of the world:

TABLE 87--Continued

1 GS
 mi-se-re re no-bis. A-gnus De-i,

2 ORD
 have mer-cy up-on us. O Lamb of God,

3 GR
 mi-se-re re no-bis. (No. 2 like No. 1)

4 WD
 have mer-cy up-on us. "

5 1915 *Same as line 4*
 have mer-cy up-on us. "

6 DKY
 have mer-cy up-on us. "

7 CHM
 have mer- - - - - cy up-on us.

TABLE 87--Continued

1 GS
 qui tol- lis pecca- ta mundi: mi- se- re- re no- bis.

2 ORD
 that ta-kest a-way the sins of the world: have mer- cy up-on us.

* * * * *

1 GS
 A- gnus De- i, qui tol-lis pecca- ta mun- di:

2 ORD
 O Lamb of God, * that ta-kest a-way the sins of the world:

3 GR
 A- gnus De- i, * qui tol-lis pecca- ta mun- di:

4 WD
 O Lamb of God, that ta-kest a-way the sins of the world;

4
 At the end of the MS is added:

III. O Lamb of God,

5 1915
 O Lamb of God, * that ta-kest a-way the sins of the world,

6 DKY
 O Lamb of God, * that ta-kest a-way the sins of the world,

7 CHM
 3. O Lamb of God, that takest away the sins of the world:

TABLE 87--Continued

1 GS
 dona no- bis pa- cem.

2 ORD
 grant us thy peace.

3 GR
 do-na no- bis pa- cem.

4 WD
 grant us thy peace.

5 1915
 grant us thy peace.

6 DKY
 grant us thy peace.

7 CHM
 grant us thy peace.

TABLE 88--Continued

1
GR in excel- sis. Bene-dictus qui ve-nit in no-mi-ne

2
DKY O Lord Most High. A- men. Bless-ed is he that com-eth in the Name

3
EGR O Lord most high. Blessed is he that com-eth in the name

4
AK O Lord most high. Bless-ed is he that com-eth in the Name

1
GR Do- mi-ni. Hosan-na in ex-cel- sis.

2
DKY of the Lord. Ho-san-na in the High- est.

3
EGR of the Lord. Ho-san-na in the high- est. (sic)

4
AK of the Lord. Ho-san-na in the high- est.

TABLE 89--Continued

1
GR

mi-se- re- re no- bis. (No. 3 like No. 1.)

2
DKY

have mer- cy up- on us. "

3
EGR

have m^er- cy up- on us. "

4
AK

have mer- cy up- on us. (No. 3 like No. 1)

1
GR

do-na no- bis pa- cem.

2
DKY

grant us thy peace.

3
EGR

gránt us thy peáce.

4
AK

grant us thy peace.

J. W. DORAN'S MISSA SIMPLEX

(See Vol. II, pp. 912-15, and footnotes on pp. 1129 and 1207.)

MISSA SIMPLEX

BEING THE EARLIEST KNOWN ADAPTATION OF

PLAIN-CHANT

to the English Liturgy
(now for the first time printed)

EDITED BY THE

REV. J. WILBERFORCE DORAN, M. A.

Rector of Soulders, near Barking, Essex.

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IMPRINTED AT THE CONVENT OF S. MARY

MDCCLXXIX

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Mowbray

KYRIE

After Commandments 1-9.

LORD, have mer-cy up- on us, and in-cline our hearts

After the tenth.

to keep this law. Lord, have mer-cy up- on us, and write

all these Thy laws in our hearts, we be-seech Thee.

CREDO

I BELIEVE in one God, the Fa-ther Al-might-y, Ma-ker of

heav'n and earth, and of all things vi-si-ble and in-vi-si-ble.

And in one Lord Je-sus Christ, the on-ly be-got-ten Son

of God. Be-got-ten of His Fa-ther be-fore all worlds. God

of God, Light of Light, ve-ry God of ve-ry God. Be-got-ten,

not made, be-ing of one substance with the Fa-ther: by Whom

all things were made. Who for us men, and for our sal-va-tion,

came down from heav'n. And was in-car-nate by the Ho-ly Ghost

of the Vir-gin Ma-ry: and was made man. And was cru-ci-

fi-ed al-so for us un-der Pon-tius Pi-late: He suf-fer-ed,

and was bu-ri-ed. And the third day He rose a-gain ac-cord-

ing to the Scri-pures. And as-cend-ed in-to heav'n, and sit-

teth on the right hand of the Fa-ther. And He shall come a-gain

with glo-ry to judge both the quick; and the dead : Whose king-
 dom shall have no end. And I be-lieve in the Ho-ly Ghost, the
 Lord and Gi-ver of life : Who proceedeth from the Fa-ther and
 the Son. Who with the Fa-ther and the Son to-geth-er is wor-
 shipped and glo-ri-fi-ed : Who spake by the Prophets. And I
 be-lieve one Ca-tho-lick and A-pos-to-lick Church. I ac-know-
 ledge one Baptism for the re-mis-sion of sins. And I look for
 the Re-sur-rec-tion of the dead. And the life of the world
 to come. A-men.

OFFERTORY


LET your light so shine be-fore men, that they may see your
 good works, and glo-ri-fy your Fa-ther which is in heaven.

PREFACE


THE Lord be with you. And with thy spi-rit. Lift up your
 hearts. We lift them up un-to the Lord. Let us give thanks
 un-to our Lord God. It is meet and right so to do.

SANCTUS


H O-LY, Ho-ly, Ho-ly Lord God of hosts : heav'n and
 earth are full of Thy glo-ry. Glo-ry be to Thee, O Lord
 most high. A-men. Bles-sed is He that com-eth in the Name of

 the Lord. Ho-san-na in the high-est, ho-san-na in the high-est.

AGNUS DEI

 **O** LAMB of God, that ta-kest a-way the sins of the world, have mer-cy up-on us. **O** Lamb of God, that ta-kest a-way the sins of the world, have mer-cy up-on us. **O** Lamb of God, that ta-kest a-way the sins of the world, grant us Thy peace.

GLORIA IN EXCELSIS

 **G**LORY be to God on high, And in earth peace, good will towards men. We praise Thee. We bless Thee. We worship Thee. We glorify Thee. We give thanks to Thee for Thy great glory. **O** Lord God,


 heav'n-ly King, God the Fa-ther Al-mighty. **O** Lord, the on-ly-bogot-ten Son, Je-su Christ: **O** Lord God, Lamb of God, Son of the Fa-ther: That ta-kest a-way the sins of the world, have mer-cy up-on us. Thou that ta-kest a-way the sins of the world, have mer-cy up-on us. Thou that ta-kest a-way the sins of the world, receive our prayer. Thou that sit-test at the right hand of God the Fa-ther, have mer-cy up-on us. For Thou on-ly art ho-ly. Thou on-ly art the Lord. Thou on-ly, **O** Christ, with the Holy Ghost, art most high In the glo-ry of God the Fa-ther. **A-men.**

PLATE XXX

DOUGLAS' MISSA SIMPLEX OF 1915
BASED ON DORAN'S MISSA SIMPLEX
(See Vol. II, pp. 912-15.)

MISSA SIMPLEX: A PLAINSONG SERVICE
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BACHELOR OF MUSIC CANON OF FOND DU LAC

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Credo IV

IV.

I BE-LIEVE in one God The Fa-ther Al-migh-ty,

Ma-ker of hea-ven and earth, And of all things vi-si-ble

and in-vi-si-ble: And in one Lord Je-sus Christ, the on-ly-

be-got-ten Son of God; Be-got-ten of his Fa-ther be-fore

all worlds, God of God, Light of Light, Ve-ry God of

ve-ry God; Be-got-ten, not made; Be-ing of one sub-stance

with the Fa-ther; By whom all things were made: Who for

us men and for our sal-va-tion came down from hea-ven,

And was in-car-nate by the Ho-ly Ghost of the Vir-gin

Ma-ry, And was made man: And was cru-ci-fi-ed al-so

for us un-der Pon-tius Pi-late; He suf-fer-ed and was

bu-ri-ed: And the third day he rose a-gain ac-cord-ing

to the Scrip-tures: And as-cend-ed in-to hea-ven, And

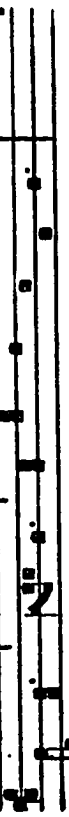
sit-teth on the right hand of the Fa-ther: And he shall

come a-gain, with glo-ry, to judge both the quick and

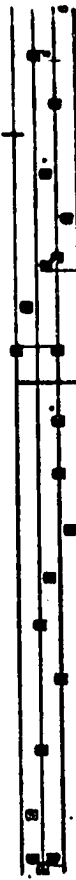
the dead; Whose king-dom shall have no end. And

10. Sanctus

II.



HO-LY, * HO - LY, HO-LY, Lord God of hosts, Hea-ven



and earth are full of thy glo-ry: Glo-ry be to thee, O Lord



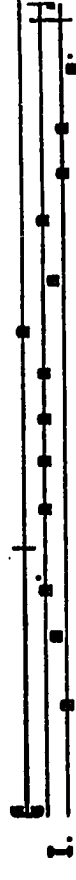
Most High. A-men. Bless-ed is he that com-eth in the Name of



the Lord. * Ho-san-na in the Highest, Ho-san-na in the High-est.

10. Agnus Dei

I.



O LAMB of God, * that ta-kest a-way the sins of the world,



have mer-cy up-on us. O Lamb of God, * that ta-kest a-way the



sins of the world, have mer-cy up-on us. (1) Lamb of God, *



that ta-kest a-way the sins of the world, grant us thy peace.

be-lieve in the Ho-ly Ghost, The Lord, and Giv-er of Life,

Who pro-ceed-eth from the Fa-ther and the Son, Who with

the Fa-ther and the Son to-gether is wor-ship-ped and

glo-ri-fi-ed; Who spake by the Pro-phets: And I be-lieve

One Ca-tho-lic and A-pos-to-lic Church: I ac-know-

ledge one Bap-tism for the re-mis-sion of sins: And

I look for the Re-sur-rec-tion of the dead: And the Life

of the world to come. A - men.

10. Gloria in Excelsis

II.

GLO-RY be to God on high; And on earth peace, good

will to-wards men. We praise thee, We bless thee, We worship

thee, We glo-ri-fy thee, We give thanks to thee for thy

great glo-ry, O Lord God, hea-ven-ly King, God the

Fa-ther Al-migh-ty. O Lord, the on-ly-be-got-ten Son,

Je-sus Christ; O Lord God, Lamb of God, Son of

the Fa-ther, That ta-kest a-way the sins of the world,

have mer-cy up-on us. Thou that ta-kest a-way the sins

of the world, have mer-cy up-on us. Thou that ta-

kest a-way the sins of the world, re-ceive our pray-er.

Thou that sit-test at the right hand of God the Fa-ther,

have mer-cy up-on us. For thou on-ly art ho-ly;

Thou on-ly art the Lord; Thou on-ly, O Christ, with

the Ho-ly Ghost, Art most high in the glo-ry of

God the Fa-ther. A-men.

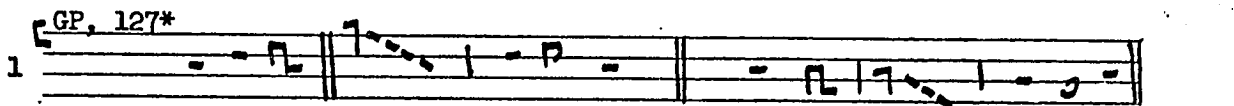
10. Amen

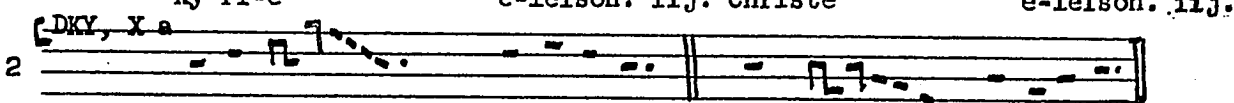
III.

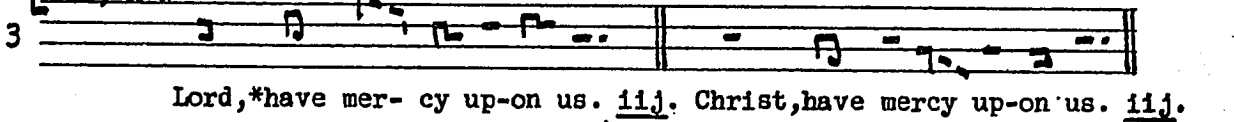
A-men.

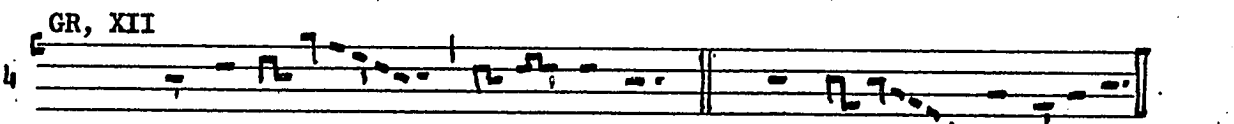
TABLE 90

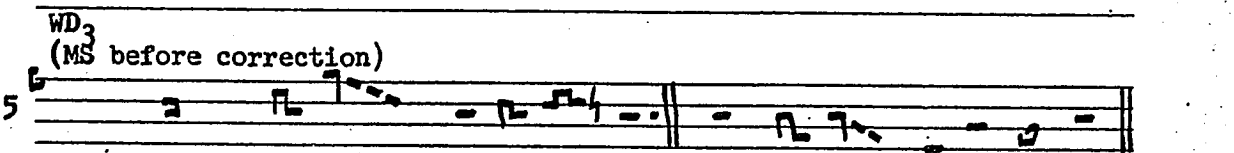
KYRIE "Pater Cuncta"
 (See Vol. II, pp. 919-26.)

1 **GP, 127***

 Ky-ri-e e-leison. ii.j. Christe e-leison. ii.j.

2 **DKY, X a**

 Ky-ri-e * e-le-i-son. ii.j. Christe e-le-i-son. ii.j.

3 **DKY, X a**

 Lord, * have mer- cy up-on us. ii.j. Christ, have mercy up-on us. ii.j.

4 **GR, XII**

 Ky-ri-e * e-le- i-son. ii.j. Christe e-le-i-son. ii.j.

5 **WD₃**
 (MS before correction)

 Lord, * have mer- cy up-on us. Christ have mer- cy up-on us.

6 **EGR, VIII**

 (1,2,3) Ky-ri-e * e- le- i- son.
 Lord, * have mer- cy.



 (4,5,6) Chri-ste, Christ, e- le- i- son.
 have mer- cy.

TABLE 90--Continued

1 GP (7,8 like 1,2,3) (9) Ky-ri-e e-lei-son.

2 DKY Ky-ri-e *e-le-i-son.

3 DKY Lord, * have mer-cy up-on us.

4 GR Ky-ri-e *e-le-i-son.

5 WD3 Lord *have mer- cy up- on us.

6 EGR (9) Ky-ri-e *e- le-i- son.
Lord, * have mer- cy.

TABLE 91

SANCTUS SIMPLEX

(See Vol. II, pp. 940-46.)

1 **GS, 16***
Sanctus Sanctus Sanctus Do-mi-nus- De-us Sa-ba-oth

2 **ORD, VI**
Ho-ly, * ho-ly, ho-ly, Lord God of hosts,

3 **GR, XIII**
Sanctus, * Sanctus, Sanctus Do-mi-nus De- us Sa-ba-oth.

4 **WD¹ (MS)**
Ho-ly, Ho-ly, Ho-ly, Lord God of hosts,

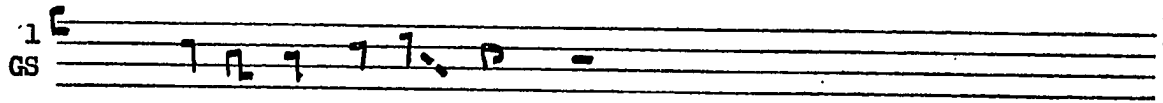
5 **WD² (MS, uncorrected)**

6 **DKY, X**
Ho-ly, * Ho-ly, Ho-ly, Lord God of hosts,

7 **EGR, VIII**
Ho-ly, * Ho-ly, Ho-ly Lord God of hosts.

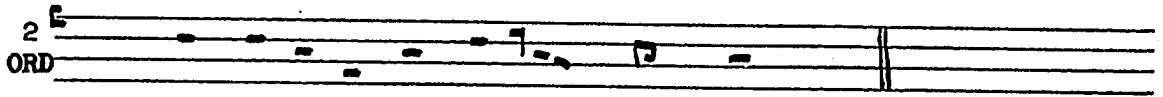
TABLE 91--Continued

1
GS



O-san-na in ex-cel-sis.

2
ORD



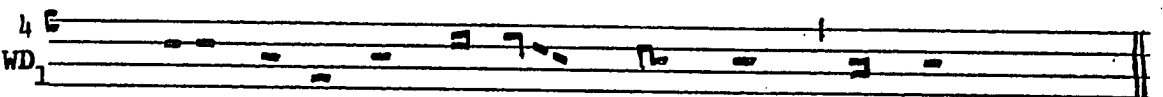
Glo-ry be to thee, O Lord most High.

3
GR



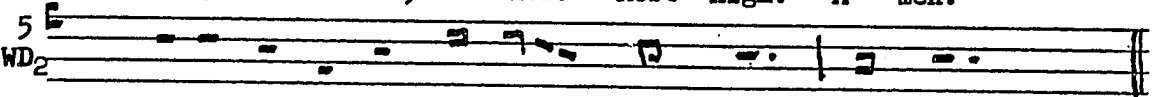
Ho-san-na in ex-cel-sis.

4
WD₁

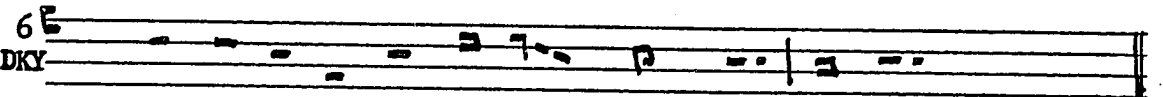


Glory be to thee, O Lord Most High. A-men.

5
WD₂



6
DKY



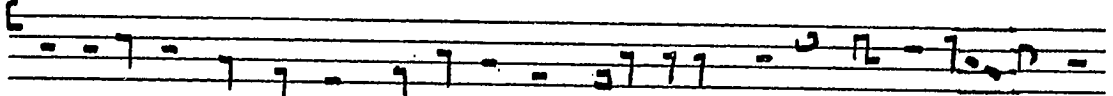
Glo-ry be to thee, O Lord Most High. A-men.

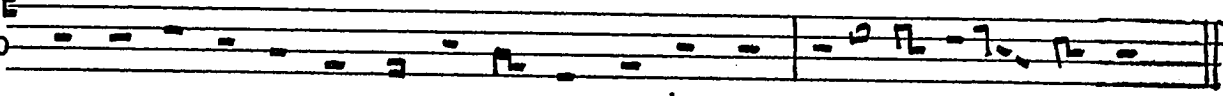
7
EGR

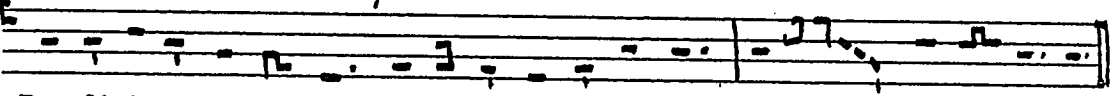


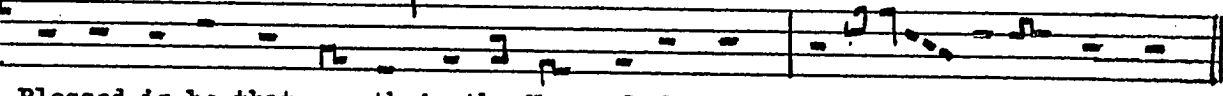
Glo-ry be to thee, O Lord most high.

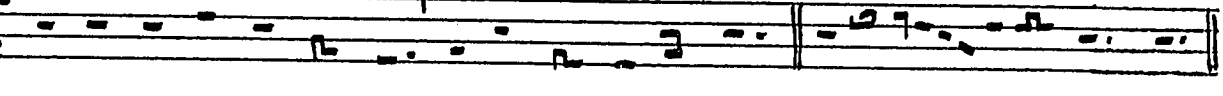
TABLE 91--Continued

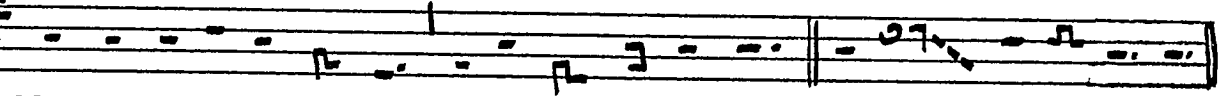
1
GS 
Benedictus qui ve-nit in no-mi-ne Do-mini. O-san-na in ex-celsis.

2
ORD 
Blessed is he that cometh in the name of the Lord: Hosanna in the highest.

3
GR 
Benedictus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in excelsis.

4
WD₁ 
Blessed is he that cometh in the Name of the Lord:*Hosanna in the Highest.

5
WD₂ 
Blessed is he that cometh in the Name of the Lord * Hosanna in the Highest.

6
DKY 
Blessed is he that cometh in the Name of the Lord * Hosanna in the Highest.

7
EGR 
Bless-ed is hé that com- eth in the name of the Lord.


Ho-san- na in the high- est.

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TABLE 92

SIMPLEX AGNUS DEI

(See Vol. II, pp. 948-49.)

GR, XVII



A- gnus De- i,* qui tol- lis pec-ca- ta mun-di:

WD¹ (MS) 0 Lamb of God * that ta-kest a-way the sins of the world,

WD² (MS)



DKY, X



0 Lamb of God, * that ta-kest a-way the sins of the world,

GR



mi-se-re-re no- bis. A-gnus De- i,* qui tol-lis pec-ca-ta mundi:

WD¹ have mer-cy up- on us. 0 Lamb of God,*that takest away the sins of the world

WD²



DKY



have mercy up-on us. 0 Lamb of God,*that takest away the sins of the world,

TABLE 92--Continued

1 GR mi-se-re-re no-bis. (No. 3 like No. 1.) do-na no-bis pa-cem.

2 WD¹ grant us thy peace.

3 have mer-cy up-on us.

4 WD²

5 DKY have mer-cy up-on us. grant us thy peace.

TABLE 93

SIMPLEX GLORIA (VATICAN XV) AND TROPE "Quem Cives"
Benevento VI. 34, ff. 279, 280 v.

(See Vol. II, pp. 953-59.)

*Glo-ri-a in ex-cel-sis De-o. [Quem cives caelestem sanctum
claman-] tes vo-ce pre-cel-sa. Et in ter-ra pax homi-ni-bus
bo-nae vo-lun-ta-tis. Ut mi-ni-stri Do-mi-ni Ver-bo incarnatus
ter-re-nis per-mi-se-rat. Lau-da-mus te. Lau-di-bus cu-ius astra
ma-tu-ti-na in-sistunt. Be-ne-di-ci-mus te. Per quem omnis sacrum
et be-ne-dicti-o con-ce-di-tur at-que au-ge-tur. Ado-ra-mus te.
Quem quis-quis a-do-rat in spi-ri-tu et
Glo-ri-fi-ca-mus te. Omni-pot-ens ad-o-ran-de co-len-de
tre-men-de ve-ne-ran-de. Gra-ti-as a-gi-mus ti-bi propter
magnam glo-ri-am tu-am. Ym-num maie-sta-tis gra-ti-as au-tem pi-e-
ta-tis fe-ren-tes. Do-mi-ne De-us, Rex cae-le-stis.

*Note:--The intonation is from Monte Cassino 339. There is a lacuna in Ben. VI. 34 at the beginning of this Gloria.

TABLE 93--Continued

[sic] ?

Ce-le-sti-um vir-tu-tum cre-a-tor ter-ri-ge-rum-que om-ni-um
 mi-ra-bi-lis for-ma-tor. De-us Pa-ter omni-pot-ens. Prin-ci-pi-um
 si-ne i-ni-ti-o et si-ne fi-ne ex-istens. Do-mi-ne Fi-li
 u-ni-ge-ni-te, An-te omne prin-ci-pi-um at-que cre-a-tu-ra
 in-effa-bi-li-ter ab e-o ge-ne-ra-te. Je-su Chri-ste.
 Lau-des ti-bi con-ci-nunt collaudantes vir-tu-tes re-gem re-gum
 pro-cla-mantes nunc et per se-cu-la. Do-mi-ne De-us.
 cum Pa-tre ei-us
 assumens. A-gnus De-i. Qui per no-stris im-mo-la-tus
 de-lictis pas-cens nos da-pi-tus ge-mi-nis. Fi-li-us Pa-tris.
 Ip-si-us e-i-us-dem-que sub-stan-ti-e qui no-stra hu-ma-ni-ta-tem

TABLE 93--Continued

digna-tus est as-su-me-re. Qui tol-lis pec-ca-ta mun-di. Ipse
 qua-re mi-se-re-re mi-sertus nostri qui pec-ca-mi-na poten-ter
 tu-listi. Mi-se-re-re no-bis. Tri-ni-tas et u-ni-tas atque
 in-se-pa-ra-bi-lis De-i-tas. Qui- tol-lis pec-ca-ta mun-di.
 Lau-des ti-bi re-fe-runt e-terno Re-gi si-mul ho-mi-nes be-a-ta
 qui per-fru-untur gaudi-a. Su-sci-pe de-pre-ca-ti-o-nem no-stram.
 Quem u-num in Tri-ni-ta-te ve-ne-ra-mur et confi-te-mur.
 Qui se-des ad dex-te-ram Pa-tris. Ti-bi nempe laudes mi-li-a
 ce-lestis omnis ca-nunt et di-cunt. Mi-se-re-re no-bis.
 Mi-se-re-re no-bis qui mi-sisti Fi-li-um tu-um mundum re-di-me-re
 pre-ti-o-so san-gui-ne tu-o. Quo-ni-am tu so-lus sanctus.

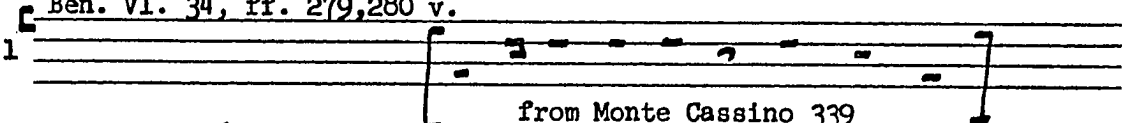
TABLE 93--Continued

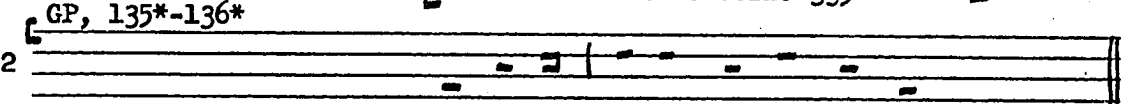
Si-ne quo- qui [?] con-ta-gi-o ma-cu-le cuiuscumque. Tu so-lus
Do-mi-nus. Omni-um vi-si-bi-li-um at-que in-vi-si-bi-li-um
u-ni-ver-so-rum. Tu so-lus Al-tis-si-mus. E-terno Pa-tri semper
e-qualis co-e-ternus De-i-ta-te [m] u-nus et i-dem. Je-su Chris-te.
Per-so-na-li-ter tri-nus po-tenti-a-li-ter u-nus ex-istens.
Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa- tris.
A- men.

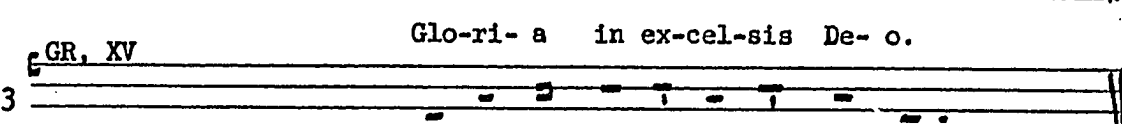
The musical score consists of seven systems of a five-line staff with a treble clef and a common time signature. Each system contains a line of Latin text. The first system has a bracketed question mark above the word 'qui'. The second system has a bracketed 'm' above the word 'u-nus'. The third system has a bracketed 'm' above the word 'u-nus'. The fourth system has a bracketed 'm' above the word 'u-nus'. The fifth system has a bracketed 'm' above the word 'u-nus'. The sixth system has a bracketed 'm' above the word 'u-nus'. The seventh system has a bracketed 'm' above the word 'u-nus'. Below the seventh system are five empty staves.

TABLE 94

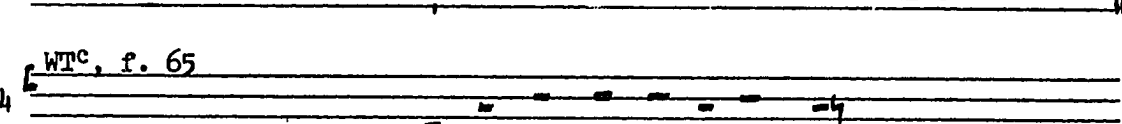
SIMPLEX GLORIA (VATICAN XV): LATIN VERSIONS
 (See Vol. II, pp. 956-61.)

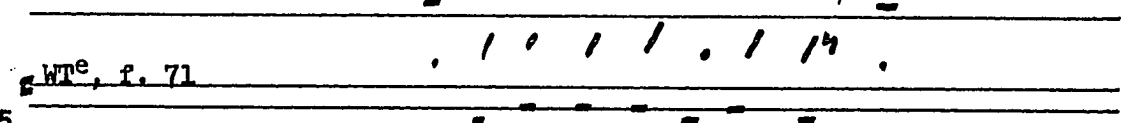
1 Ben. VI. 34, ff. 279, 280 v. 

2 GP, 135*-136* 

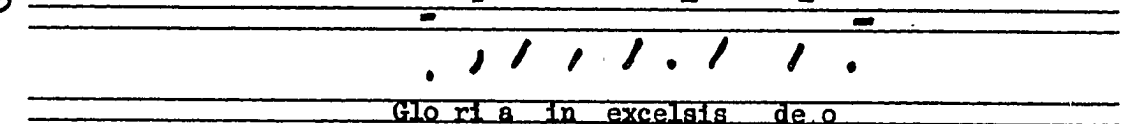
3 GR, XV 

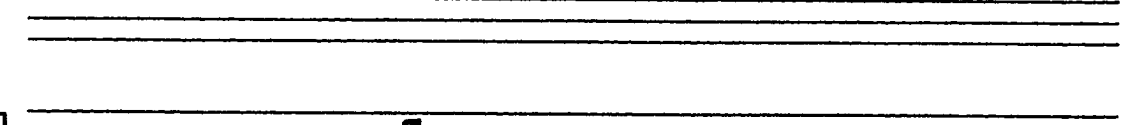
Glo-ri-a in ex-cel-sis De-o.

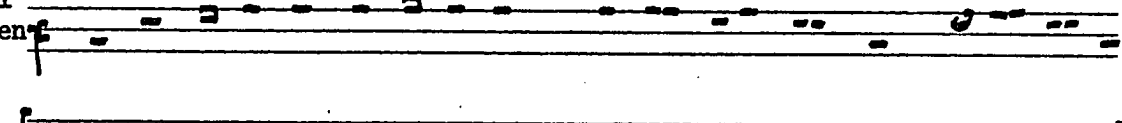
4 WT^c, f. 65 

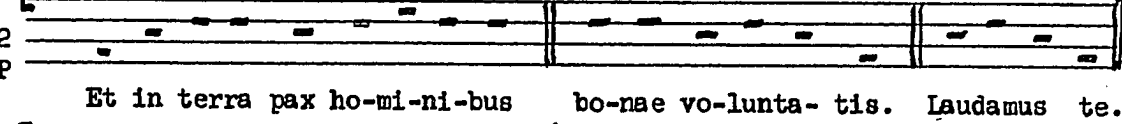
5 WT^e, f. 71 

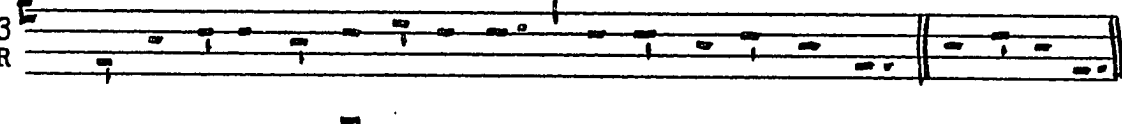
Glo ri a in excelsis de o

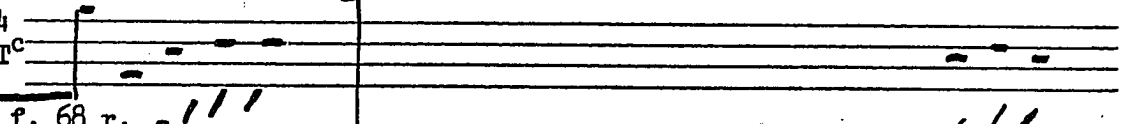
1 Ben 

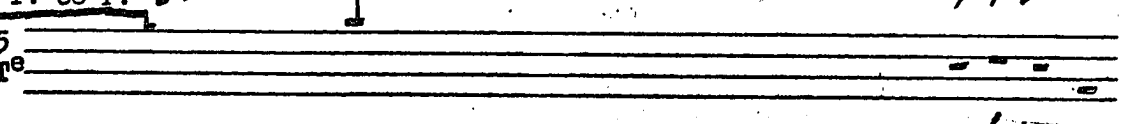
2 GP 

3 GR 

4 WT^c 

5 WT^e 

f. 68 r. 

Et in terra 

laudamus te

TABLE 94--Continued

1
Ben

2
GP

Be-ne-di-cimus te. A-do-ra-mus te. Glo-ri-fi-camus te.

3
GR

4
WT^c

5
WT^e

Benedicimus te Adoramus te Glorifica

1
Ben

2
GP

Gra-ti-as a-gimus ti-bi propter magnam glo-ri-am tu-am.

3
GR

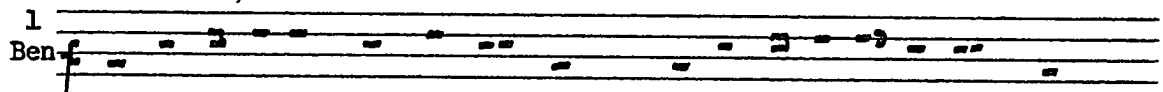
4
WT^c

5
WT^e

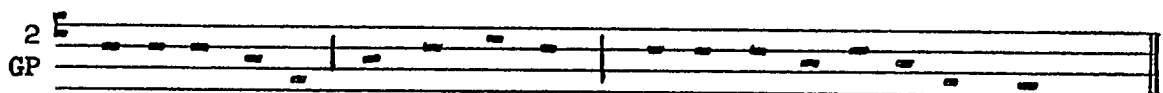
Gras agimus tibi

TABLE 94--Continued

1
Ben

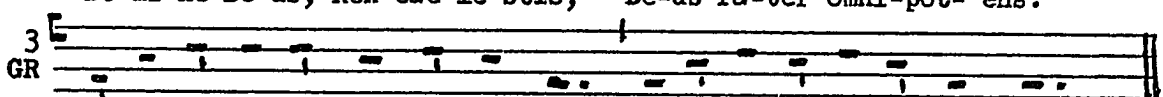


2
GP

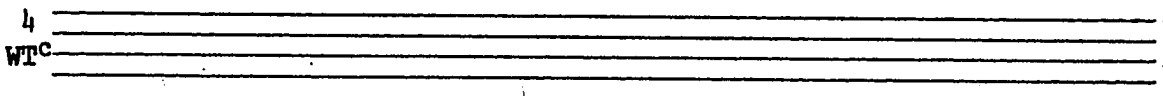


Do-mi-ne De-us, Rex cae-le-stis, De-us Pa-ter omni-pot-ens.

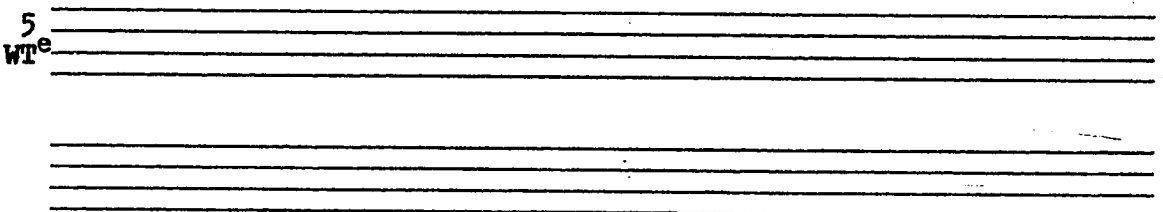
3
GR



4
WT^c



5
WT^e



1
Ben



2
GP

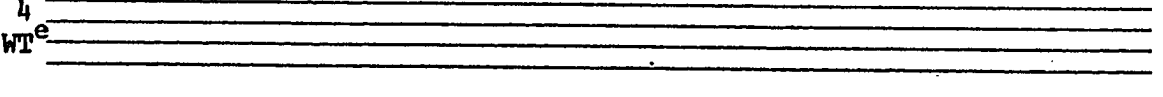


Dom-i-ne Fi-li u-ni-ge-ni-te Je-su Christe. Dom-i-ne De-us, Agnus De-i,

3
GR



4
WT^e



5
WT^c

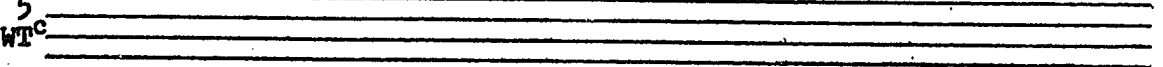
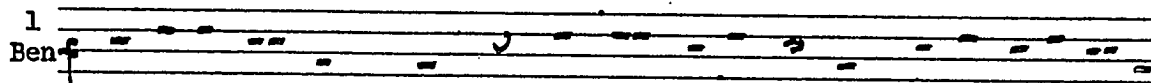
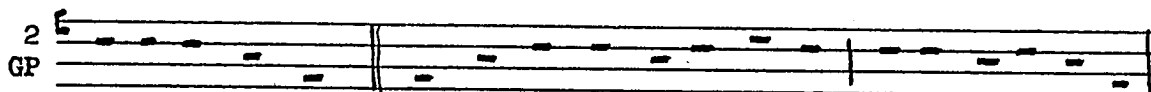


TABLE 94--Continued

1
Ben

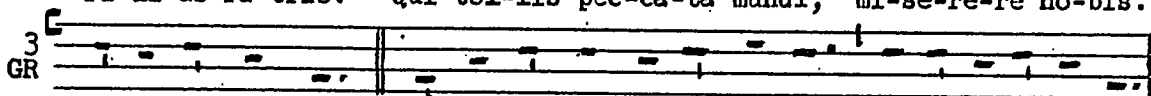


2
GP

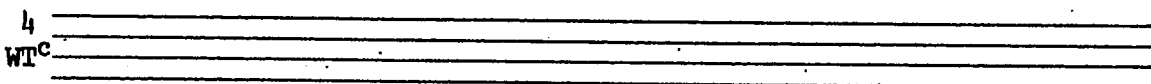


Fi-li-us Pa-tris. Qui tol-lis pec-ca-ta mundi, mi-se-re-re no-bis.

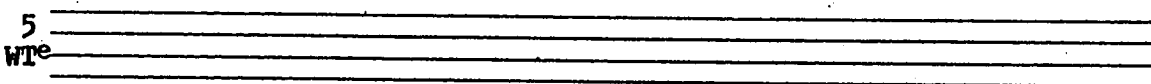
3
GR



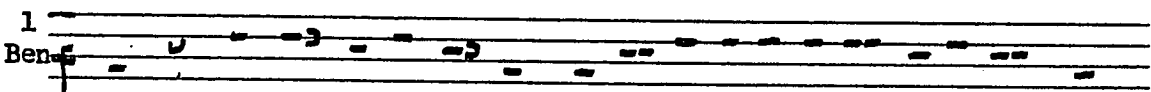
4
WTC



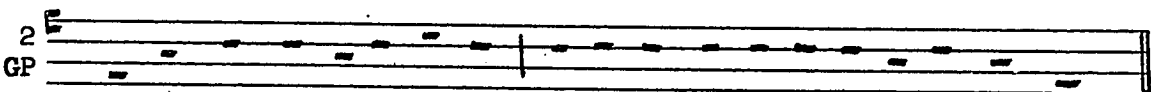
5
WTe



1
Ben

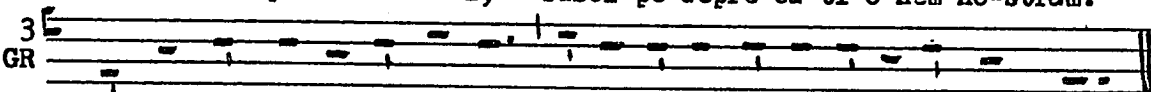


2
GP

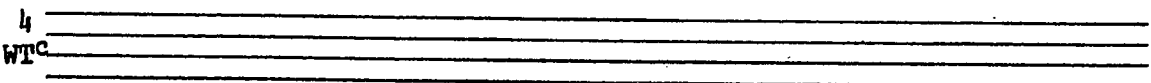


Qui tol-lis pec-ca-ta mundi, susci-pe depre-ca-ti-o-nem no-stram.

3
GR



4
WTC



5
WTe

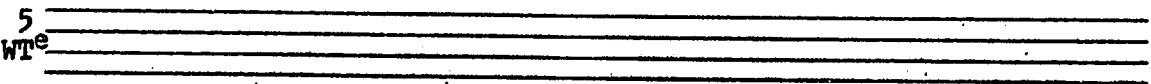


TABLE 94--Continued

1
Ben

2
GP

Qui se-des ad dexte-ram Patris, mi-se-re-re no-bis. Quo-ni-am

3
GR

4
WT^c

5
WT^e

Qui sedes. Q m

1
Ben

2
GP

tu so-lus sanctus. Tu so-lus Domi-nus. Tu so-lus Altissimus,

3
GR

4
WT^c [G.F?]

5
WT^e

tu solus scs. Tu solus dominus. Tu solus altissimus.

TABLE 94--Continued

1
Ben

2
GP

Je-su Chri- ste. Cum Sancto Spi- ri- tu,

3
GR

4
WTC

5
WTC

Ihu x p e

1
Ben

2
GP

in glo-ri- a De- i Pa- tris. A- men.

3
GR


4
WTC

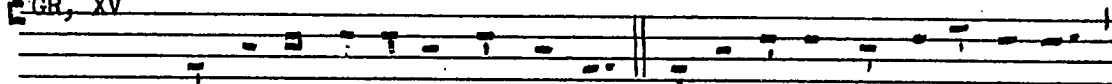
5
WTC

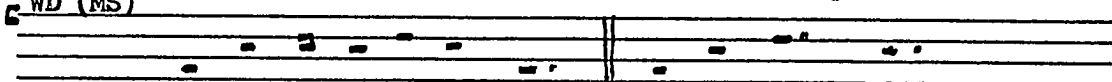
TABLE 95

SIMPLEX GLORIA: VERSIONS IN ENGLISH

(See Vol. II, pp. 962-970.)

1 **ORD, VI**

 Glo-ry be to God on high, and in earth peace,

2 **GR, XV**

 Glo-ri-a in excel-sis De-o. Et in terra pax homi-ni-bus

3 **WD (MS)**

 Glo-ry be to God on high, And on earth peace,

4 **DKY, X**

 Glo-ry be to God on high, And on earth peace,

5 **CHM, IX**

 Glo-ry be to God on high, And in earth peace,

6 **EGR, X**

 Glo-ry be to God on high, And in earth peace,

7 **AK, XV (Hackney)**

 Glo-ry be to God on high. And on earth peace

TABLE 95--Continued

11
ORD

good will to-wards men. We praise thee, we bless thee,

2
GR

bonae vō-lunta-tis. Lauda-mus te. Be-ne-di-cimus te.

3
WD

4
DKY

good will to-wards men. We praise thee, We bless thee,

5
CHM

good - will to- wards men. We praise thee, we bless thee,

6
EGR

goodwill to-wards men. We praise thee. We bless thee.

7
AK

good-will towards men. We praise thee. We bless thee.

TABLE 95--Continued

1
ORD

we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

2
GR

Ado-ramus te. Glo-ri-fi-camus te. Gra-ti-as a-gimus ti-bi

3
WD

We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

4
DKY

We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

5
CHM

we wor-ship thee, we glo-ri-fy thee, we give thanks to thee,

6
EGR

We wor-ship thee. We glo-ri-fy thee. We give thanks to thee

7
AK

We wor-ship thee. We glo-ri-fy thee. We give thanks to thee

TABLE 95--Continued

1
ORD



for thy great glo- ry, O Lord God, hea-ven-ly King,

2
GR



propter magnam glo-ri-am tu-am. Domi-ne De-us, Rex cae-le-stis,

3
WD



for thy great glo- ry, O Lord God, hea-ven-ly King,

4
DKY



for thy great glo- ry, O Lord God, hea-ven-ly King,

5
CHM



for thy great glo- ry. O Lord God, heav'n-ly King,

6
EGR



for thy great glo-ry. O Lord God, hea-ven-ly King,

7
AK



for thy great glo- ry. O Lord God, heav'n-ly King,

TABLE 95--Continued

1
ORD
God the Fa-ther Al-migh-ty. O Lord, the on-ly-be-got-ten Son

2
GR
De-us Pa-ter omni-pot-ens. Domi-ne Fi-li u-ni-ge-ni-te

3
WD

4
DKY
God the Fa-ther Al-migh-ty. O Lord, the on-ly-be-got-ten Son,

5
CHM
God the Fa-ther Al-migh-ty. O Lord, the on-ly be-got-ten Son,

6
EGR
God the Fa-ther Al-migh-ty. O Lord, the on-ly-be-got-ten Son,

7
AK
God the Fa-ther Al-migh- ty. O Lord the on-ly-be-got-ten Son,

TABLE 95--Continued

1
ORD

Je- su Christ; O Lord God, Lamb of God, Son of the Fa-ther,

2
GR

Je-su Christe. Domi-ne De-us, Agnus De-i, Fi-li-us Patris.

3
WD

4
DKY

Je-sus Christ; O Lord God, Lamb of God, Son of the Fa-ther,

5
CHM

Je- su Christ. O Lord God, Lamb of God, Son of the Fa-ther,

6
EGR

Je- su Christ. O Lord God, Lamb of God, Son of the Fa-ther.

7
AK

Je-sus Christ. O Lord God, Lamb of God, Son of the Fa-ther.

TABLE 95--Continued

1
ORD

that ta-kest a-way the sins of the world, have mer-cy up-on us.

2
GR

Qui tol-lis pec-ca-ta mundi, mi-se-re-re no- bis. Thou that ta-kest.

3
WD

4
DKY

That ta-kest a-way the sins of the world, have mer-cy up-on us.

5
CHM

that ta-kest a-way the sins of the world, have mer-cy up-on us.

Thou that ta-kest .. [etc. as above]

6
EGR

That tá-kest a-way the síns of the wórd, have mércy up-ón us.

[Thou that ta-kest .. etc. as above]

7
AK

That tak-est a-way the sins of the world, have mer-cy up-on us.

TABLE 95--Continued

1
ORD

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

2
GR

Qui tollis peccata mundi, susci-pe depre-ca-ti-o-nem no-stram.

3
WD

4
DKY

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

5
CHM

Thou that ta-kest a-way the sins of the world, re-ceive our prayer.

6
EGR

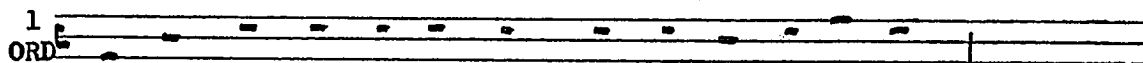
Thou that ta-kest a-way the sins of the world, re-ceive our prayer.

7
AK

Thou that tak-est a-way the sins of the world, re-ceive our prayer.

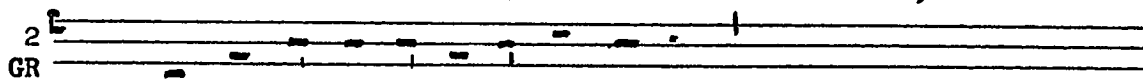
TABLE 95--Continued

1
ORD



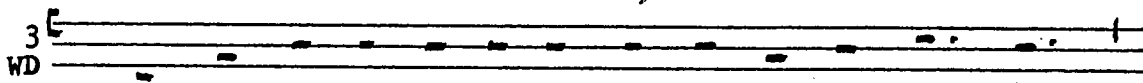
Thou that sit-test at the right hand of God the Fa-ther,

2
GR

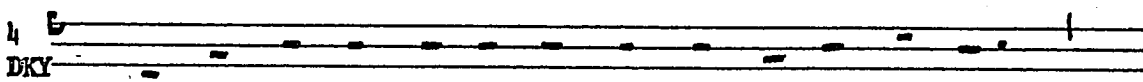


Qui se-des ad dex-te-ram Pa-tris,

3
WD

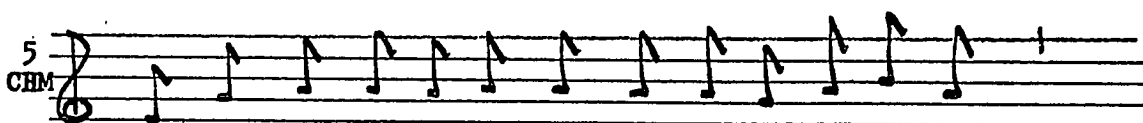


4
DKY



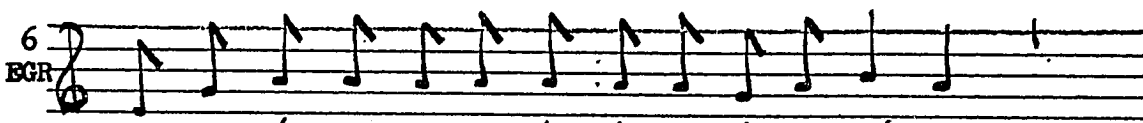
Thou that sit-test at the right hand of God the Fa-ther,

5
CHM



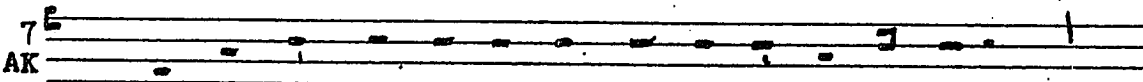
Thou that sit-test at the right hand of God the Fa-ther,

6
EGR



Thou that sit-test at the right hand of God the Fa-ther,

7
AK



Thou that sitt-est at the right hand of God the Fa-ther,

TABLE 95--Continued

1
ORD

have mer-cy up-on us. For thou on-ly art ho-ly; thou on-ly art the Lord;

2
GR

mi-se-re-re no-bis. Quo-ni-am tu so-lus sanctus. Tu so-lus Domi-nus.

3
WD

4
DKY

have mer-cy up-on us. For thou on-ly art ho-ly; Thou on-ly art the Lord;

5
CHM

have mer-cy up-on us. For thou on-ly art ho-ly, Thou on-ly art the Lord,

6
EGR

have mé-ry up-ón us. For thou ón-ly art hó-ly. Thou ón-ly art the Lórd.

7
AK

have mer-cy up-on us. For thou on-ly art ho-ly. Thou on-ly art the Lord.

TABLE 95--Continued

1
ORD
thou on-ly, O Christ, with the Ho-ly Ghost, art most high

2
GR
Tu so-lus Altissimus, Je-su Chri-ste. Cum Sancto Spi-ri-tu,

3
WD
Thou on-ly, O Christ, with the Ho-ly Ghost, Art most high

4
DKY
Thou on-ly O Christ, with the Ho- ly Ghost, art most high

5
CHM
Thou on-ly O Christ, with the Ho- ly Ghost, art most high

6
EGR
Thou on-ly, O Je'-su Christ, with the Ho'-ly Gh'ost art most high
O Christ,

7
AK
Thou on-ly O Christ, with the Ho-ly Ghost, art most high

TABLE 95--Continued

1
ORD

in the glo-ry of God the Fa- ther. A- men.

2
GR

in glo-ri-a De-i Fa- tris. A- men.

3
WD

in the glo-ry of God the Fa- ther. A- men.

4
DKY

in the glo-ry of God the Fa- ther. A- men.

5
CHM

in the Glo-ry of God the Fa - - - - - ther. A - - - - - men.

6
EGR

in the glo-ry of God the Fa- ther. A- men.

7
AK

in the glo-ry of God the Fa- ther. A- men.

"KYRIE Fons Bonitatis"--"KYRIE Sabaoth"

(See Vol. II, pp. 978-87.)

WT^e, f. 63 v.

1

AH, 31 Kirrie lei son.

1. Ky-ri- e Sa- ba- oth iu- dex di-che-os
 2. O the-os sin-the-sis cun- ctae kira- nos
 3. Tu Pa- ter ha- gi- e De- us e-le- os

1. u- nus no- bis rex omni- um e-lei- son.
 2. tu- ae no- stri i- magi- nis e-lei- son.
 3. e- le- go- rum pro- piti- us e-lei- son.

ORD, III

2

(1,2,3.) Ky- ri- e * e-lei- son.

GS

3

1. Ky-ri-e, fons bo- ni- ta- tis pa- ter in- ge- ni- te
 2. Ky-ri-e, qui pa- ti na- tum mun- di pro cri- mi- ne
 3. Ky-ri-e, qui sep- ti- for- mis dans do- na pneu- ma- tis

1. a quo bo- na cun- cta pro- ce- dunt e-ley- son.
 2. i- psum ut sal- va- ret mi- si- sti e-ley- son.
 3. a quo cae- lum ter- ra re- plen- tur e-ley- son.

MGG

4

(Text of 1,2 as in Line 3) 3. Kyri-e, tu septi-formis dans dona pneumatis

3. a quo caelum, terra replentur, e-ley-son.

GR, II

5

Ky-ri- e * e-le- i-son. iiij.

"KYRIE Fons Bonitatis": GERMAN REFORMATION TRANSLATIONS

IN LUTHERAN SERVICE BOOKS OF THE SIXTEENTH CENTURY

(As reproduced on pages 6-9 and page 20

of the

Handbuch der deutschen evangelischen Kirchenmusik

I. Band: Der Altargesang

I. Teil: "Die einstimmigen Weisen"

by

Konrad Ameln, Christhard Mahrenholz, and Wilhelm Thomas

Göttingen: Vandenhoeck & Ruprecht, 1941.)

Kyrie summum

(Kyrie fons bonitatis)

Obd. Meisenburg 1540

The image shows a musical score for a Kyrie. It consists of five staves of music, each with a treble clef and a common time signature (C). The lyrics are written below the notes. The text is in German and is a translation of the Kyrie fons bonitatis. The lyrics are: Kyrie, aß Da der al der hö geße Gode, wo Men acht me Dn Ge bot! Schön unfer Blint hegt, de gro the Sün de dent: er barm Dn un fer! Chri ste, Du hyst de Weß und dat wa re Licht, de Portß der War hegt und dat Lee vent, des Da ders Radt und Wort.

8 dat uns tho Troste is ge - ge - ven: er - barm Dich un - ferl
 8 Ky - ri - e hylger Geist in E - wick - cheit, sta uns by dorck
 8 Dyn Barm - her - tich - weilt! Un - se Sün - de synt uns leylh; wil nicht vor -
 8 la - ten, de up Dich ha - pen: er - barm Dich un - ferl

Hierzu Gloria Nr. 44

Kyrie summum
 (Kyrie fons bonitatis)

KG Spangenberg 1545

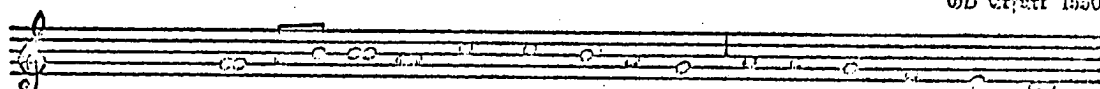
8 Ky - ri - e aß Va - ter al - ler - höch - ster Gott, wie klein acht man doch Dein Ge - bot!
 8 Ver - sion un - fer Blind - heit, die viel Sünd tut: er - barm Dich un - ferl
 8 Chri - ste, o Her - re, Du bist der Tag und das wah - re Licht,
 8 die Por - te der Wahr - heit, das Le - ben; des Va - ters Wort und Rat
 8 hast du uns zu Tro - ste ge - ge - ben: er - barm Dich un - ferl
 8 Ky - ri - e heili - ger Geist in Ewig - keit, steh uns bei durck Dein Barm -
 8 her - zig - keit; all unse Sünd sind uns leid; Du willst nicht vor -
 8 lassen all, die auf Dich hof - fen: er - barm Dich un - ferl

Hierzu Gloria Nr. 45

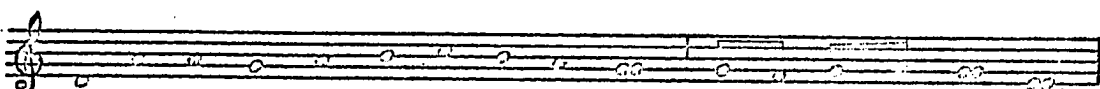
Kyrie summum

(Kyrie fons bonitatis)

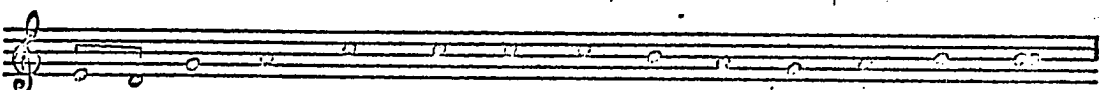
GB Erfurt 1550



Ag Pomern 1569: Ky - ri - e o Herr Gotd Da - der, er - barm Di a - der uns!
 GB Erfurt 1550: Ky - ri - e Gott Da - ter in E - wig - heit, groß ist Deine Barm - herzig - heit,
 SB Triller 1555: O Herr Gott, Du Erann der Gü - te, Da - ter in E - wig - heit,



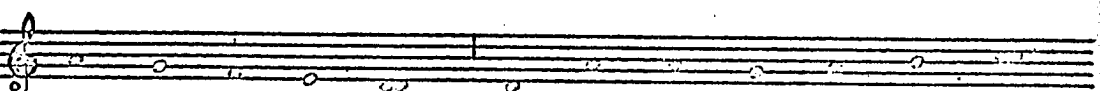
Si uns gre - dich, delge un - se Miß - se - dacht und er - barm Di un - ser!
 al - ler Ding ein Schöp - fer und Re - gie - rer: e - le - i - son!
 von dem al - les Gut muß aus - strö - men: () er - barm Dich un - ser!



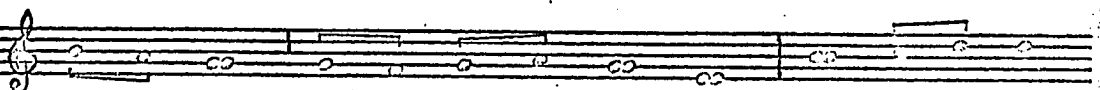
Chri - ste o Her - re Gotd Da - ders ein - ge - bar - ne Sön,
 Chri - ste al - ler Welt Trost, uns Sün - der al - lein Du hast erlöst.
 Chri - ste, der Du bist Gott des Da - ters ei - niger Sohn,



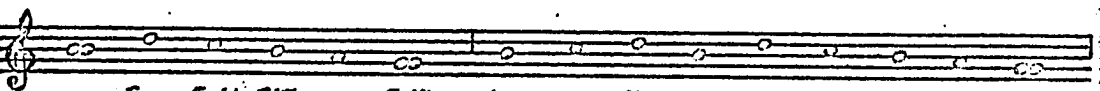
un - se tru - we Hei - landt, de Du mit Di - nem Blodt uns
 O () Je - su Gottes Sohn, un - ser Mitt - ler bist
 () es sag - ten zu vor die Pro - phe - ten, Dich



al - le heßt er - löst: bißde uns Ona - de bi Gotd dem
 in dem höch - sten Thron: zu Dir schrei - en wir aus Her -
 sollt ge - bä - ren schon ei - ne rei - ne Jung - frau Ma -



Da - der und er - barm Di un - ser! Ky - ri - () - e
 zens Be - gier: e - le - i - son! Ky - ri - e
 ri - a: () er - barm Dich un - ser! Hei - ger - Geist.



o Herr Gotd Hill - ge Geist, lere uns Je - sum Chri - stum ken - nen recht;
 Gott hei - si - ger Geist, tröst, stärk uns im Glau - ben al - ler meist,
 Du gött - li - che Brunst, gib uns al - len die rech - te Kunst,

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unse Sün · de si uns ledt. Tröst uns, leide uns,
 daß wir an Ieh · ten End froh · lich uns schei ·
 daß wir Dich wür · dig · lich all · zeit mö · gen

Hilfge uns in der War · heit und er · barm Dich un · ser!
 den aus die · sem E · lend: e · le i · son!
 in · nig · lich lo · ben: () er · barm Dich un · ser!

Hierzu Gloria Nr. 55

Kyrie paschale

(auf Ostern)

GB Erfurt 1550

O Her · re Gott Va · ter in E · wig · heit, sei uns Sün · dern gnä · dig!

Chri · ste — der gan · zen Welt Hei · land und Trost, mach uns

al · le von Sün · den — los! O Gott Hei · li · ger Geist, teil uns mit

Weis · heit, Glaub und Lie · be aller · meist, gib gött · lich Ge · rech · tig · keit!

Kyrie paschale

Das alt Osterliche Kyrieleison

GB Straßburg 1560

Herr — Gott Va · ter im Him · mel, er · barm Dich un · ser!

Herr — Gott — Sohn, der — Welt Hei · land, er · barm Dich

un · ser! Herr — Gott Hei · li · ger —

Gei · ste, er · barm Dich un · ser!

Hierzu Gloria Nr. 59

Kyrie summum

(Kyrie fons bonitatis)

GB Weiße 1531

1. O Da - ter der Barm - her - zig - keit, Brunn al - ler Gü - tig - keit,
 2. O Da - ter, der Du den Hei - land Chri - stum uns hast ge - sandt,
 3. O Da - ter, der Du uns lie - best und Dei - nen Sohn gi - best,

laß heut Dei - ne Gnad zu uns flie - ßen und uns der ge - nie - gen!
 laß uns sei - nes Ver - diensts auf Er - den nicht de - rau - bet wer - den!
 hilf, daß wir uns fest an ihn hal - ten, mit nich - ten ab - spal - ten!

4. Chri - ste Got - tes Sohn, der Du von dem höch - sten Thron
 5. Chri - ste Mensch und Gott, le - ben - di - ges Him - mels - brot,
 6. Chri - ste himm - lisch Licht, un - ser Trost und Zu - ver - sicht,

ge - sandt in die - se Welt bist kom - men uns al - len zu From - men:
 speis und er - quick un - ser Dürf - tig - keit mit Dei - ner Sü - ßig - keit,
 gött - li - che Weis - heit, Sonn und Klar - heit vol - ler Gnad und Wahr - heit,

komm auch in un - ser Herz und Sin - nen und woh - ne dar - in - nen!
 daß wir stark und wohl - ge - schickt wer - den zu gu - ten Ge - her - den!
 leucht und re - gier uns mit Dei - nem Wort an die - sem dun - keln - Ort!

7. O Hei - li - ger Geist, wah - rer Gott, sei un - ser Trost
 8. O Mei - ster der Aus - er - wähl - ten, der A - po - stel
 9. O gött - li - che Kraft von o - ben, er - füll uns mit

in al - ler Not, mach un - ser Seel ge - sund, daß wir wir - lich
 und Pro - phe - ten, in gött - li - cher Weis - heit lehr uns auch aus
 Dei - nen Ga - ben, ver - leih uns gnä - dig - lich al - les das, was

und aus Her - zens Grund lie - ben den neu - en Bund
 Gnad und Gü - tig - keit den Weg zur Se - lig - keit!
 uns ist se - lig - lich und Dir, Her - ze, lob - lich! A - men.

Hierzu Gloria Nr. 56

TABLE 97

"KYRIE Fons Bonitatis": ANGLICAN EDITIONS

(See Vol. II, pp. 989-91.)

1 DKY, XI a

2 KYRIE, III Ky- ri- e * e- le- i- son. ijj.

(1,2,3) KYRIE, III Ky- ri- e * e- lei- son.
Lord, have mer - - - - - cy.

3 KYRIE, III

1,2,3. Lord, have mer- cy up-on us: and in-cline our hearts to
 keep this law.

4 WD (MS) ?

5 DKY, XI a Lord, * have mer- cy up- on us.
Lord, * have mer- cy up- on us. ijj.

TABLE 97--Continued

1 DKY
Chri-ste e-le-i-son. ii.

2 ORD
(4,5,6) Chri- ste e-lei- son.
Christ, have mer- cy.

3 ORD
4,5,6. Lord, have mer- cy up- on us:
and in-cline our hearts to keep this law.

4 WD
Christ have mer- cy up- on us.

5 DKY
Christ, have mer- cy up- on us. ii.

TABLE 97--Continued

1
DKY

Ky- ri- e e- le- i- son. ij.

2
ORD
(7,8,9.)

Ky- ri- e e-lei- son.
Lord, have mer- cy.

3
ORD

7,8,9. Lord, have mer- cy up- on us:

and in-cline our hearts to keep this law.

4
WD

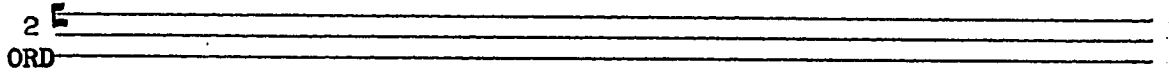

Lord, have

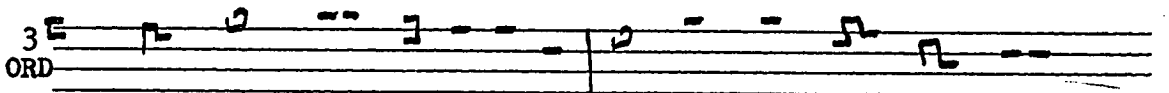
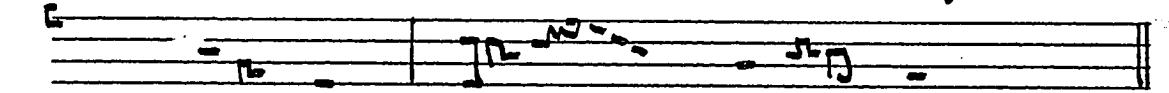
5
DKY

Lord, have mer- cy up- on us. ij.

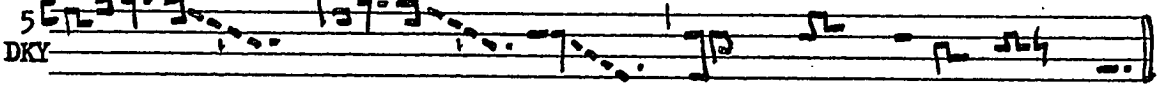
TABLE 97--Continued

1 DKY  Ky-ri-e * ** e-le- i- son.

2 ORD 
 (No. 9 same as Nos. 7 and 8.)


3 ORD 
 10. Lord, have mer- cy up-on us: and write all these thy laws

 in our hearts, we be-seech thee.

4 WD  Lord, * ** have mer- cy up- on us.

5 DKY  Lord * ** have. mer- cy up- on us.

VERSES FOR KYRIE ELEISON: "Cunctipotens Genitor Deus"
 Cambridge, Corpus Christi 473, ff. 79 v., 80

(See Vol. II, pp. 996-1000.)

<p>VERSES AD KYRIELE.</p>	<p>etiam damnatur iesu factura</p>
<p>Cunctipotens genitor deus</p>	<p>benigne e leyson.</p>
<p>reitor e leyson.</p>	<p>Xpiste leyson.</p>
<p>Kyrrie leyson.</p>	<p>Amborum sacrum spiramen</p>
<p>Fons & origo boni pie luxque</p>	<p>nexus amorq: e leyson.</p>
<p>per hennis e leyson.</p>	<p>Kyrrie leyson.</p>
<p>Kyrrie leyson.</p>	<p>P rocedens fomes utiq: fons</p>
<p>Sanctificet pietas tua nos</p>	<p>sanctificans ius e leyson.</p>
<p>bone reitor e leyson.</p>	<p>Kyrrie leyson.</p>
<p>Kyrrie leyson.</p>	<p>P urgator culpę uenię lar</p>
<p>Xpiste dei splendor uirtus</p>	<p>gior pie. Kyrrie.</p>
<p>patrisque sophia e leyson.</p>	<p>Offensas dele sancto nos mune</p>
<p>Xpiste leyson.</p>	<p>re reple.</p>
<p>Plasmatis humani factor</p>	<p>Spiritus alme. e leyson.</p>
<p>lapi reparator e leyson.</p>	
<p>Xpiste leyson.</p>	

TABLE 98

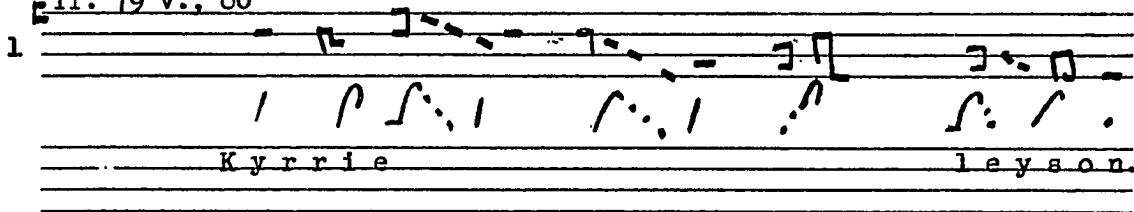
KYRIE "Cunctipotens Genitor Deus"

(See Vol. II, pp. 1002-09.)

Corpus Christi 473,

ff. 79 v., 80

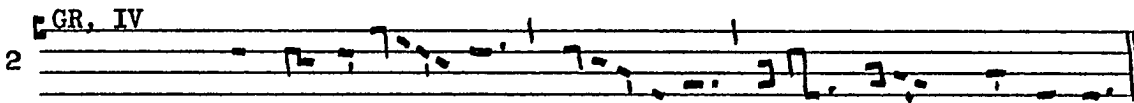
1



Kyrie leyson.

2

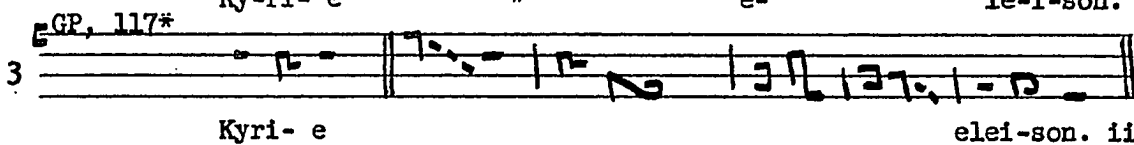
GR, IV



Ky-ri-e * e- le-i-son. iij.

3

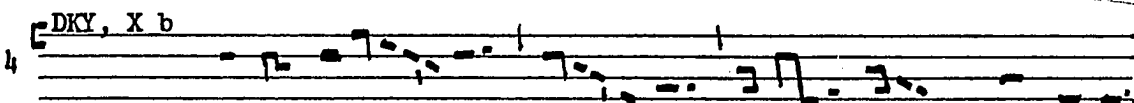
GP, 117*



Kyri-e elei-son. iij.

4

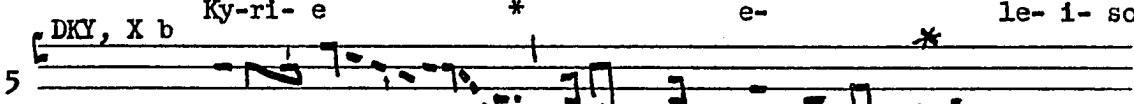
DKY, X b



Ky-ri-e * e- le-i-son. iij.

5

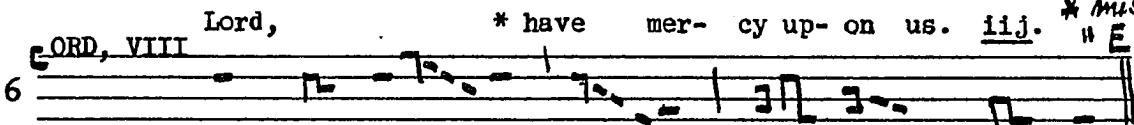
DKY, X b



Lord, * have mer-cy up-on us. iij. * misprint

6

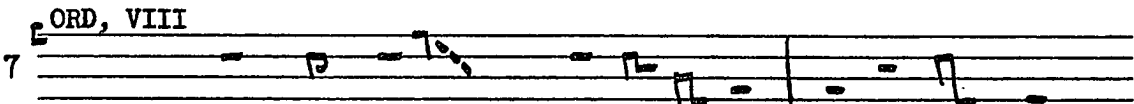
ORD, VIII



1,2,3. Ky-ri-e * e- lei-son.
Lord, have mer-cy.

7

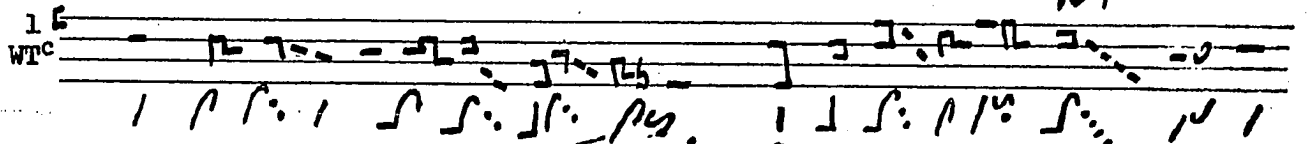
ORD, VIII

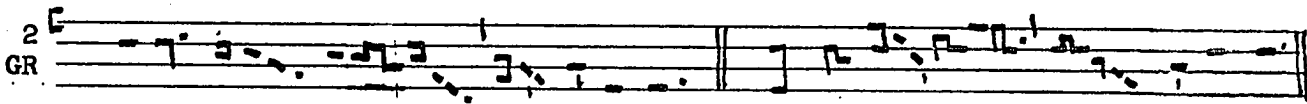
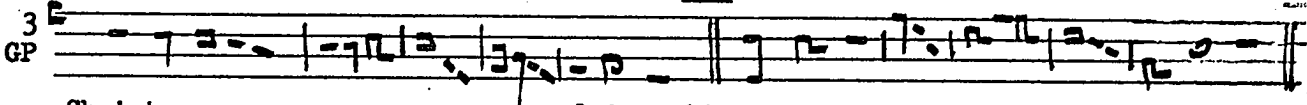


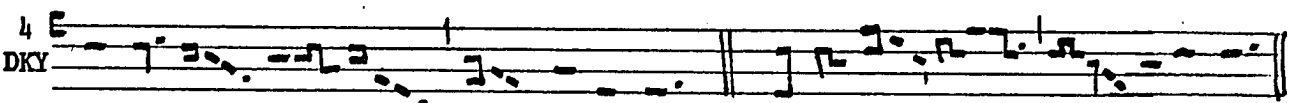
1,2,3. Lord, have mer-cy up-on us: and in-cline our

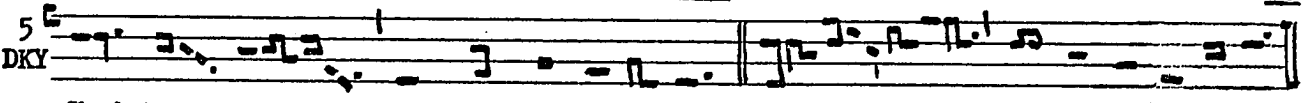
hearts to keep this law.

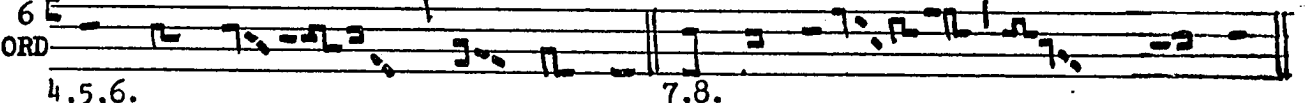
TABLE 98--Continued

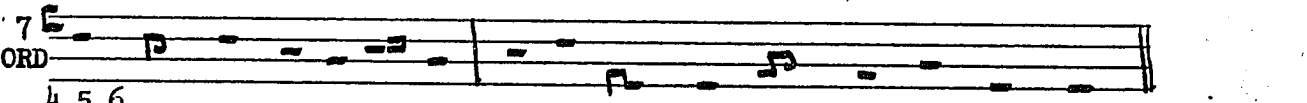
1
WTC  *or "acb"*
Christe le-y son. Ky-ri e le-y son.

2
GR 
Christe e-le-i-son. ij. Ky-ri-e e-le-i-son. ij.
3
GP 
Christe e-lei-son. ij. Ky-ri-e e-lei-son. ij.

4
DKY 
Chri-ste e-le-i-son. ij. Ky-ri-e e-le-i-son. ij.

5
DKY 
Christ, have mer-cy up-on us. ij. Lord, have mer-cy up-on us. ij.

6
ORD 
4,5,6. 7,8.
Chri-ste e-lei-son. Ky-ri-e e-lei-son.
Christ, have mer- - - cy. Lord, have mer- - - cy.

7
ORD 
4,5,6.
Lord, have mer-cy up-on us: and in-cline our hearts to keep this law.
7,8,9.
Lord, have mer-cy up-on us: and in-cline our hearts to keep this law.

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TABLE 99

SANCTUS (MISSA VOTIVA)
 (See Vol. II, pp. 1015-20.)

1 GR, III

San- ctus, * Sanctus, San- ctus

2 WD1 (1st MS) Ho- **[sic]** ly, Ho- ly Ho- **[sic]** ly,

3 WD2 (2nd MS before corrections)

4 WD2 (1st corrections in 2nd MS) *III 10/24/47 MS*

5 WD2 (2nd corrections in 2nd MS)

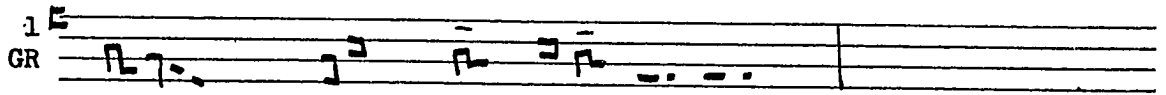
6 WD3 (3rd MS as revised)

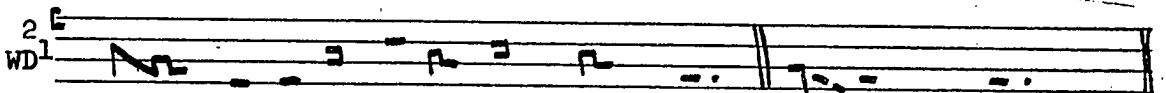
Ho- ly,

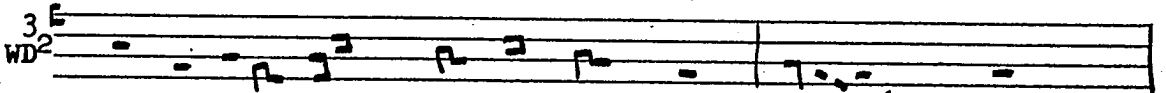
7 DKY, XI

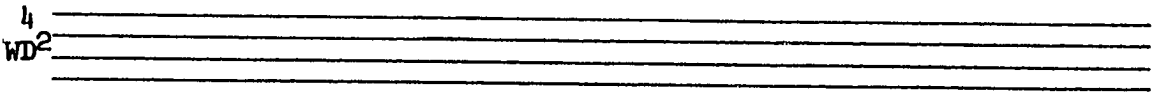
Ho- ly, * Ho- ly, Ho- ly,

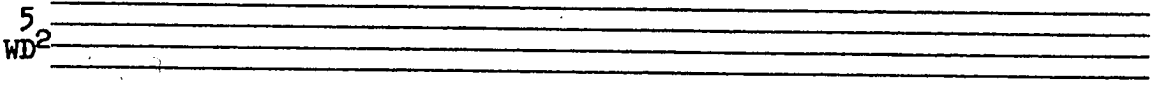
TABLE 99--Continued

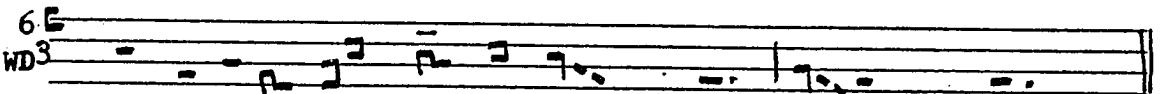
1 
GR Ho- san- na in ex-cel- sis.

2 
WD1 Glo- ry be to thee O Lord Most High. A- men.

3 
WD2 Glo-ry be to thee, O Lord Most High. A- men.

4 
WD2

5 
WD2

6 
WD3 Glo-ry be to thee, O Lord Most High. A- men.

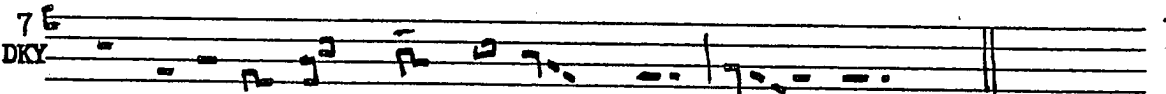
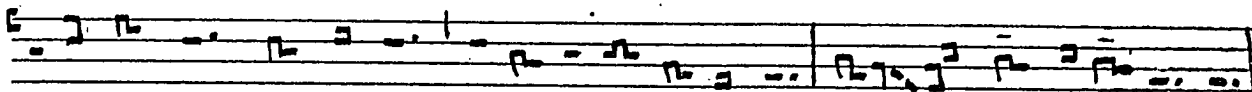
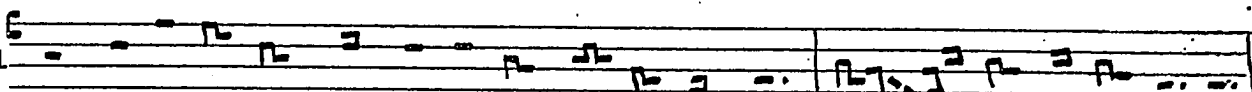
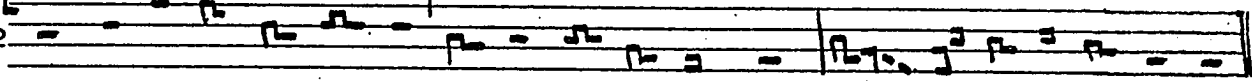

7 
DKY Glo-ry be to thee, O Lord Most High. A- men.


TABLE 99--Continued

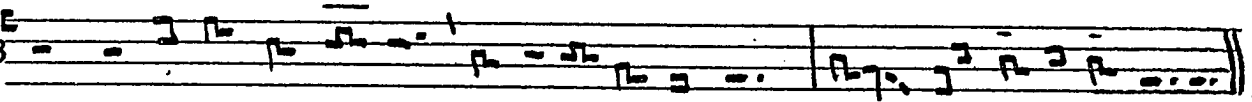
1 GR 
 Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni. Ho-san-na in excel-sis.

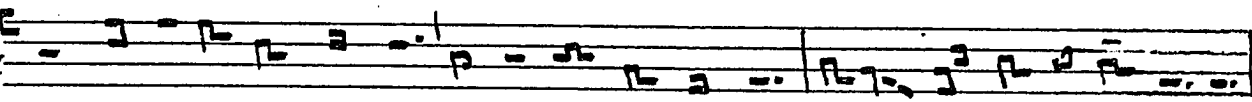
2 WD1 
 Bless-ed is he that com-eth in the name of the Lord, Ho-san-na in the highest.

3 WD2 

4 WD2 

5 WD2 

6 WD3 
 Bless-ed is he

7 DKY 
 Bless-ed is he that com-eth in the Name of the Lord:*Ho-san-na in the High-es

APPENDIX I, EXAMPLE NO. 1

GLORIA IN EXCELSIS (VATICAN I) AND TROPE "O Laudabilis Rex"
Cambridge, Corpus Christi 473, f. 69, and Bodleian 775, ff. 70 v., 71.

(See Vol. II, pp. 1032-35.)

1
WTC^c

Gloria in excelsis Deo . Et in terra pax hominibus . Bone

2
WTC^c

1
WTC^c

voluntatis . O lau da bi lis rex domine de us .

2
WTC^c

1
WTC^c

Laudamus te . O a do na i benedicte dominator

2
WTC^c

APPENDIX I, EXAMPLE NO. 1--Continued

1
WT^c

glo ri a Grati as a gi mus ti bi pro pter magna

acc

2
WT^e

1
WT^c

glo ri am tu am . Do mine deus rex celestis . Ds pater

acc

2
WT^e

1
WT^c

omnipotens . Domine fili unige nite ihu xpe .

2
WT^e

APPENDIX I, EXAMPLE NO. 1--Continued

1
WTC

Handwritten notes above the staff: a series of rhythmic markings including slanted lines and vertical strokes.

Domine deus . A gnus d i . Fi li us pa tris . Qui tol lis

Handwritten notes below the staff: a series of rhythmic markings including slanted lines and vertical strokes.

2
WTC

1
WTC

Handwritten notes above the staff: a series of rhythmic markings including slanted lines and vertical strokes.

pe c ca ta mundi

2
WTC

Handwritten notes above the staff: a series of rhythmic markings including slanted lines and vertical strokes.

Rex se culorum d ne i hu x pe

1
WTC

Handwritten note above the staff: "?nC"

Handwritten notes above the staff: a series of rhythmic markings including slanted lines and vertical strokes.

miserere nob Qui tol lis pec ca ta mundi .

2
WTC

[WTC omits all that follows until "suscipe . . . "]

APPENDIX I, EXAMPLE NO. 1--Continued

1
WT^cf

R e x s e c u l o r u m d o m i n e i h u x p e . S u s c i p e

2
WT^e

1
WT^cf

d e p r e c a t i o n e m n ' r a m . Q u i s e d e s a d d e x t e r a m p a t r i s

2
WT^e

1
WT^cf

m i s e r e r e n o b i s Q u o n i a m t u s o l u s s c s . A e t e r n i

2
WT^e

APPENDIX I, EXAMPLE NO. 1--Continued

1
WTC

sapientia patris. Tu solus dominus Tu lux

2
WTC

1
WTC

via & spes n'ra. Tu solus altissimus.

2
WTC

1
WTC

Rex regum cuius constat

2
WTC

APPENDIX I, EXAMPLE NO. 1--Continued

1
WT^c

sine

T. 14 [illegible]

2
WT^e

1
WT^c

tem pore regnum . I hu x pe . Cum sco spiritu

2
WT^e

regum .

1
WT^c

in glo ri a dei pa tris a men

2
WT^e

TABLE 100

WINCHESTER AND ECHTERNACH TROPER VERSIONS OF VATICAN GLORIA I
 Cambridge, Corpus Christi 473, f. 69, and Paris, B. N. lat. 10510, f. 13 v.

(See Vol. II, pp. 1035-36.)

1
WTC

2
Ech

3
GR

Glo-ri-a in ex-cel-sis De-o. Et in ter-ra pax ho-mi-ni-bus

1
WTC

2
Ech

3
GR

bonae vo-lun-ta-tis. Iau-da-mus te. Be-ne-di-ci-mus te.

1
WTC

2
Ech

3
GR

A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi

TABLE 100--Continued

Handwritten annotations: $a^{\#c}$ and $a^{\#b}$ with a question mark.

1 WTC
2 Ech
3 GR

propter magnam glo- ri- am tu- am. Do- mi- ne De- us,

1 WTC
2 Ech
3 GR

Rex cae-le-stis, De- us Pa- ter omni- pot- ens. Do-mi-ne

1 WTC
2 Ech
3 GR

Fi-li u-ni-ge-ni-te Je- su Chri-ste. Do- mi- ne De- us,

TABLE 100--Continued

1
WTC



2
Ech



3
GR



A- gnus De- i, Fi- li- us Pa- tris. Qui tol- lis pecca- ta

2nd C^h

1
WTC



2
Ech



3
GR

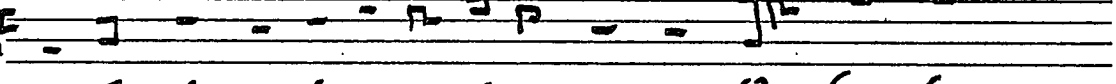


mun- di, mi- se- re- re no- bis. Qui tol- lis pec- ca- ta mun- di,

1
WTC



2
Ech



3
GR



su- sci- pe depre- ca- ti- o- nem no- stram. Qui se- des

TABLE 100--Continued

1
WTC

2
Ech

3
GR

ad dex- te-ram Pa- tris, mi-se-re-re no- bis. Quo-ni- am

1
WTC

2
Ech

3
GR

tu so-lus sanctus. Tu so-lus Do- mi- nus. Tu so-lus Altissimus,

1
WTC

2
Ech

[?] 3
GR

Je- su Chri-ste. Cum Sancto Spi-ri- tu,

TABLE 100--Continued

1
WTC

2
Ech

3
GR

in glo- ri- a De- i Pa- tris. A- men.

2
Ech

TABLE 101

SET-FORM ANALYSIS OF VATICAN MASS I

WINCHESTER TEXT OF GLORIA AND SANCTUS
(Cambridge, Corpus Christi 473, ff. 69 and 74 v., 75)

VATICAN TEXT OF AGNUS DEI

(See Vol. I, pp. 424-29, and Vol. II, pp. 1031-37.)

Note:--Liquescents have been omitted
in the table following.

SET-FORM I SET-FORM II SET-FORM III SET-FORM IV CADENCE III & IV: a, b, c

San-ctus i.j. Sanctus Dó-mi-nus Ple-ni sunt De-us Sa-ba-oth
 ri-a tú-a. Hosan- na in et terra et terra
 gló- na in ex-cé-l-sis. ex-cé-l-sis. ex-cé-l-sis.
 Ho- vé-hit in vé-hit in vé-hit in vé-hit in
 Ho- nó-mi-né nó-mi-né nó-mi-né nó-mi-né
 A- in ex-cel- in ex-cel- in ex-cel- in ex-cel-
 mi-se- sis sis sis sis
 re re re re
 no- no- no- no-
 do-na do-na do-na do-na
 glo- glo- glo- glo-
 in ex-cel- in ex-cel- in ex-cel- in ex-cel-
 cé-l- cé-l- cé-l- cé-l-
 ra pax homi- ra pax homi- ra pax homi- ra pax homi-
 bo- bo- bo- bo-
 lau- lau- lau- lau-
 A- do- A- do- A- do- A- do-
 gra-tias gra-tias gra-tias gra-tias
 á- á- á- á-
 gi-mus tí-bi gi-mus tí-bi gi-mus tí-bi gi-mus tí-bi

ca- ca- ca- ca-
 ta mundi ta mundi ta mundi ta mundi
 re re re re
 bis bis bis bis
 lu lu lu lu
 a, c a, c a, c a, c
 b b b b

propter magnam
 Domine Deus
 Pater
 Qui tollis
 Qui sedes ad dexteram Patris
 Cum Sancto Spiritu

Domine Deus
 Pater
 Qui tollis
 Qui sedes ad dexteram Patris
 Cum Sancto Spiritu

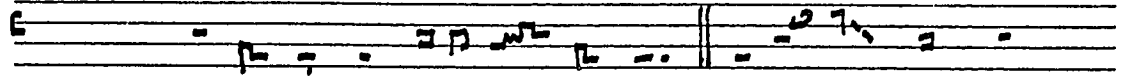
Domine Deus
 Pater
 Qui tollis
 Qui sedes ad dexteram Patris
 Cum Sancto Spiritu

TABLE 102

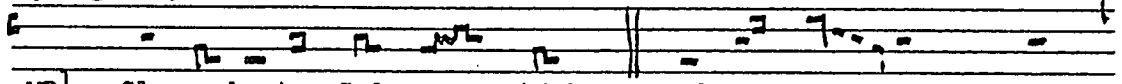
GLORIA: VATICAN MASS I AND DOUGLAS' MISSA VOTIVA

(See Vol. II, pp. 1037-45.)

GR, I

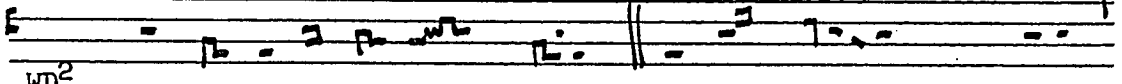
1 
Glo-ri-a in excel-sis De-o. Et in ter-ra pax

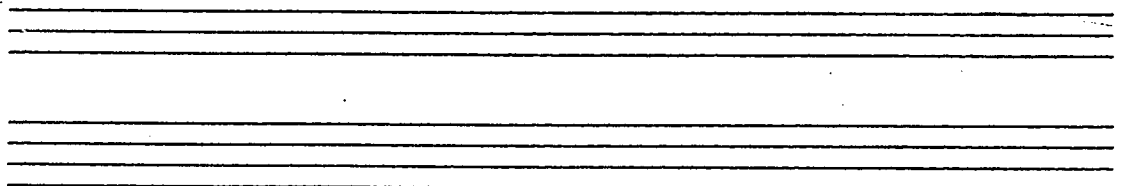
WD¹
(Original)

2 
WD¹ Glo-ry be to God on high, and on earth peace,
(corrections)

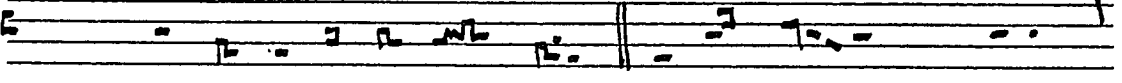
3 

WD²
(Original)

4 
WD²
(corrections)

5 

DKY, XI

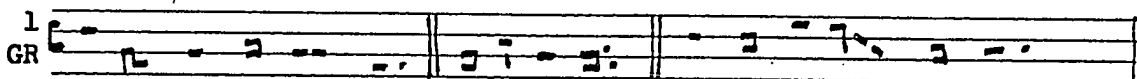
6 
Glo-ry be to God on high, And on earth peace,

White-Fuller

7 
Glo-ry be to God on high. And on earth peace,

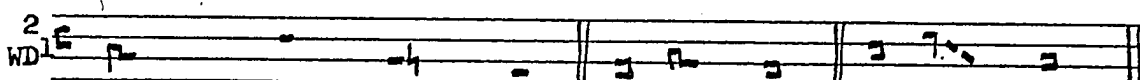
TABLE 102--Continued

1
GR



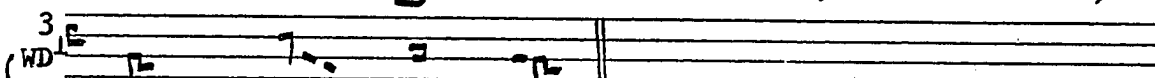
bonae vo-lunta- tis. Laudamus te. Be-ne-di-ci- mus te.

2
WD¹

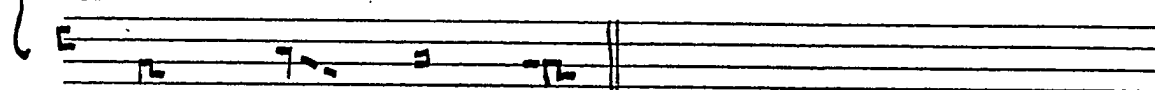


good will towards men. We praise thee, we bless thee,

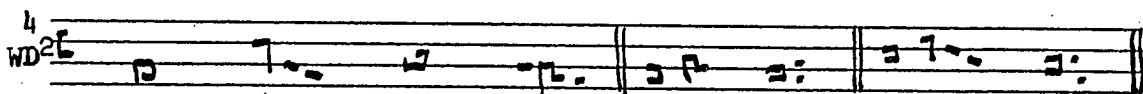
3
WD¹



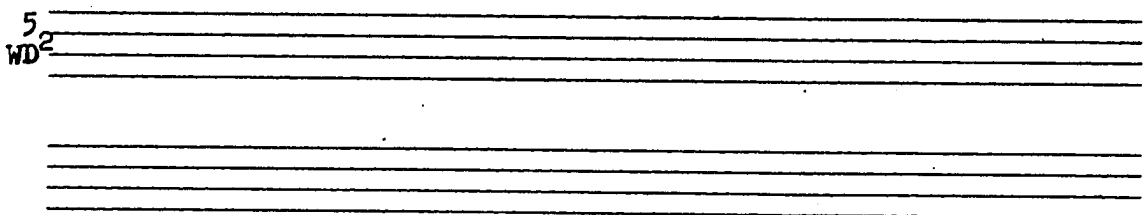
or:



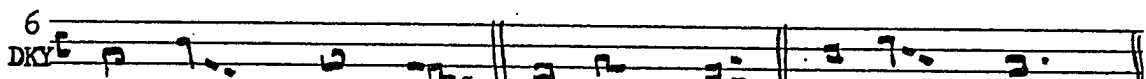
4
WD²



5
WD²



6
DKY



good will towards men. We praise thee, We bless thee,

7
WF



good will towards men. We praise thee. We bless thee.

TABLE 102--Continued

1
GR

A-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-ti-as a-gimus ti-bi

2
WD1

we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

3
WD1

we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

4
WD2

we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

5
WD2

we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

6
DKY

We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

7
WF

We wor-ship thee. We glo-ri-fy thee. We give thanks to thee

TABLE 102--Continued

1
GR

propter magnam glo-ri-am tu-am. Do-mi-ne De-us, Rex cae-le-stis,

2
WD¹

for thy great glo-ry. O Lord God hea~~v~~enly King,

3
WD¹

hea-ven-ly King,

4
WD²

hea-ven-ly King,

5
WD²

heavn-ly King,

6
DKY

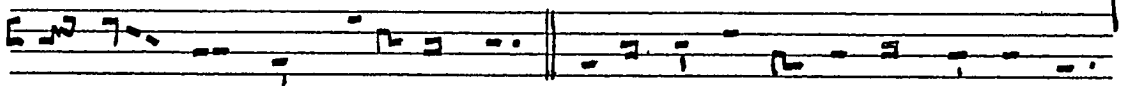
for thy great glo-ry, O Lord God, heay'n-ly King,

7
WF

for thy great glo-ry. O Lord God, hea-ven-ly King,


TABLE 102--Continued

1
GR



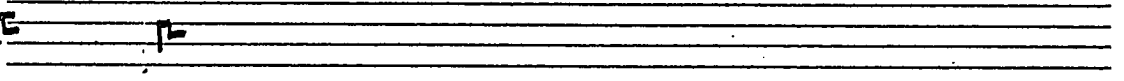
De- us Pa- ter omni-pot-ens. Do-mi-ne Fi-li u- ni- ge- ni- te

2
WD1

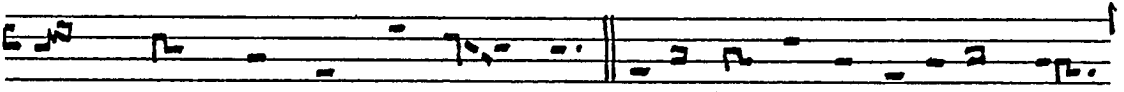


God the Fa- ther Al-migh-ty. O Lord, the only begotten Son,

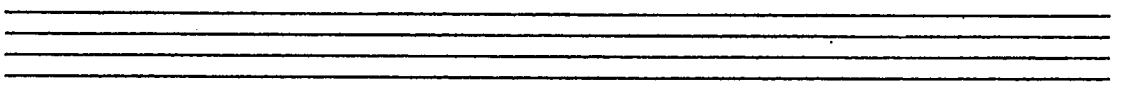
3
WD1



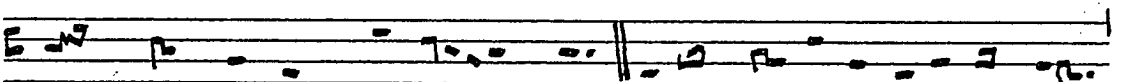
4
WD2



5
WD2



6
DKY



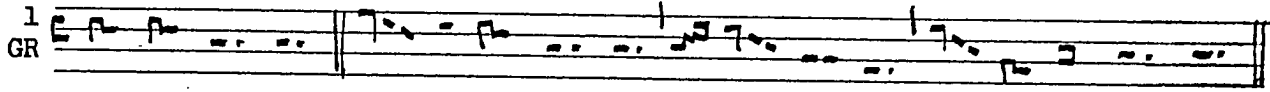
God the Fa-ther Al- migh- ty. O Lord, the only begotten Son,

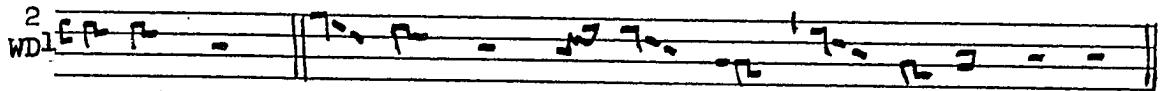
7
WF

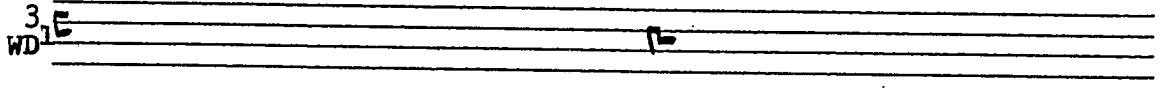


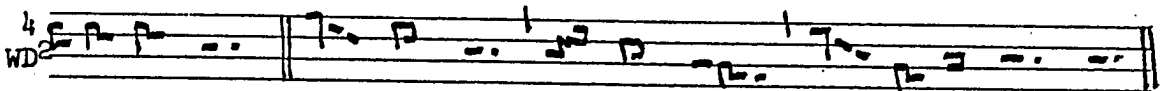
God the Fa-ther al-migh-ty. O Lord the on-ly be-go-tten Son,

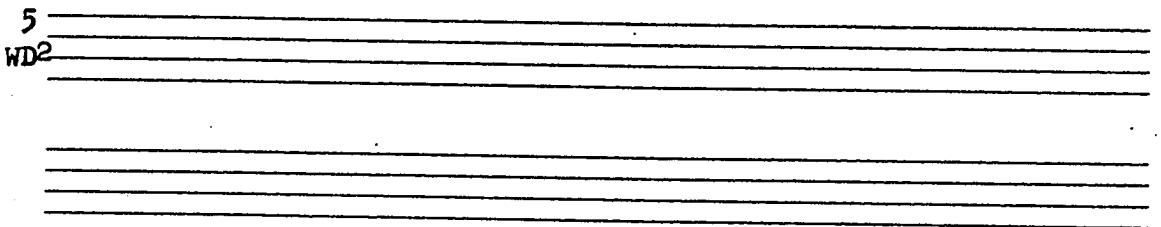
TABLE 102--Continued

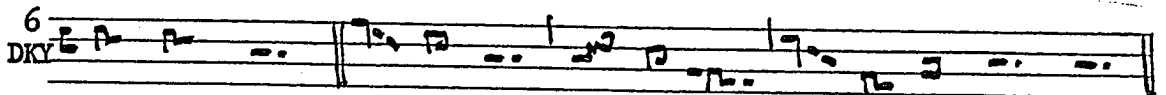
1
GR 
Je- su Chri-ste. Do- mi-ne De- us, Agnus De- i, Fi- li- us Patris.

2
WD1 
Je- sus Christ; O Lord God, Lamb of God, Son of the Fa- ther,

3
WD1 

4
WD2 

5
WD2 

6
DKY 
Je- sus Christ; O Lord God, Lamb of God, Son of the Fa- ther,

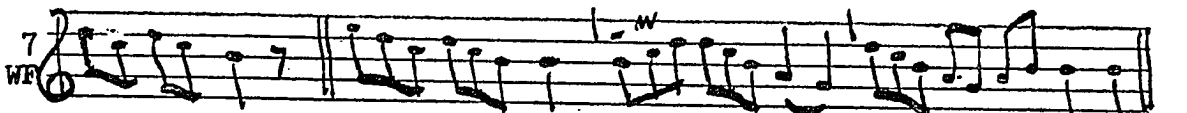
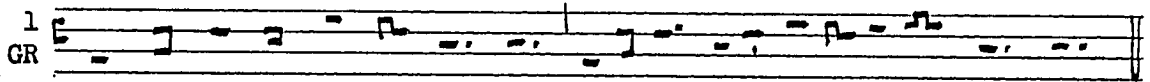
7
WF 
Je- su Christ. O Lord God, Lamb of God, Son of the Fa-ther.

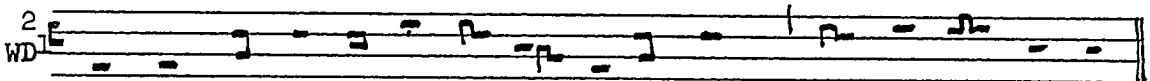
TABLE 102--Continued

1
GR



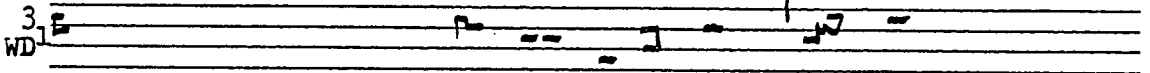
Qui tol-lis pec-ca-ta mun-di, suscipe depre-ca-ti-o-nem nostram.

2
WD

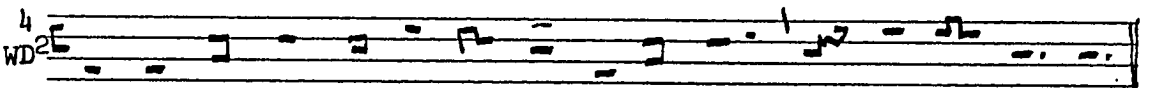


Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

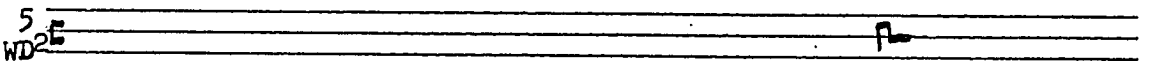
3
WD



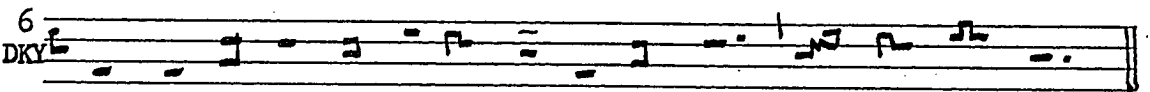
4
WD



5
WD

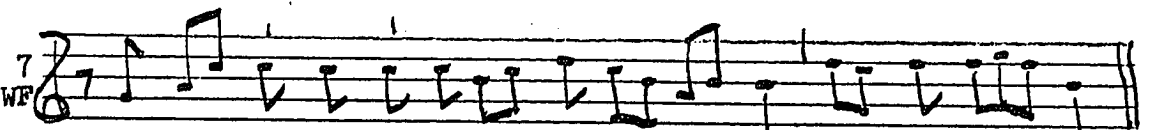


6
DKY



Thou that ta-kest a-way the sins of the world, re-ceive our prayer.

7
WF



Thou that ta-kest a-way the sins of the world, re-ceive our prayer.

TABLE 102--Continued

1
GR

Qui se-des ad dex- te-ram Pa- tris; mi-se-re-re no- bis.

2
WD1

Thou that sit-test at the right hand of God the Father, have mercy upon us.

3
WD1

4
WD2

5
WD2

6
DKY

Thou that sittest at the right hand of God the Father, have mercy upon us.

7
WF

Thou that si- ttest at the right hand of the Fa- ther,

have mer- cy u- pon us.

TABLE 102--Continued

1
GR

Quoni-am tu so-lus sanctus. Tu so-lus Do-mi-nus. Tu solus Altissimus,

2
WD1

For thou on-ly art ho-ly; thou on-ly art the Lord; Thou only, O Christ,

3
WD1

4
WD2

5
WD2

6
DKY

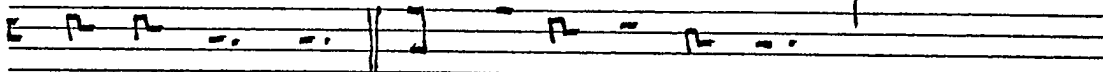
For thou on-ly art ho-ly; Thou on-ly art the Lord; Thou only, O Christ,

7
WF

For thou on-ly art ho-ly; Thou on-ly art the Lord.

Thou on-ly, O Je-su Christ,

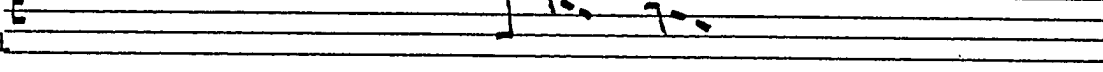
TABLE 102--Continued

1
GR 

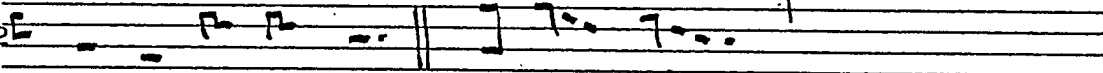
Je- su Chri- ste. Cum Sancto Spi- ri- tu,

2
WD1 

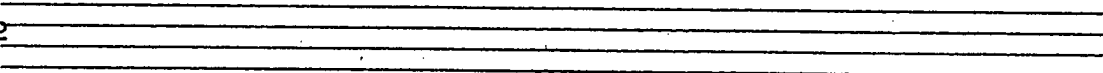
with the Ho- ly Ghost, art most high in the glo- ry

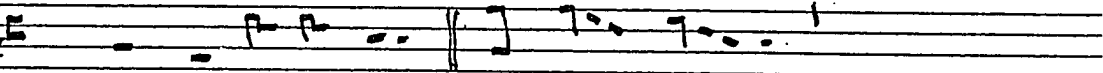
3
WD1 

art most high

4
WD2 

art most high

5
WD2 

6
DKY 

with the Ho- ly Ghost, art most high

7
WF 

with the Ho- ly Ghost. Art most high in the glo- ry

TABLE 102--Continued

1
GR

in glo- ri- a De- i Pa- tris. A- men.

2
WD1

of God the Fa- ther. A- men.

3
WD1

in the glo- ry of God the Fa- ther. A- men.

4
WD2

in the glo- ry of God the Fa- ther. A- men.

5
WD2

6
DKY

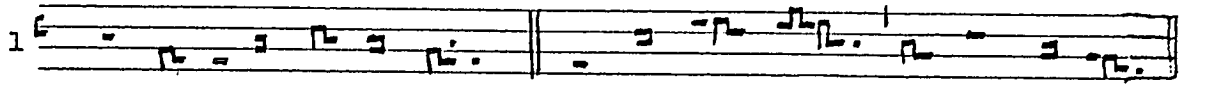
in the glo- ry of God the Fa- ther. A- men.

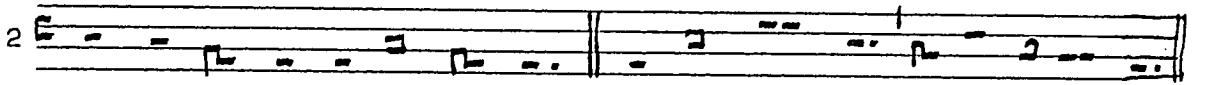
7
WF

of God the Fa- ther. A- men.

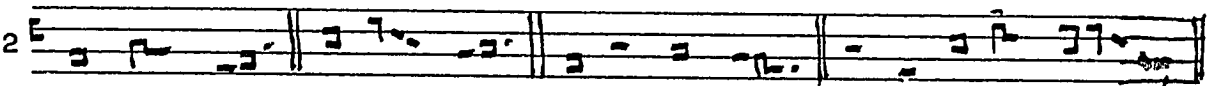
APPENDIX II, EXAMPLE NO. 3

GLORIA I (DOUGLAS' MISSA VOTIVA) TRANSCRIBED FOR
THE ANGLICAN TEXT OF THE 1928 AMERICAN PRAYER BOOK (Line 1)
AND THE ROMAN CATHOLIC ENGLISH TEXT (Line 2)
FROM THE WINCHESTER TROPER VERSIONS
(See Vol. II, page 1045.)

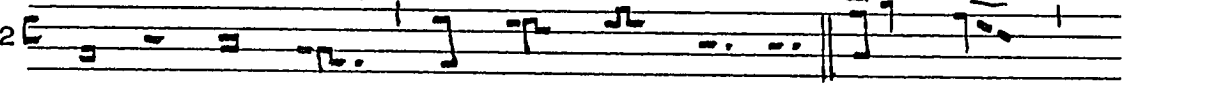
1 
Glo-ry be to God on high, and on earth peace, good will towards men.

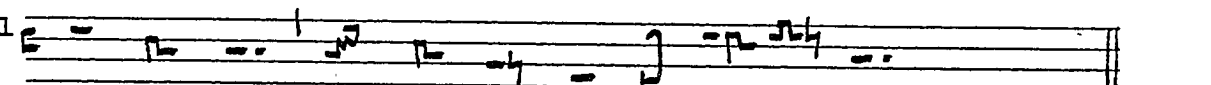
2 
Glo-ry to God in the high-est. And on earth peace to men of good will.

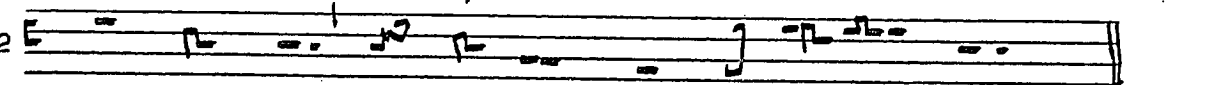
1 
We praise thee, we bless thee, we wor-ship thee, we glo-ri-fy thee,

2 
We praise you. We bless you. We wor-ship you. We glo-ri-fy you.

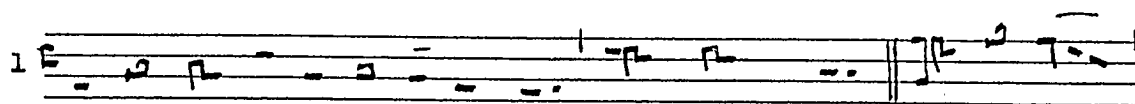
1 
we give thanks to thee for thy great glo-ry. O, Lord God,

2 
We give you thanks for your great glo-ry. Lord God,

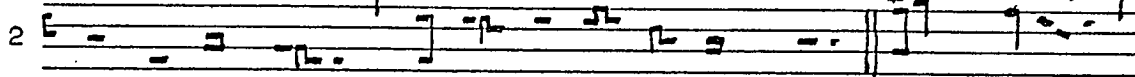
1 
heav'n-ly King, God the Fa-ther Al-migh-ty.

2 
heav'n-ly King, God the Fa-ther al-migh-ty.

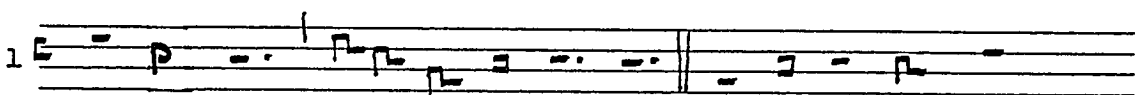
APPENDIX II, EXAMPLE NO. 3--Continued

1 

O Lord, the on-ly-be- gotten Son, Je- sus Christ; O Lord God,

2 

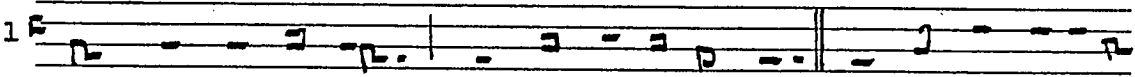
Lord Je-sus Christ, the on- ly-be- gotten Son. Lord God,

1 

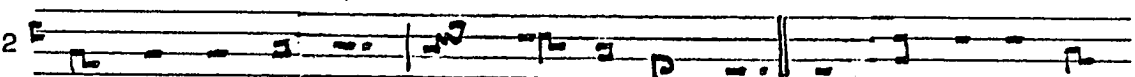
Lamb of God, Son of the Fa-ther, that ta-kest a- way

2 

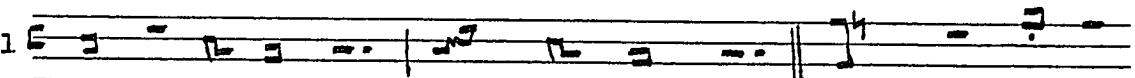
Lamb of God, Son of the Fa- ther. You, who take a- way

1 

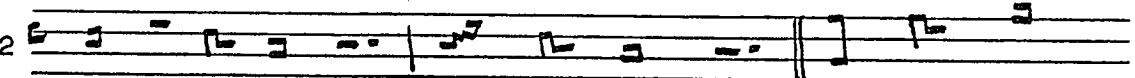
the sins of the world, have mer- cy up- on us. Thou that ta-kest away

2 

the sins of the world, have mer- cy on us. You, who take a- way

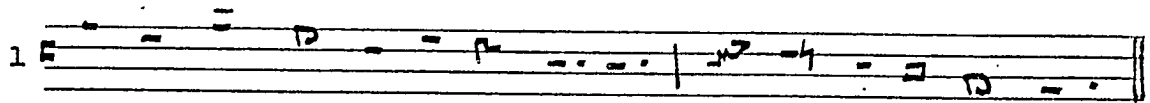
1 

the sins of the world, re- ceive our prayer. Thou that sit- test

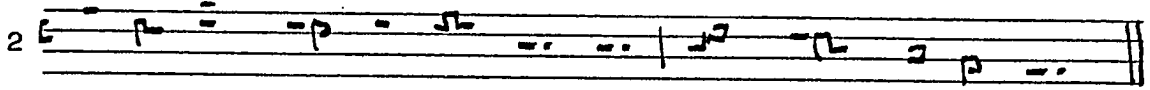
2 

the sins of the world, re- ceive our prayer. You, who sit

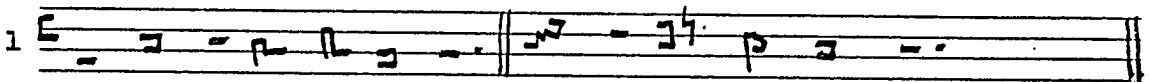
APPENDIX II, EXAMPLE NO. 3--Continued

1 

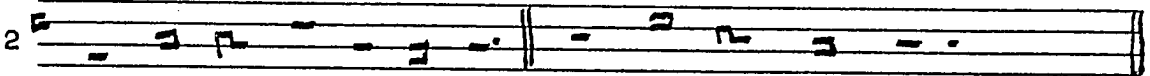
at the right hand of God the Fa-ther, have mer-cy up- on us.

2 

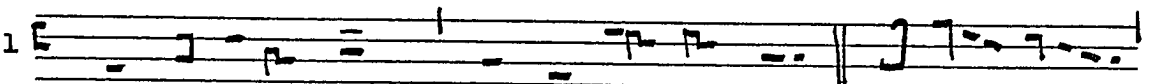
at the right hand of the Fa-ther, have mer- cy on us.

1 

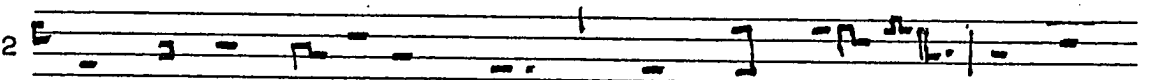
For thou on-ly art ho- ly; thou on-ly art the Lord;

2 

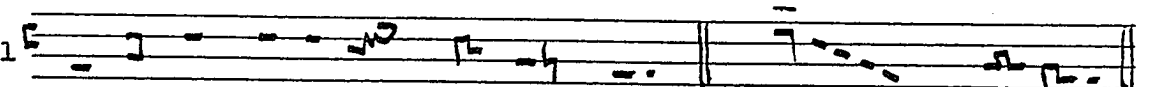
For you a- lone are ho- ly. You a-lone are Lord.

1 

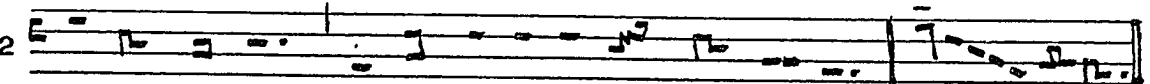
Thou on-ly, O Christ, with the Ho- ly Ghost, art most high

2 

You a-lone, O Je-sus Christ, are most high. With the

1 

in the glo- ry of God- the Fa- ther. A- men.

2 

Ho-ly Spi-rit, in the glory of God the Fa-ther. A- men.

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TABLE 103

KYRIE: DOUGLAS' REQUIEM (12 b)

(See Vol. II, pp. 1059-62.)

1 **ORD, IX** 1,2,3. 4,5,6.

Ky- ri- e * e- lei- son. Chri- ste e- lei- son.

2 **DKY, XII b** Lord, have mer- cy. Christ, have mer- cy.

Ky-ri- e * e- le- i-son. ijj. Chri-ste e- le- i- son. ijj.

3 **WD¹**

4 **WD²; 1910** Lord have mer- cy up-on us. Christ have mer-cy up- on us.

5 **WD 1922; CN**

Lord have mer-cy up- on us. Christ have mer-cy up- on us.

6 **DKY, XII b**

Lord, have mer- cy * up-on us. ijj. Christ, have mercy up-on us. ijj.

7 **CHM, V**

1-3. Ky- ri- e e- le- i-son. 4-6. Chri-te e- le- i- son.
 Lord have mer - - - cy. Christ have mer - - - cy.

TABLE 103--Continued

1 7.8. 9.

ORD Ky- ri- e e- lei-son. Ky- ri- e e- lei-son.
 Lord, have mer- - - cy. Lord, have mer- cy.

2 DKY Ky- ri- e e- le-i-son.ij. Ky- ri- e * e- le-i-son.

3 WD1 Lord have mer- cy up- on us. Lord have mer- cy up- on us.

4 WD2 1910

5 WD 1922

Lord have mer- cy up- on us. Lord have mer- cy up- on us.

6 DKY

Lord, have mer- cy up- on us. ij. Lord, have mer- cy up- on us.

7 CHM

7,8. Ky- ri- e e- le- i- son.
 Lord have mer- - - cy.

9. Ky- ri- e e- le- i- son.
 Lord have mer- - - cy.

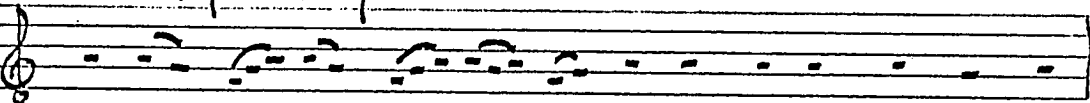
TABLE 104

REQUIEM SANCTUS (VATICAN XVIII)

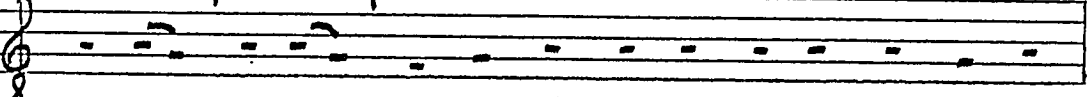
EARLY VERSIONS

(See Vol. II, pp. 1064-69.)

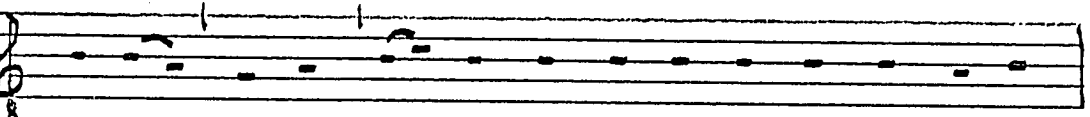
Ben. VI. 38, f. 167; 11th c.

1 
 Sanctus, Sanctus, Sanctus Do- mi- nus De- us Sa- ba- oth.

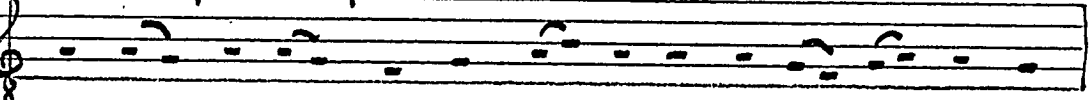
Piacenza Cap., ol. 65; 13th c.

2 
 Sanctus, Sanctus, Sanctus Do- mi- nus De- us Sa- ba- oth.

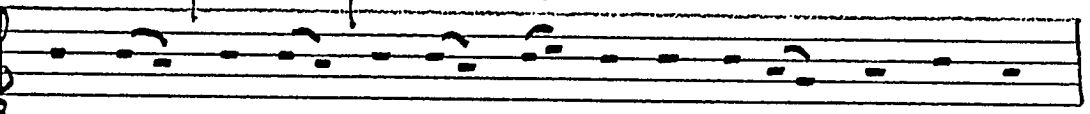
Paris B. N. lat. 1414, f. 131 v.; 12th c.

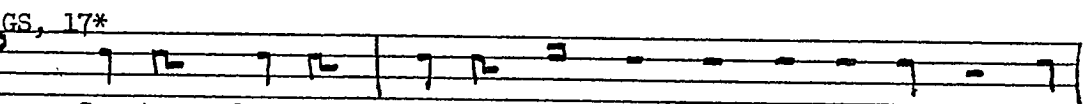
3 
 Sanctus, Sanctus, Sanctus Do- mi- nus De- us Sa- ba- oth.

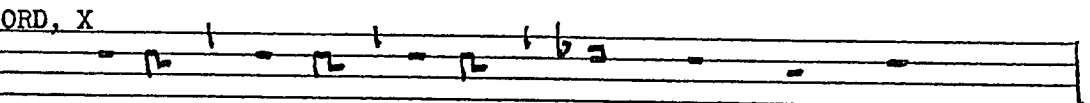
Paris B. N. lat. 1107, f. 394 v.; 13th c.

4 
 Sanctus, Sanctus, Sanctus Do- mi- nus De- us Sa- ba- oth.

Paris B. N. lat. 1107, f. 394 v.; 13th c.

5 
 Sanctus, Sanctus, Sanctus Do- mi- nus De- us Sa- ba- oth.

6 
 Sanctus, Sanctus, Sanctus Do- mi- nus De- us Sa- ba- oth.

7 
 Ho-ly, * ho- ly, ho- ly, Lord God of hosts,

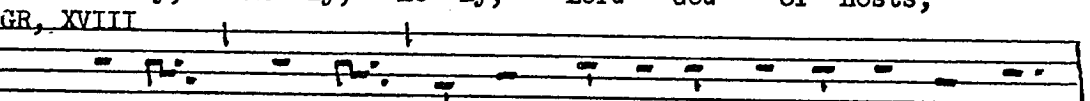
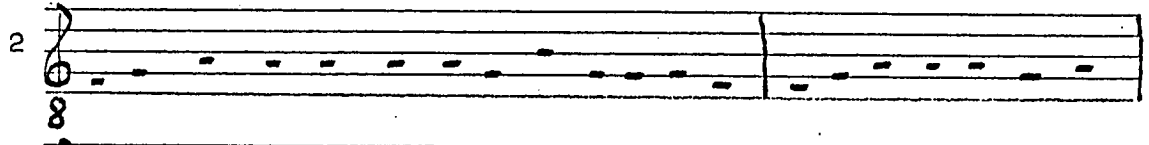
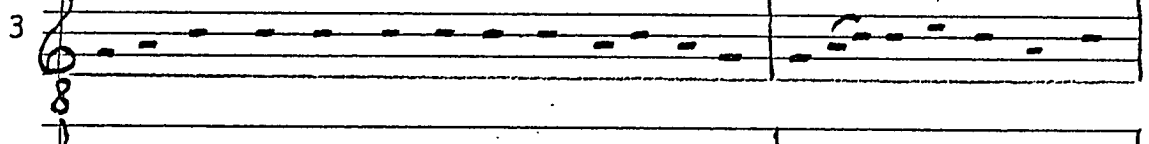
8 
 Sanctus, * Sanctus, Sanctus Do- mi- nus De- us Sa- ba- oth.

TABLE 104--Continued

1

 Ple-ni sunt cae-li et terra glo-ri-a tu-a. Ho-sanna in excel-sis.

2

 Ple-ni sunt cae-li et terra glo-ri-a tu-a. Ho-sanna in excel-sis.

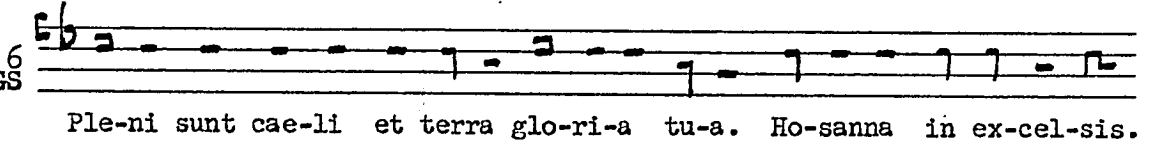
3

 Ple-ni sunt cae-li et terra glo-ri-a tu-a. Ho-sanna in excel-sis.

4

 Ple-ni sunt cae-li et terra glo-ri-a tu-a. Ho-sanna in excel-sis.

5

 Ple-ni sunt cae-li et terra glo-ri-a tu-a. Ho-sanna in excel-sis.

6

 Ple-ni sunt cae-li et terra glo-ri-a tu-a. Ho-sanna in excel-sis.

7

 hea-ven and earth are full of thy glo-ry. Glo-ry be to thee,
 O Lord most High.

8

 Ple-ni sunt cae-li et terra glo-ri-a tu-a. Ho-sanna in excel-sis.

TABLE 104--Continued

1
Be-ne-dictus qui ve-nit in no-mine Do-mi-ni. Ho-san-na in ex-cel-sis.

2

3

4

5

6
GS
Be-ne-dictus qui ve-nit in no-mine Do-mi-ni. Ho-san-na in ex-cel-sis.

7
ORD
Blessed is he that cometh in the name of the Lord:
Ho-san-na in the high-est.

8
GR
Be-ne-dictus qui ve-nit in no-mine Do-mi-ni. Ho-sanna in excel-sis.

REQUIEM SANCTUS (VATICAN XVIII)
TRANSCRIPTIONS

(See Vol. II, pp. 1070-71.)

GR, XVIII

1 Sanctus, * Sanctus, Sanctus Dominus De-us Sa-ba-oth. Pleni sunt
DKY, XII a

2 Ho-ly, * Ho-ly, Ho-ly Lord God of hosts, Hea-ven and

3 CHM, VI
Ho-ly, ho-ly, ho-ly, Lord God of hosts, hea-ven and

EGR, Missa pro Def.

4 Ho-ly, * Ho-ly, Ho-ly Lord God of hosts. Hea-ven and

1 GR
caeli et terra glo-ri-a tu-a. Ho-sanna in ex-cel-sis.

2 DKY
earth are full of thy glo-ry: Glory be to thee, O Lord Most High, A- men.

3 CHM
earth are full of thy glo-ry: Glo-ry be to thee, O Lord most High,

4 EGR
earth are full of thy glo-ry. Gló-ry be to thee, O Lord most high.

TABLE 105--Continued

1
GR

Be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni.

2
DKY

Bless-ed is he that com-eth in the Name of the Lord.

3
CHM

Bless-ed is he that com-eth in the Name of the Lord:

4
EGR

Bless-ed is hé that cometh in the Name of the Lord.

1
GR

Ho-san-na in ex-cel- sis.

2
DKY

*Ho-san-na in the High- est.

3
CHM

Ho-san- na in the high est.

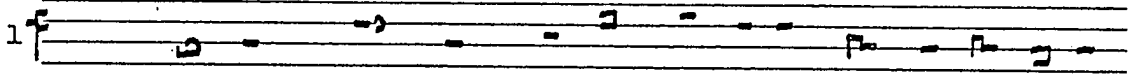
4
EGR

Ho- san- na in the high- est.

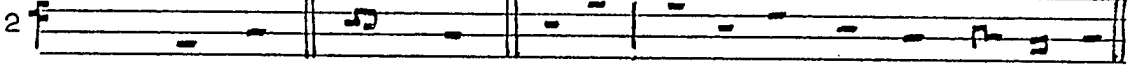
TABLE 106

SANCTUS (VATICAN XV): DOUGLAS' REQUIEM (12 b)
 (See Vol. II, pp. 1076-85.)

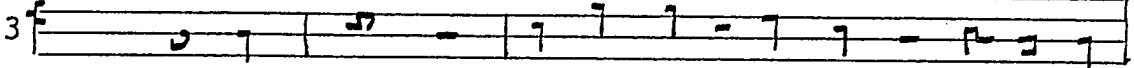
Ben. VI. 34, ff. 283 v., 284



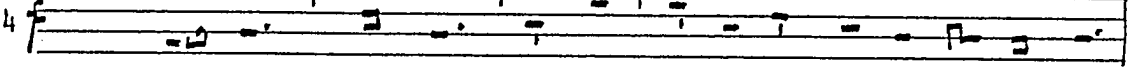
GP, 129*



GS, 16*

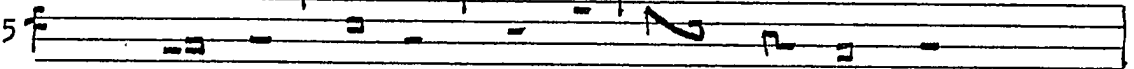


GR, XV



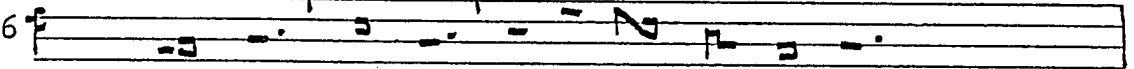
Sanctus, * Sanctus, Sanctus Do-mi-nus De-us Sa-ba-oth.

ORD, IX



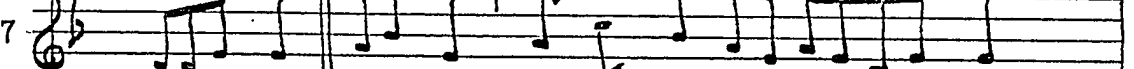
Ho-ly, * ho-ly, ho-ly, Lord God of hosts,

DKY, XII b



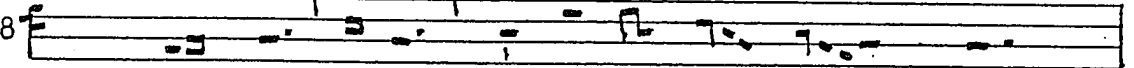
Ho-ly, * Ho-ly, Ho-ly Lord God of hosts,

CHM, IX



Ho-ly, Ho-ly, Ho-ly, Lord God of hosts.

AK XV, Hackney



Ho-ly, Ho-ly, Ho-ly Lord God of hosts.

TABLE 106--Continued

1
Ben

2
GP

3
GS

4
GR

Ple-ni sunt cae- li et ter- ra glo- ri- a tu- a.

5
ORD

hea-ven and earth are full of thy glo- ry.

6
DKY

Heav- en and earth are full of thy glo- ry:

7
CHM

Hea-ven and earth are full of thy glo- ry.

8
AK

Hea- ven and earth are full of thy glo- ry.

TABLE 106--Continued

1
Ben

2
GP

3
GS

4
GR

Ho- san-na in ex- cel- sis.

5
ORD

Glo- ry be to thee, O Lord most high.

6
DKY

Glo- ry be to thee, O Lord Most High. A- men.

7
CHM

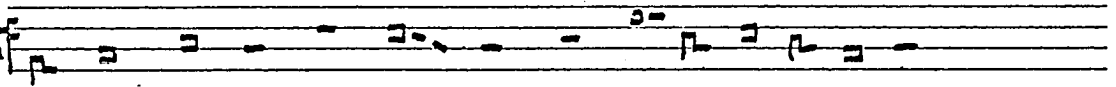
Glo- ry be to thee O Lord most high.

8
AK

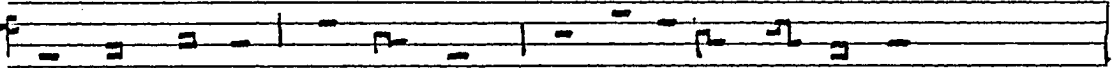
Glo- ry be to thee, O Lord most high.

TABLE 106--Continued

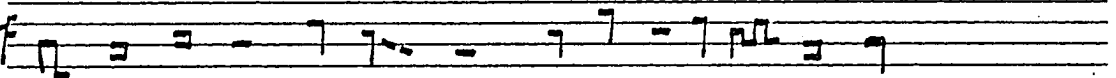
1
Ben



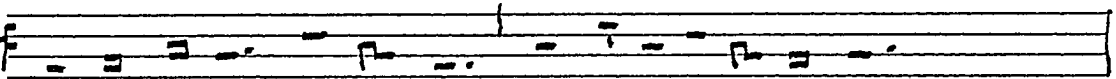
2
GP



3
GS

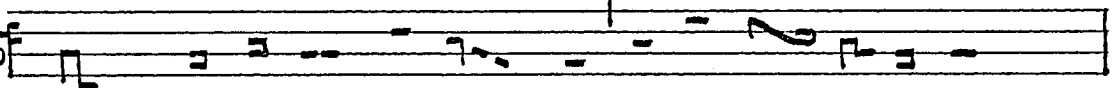


4
GR



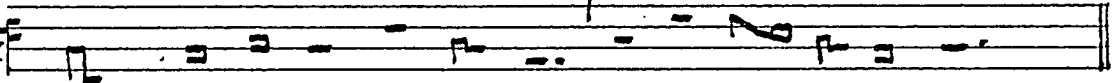
Be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni.

5
ORD



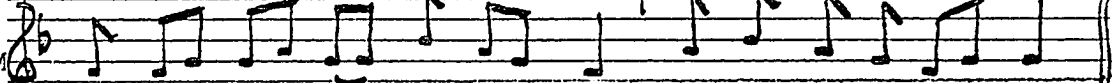
Bless-ed is he that com-eth in the name of the Lord:

5
DKY



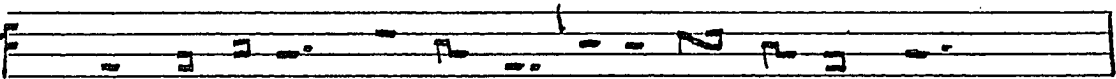
Bless-ed is he that com-eth in the Name of the Lord.

7
CHM



Bles-sed is he that co-meth in the Name of the Lord.

8
AK



Bless-ed is he that com-eth in the Name of the Lord.

TABLE 106--Continued

1
Ben

2
GP

3
GS

4
GR

Ho- san- na in ex- cel- sis.

5
ORD

Ho- san- na in the high- est.

5
DKY

* Ho- san- na . in the High- est.

7
CHM

Ho- san- na in the high- est.

8
AK

Ho- san- na in the high- est.

TABLE 107

AGNUS DEI (VATICAN XV): DOUGLAS' REQUIEM (12 b)
 (See Vol. II, pp. 1095-1100.)

1 GR, XV
 A-gnus De- i, * qui tol-lis pecca-ta mundi:

2 GP, 129*
 O Lamb of God, * that ta-kest a-way the sins of the world:

3 GS, 18*

4 ORD, IX
 O Lamb of God, * that ta-kest a-way the sins of the world:

5 DKY, XII b
 O Lamb of God, * that ta-kest a-way the sins of the world,

6 CHM, IX
 O Lamb of God, that ta-kest a-way the sins of the world,

7 AK, XV (Hackney)
 O Lamb of God * that tak-est a-way the sins of the world,

TABLE 107--Continued

1 GR mi-se-re-re no- bis. Agnus De- i, *

2 GP

3 GS

4 ORD have mer-cy up-on us. ij.
At Requiems
 grant them rest.

5 DKY grant them rest. O Lamb of God,

6 CHM have mer- cy up- on us. O Lamb of God

7 AK have mer-cy up- on us. O Lamb of God

TABLE 107--Continued

1
GR

* qui tol- lis pec-ca- ta mun- di: mi-se-re- re no- bis.

2
GP

3
GS

4
ORD

5
DKY

*that ta-kest a-way the sins of the world, grant them rest.

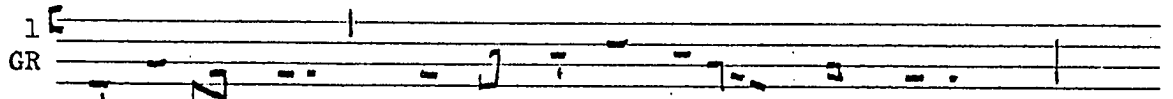
6
CHM

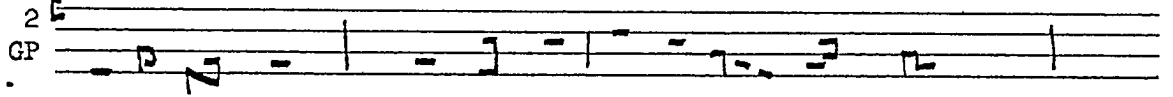
that takest away the sins of the world, have
mer- cy up- on us.

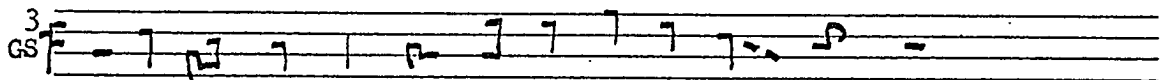
7
AK

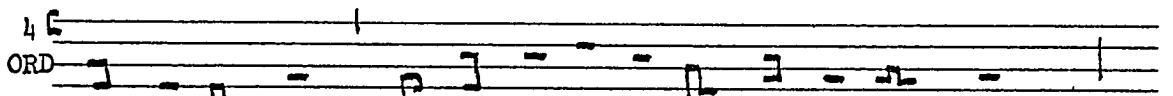
*that tak-est a- way the sins of the world, have mer- cy up- on us.

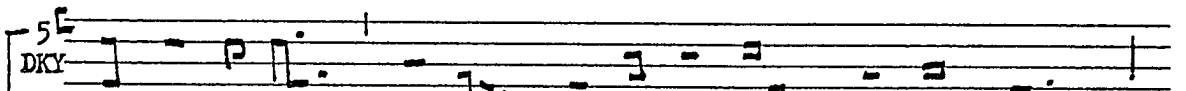
TABLE 107--Continued

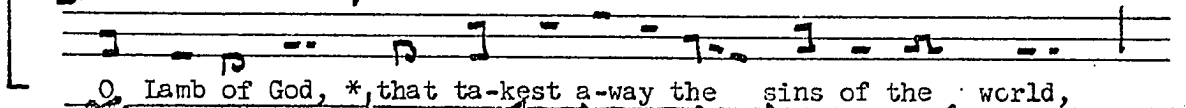
1 GR

 Agnus De- i, * qui tol-lis pec-ca-ta mun- di:

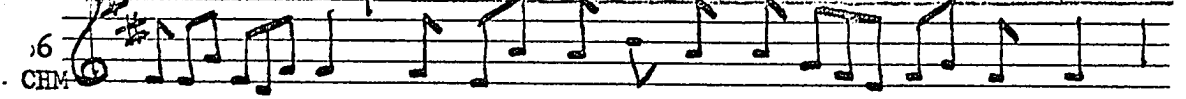
2 GP


3 GS


4 ORD

 O Lamb of God, * that ta-kest a-way the sins of the world:

5 DKY

 O Lamb of God, * that ta-kest a-way the sins of the world,
 If preferred, the third Agnus Dei may be sung as follows:

6 CHM

 O Lamb of God, * that ta-kest a-way the sins of the world,

16 CHM

 O Lamb of God that ta-kest a-way the sins of the world;

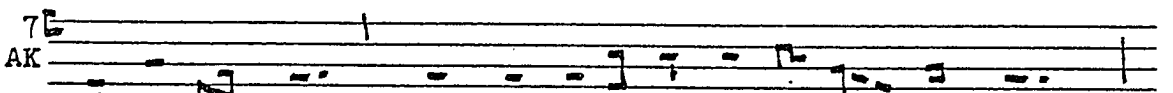
7 AK

 O Lamb of God * that tak-est a-way the sins of the world,

TABLE 107--Continued

1
GR
dona no- bis pa- cem.

2
GP

3
GS

4
ORD
grant us thy peace. At Requiems grant them rest ev-er-last-ing.

5
DKY
grant them rest ev-er- last- ing.

grant them rest ev-er-last- ing.

6
CHM
grant us thy peace.

7
AK
grant us thy peace.

TABLE 108

"KYRIE Deus Sempiternus"
 (See Vol. II, pp. 1104-05.)

1 **ORD, XI**
 1, 3. Ky- ri- e * e-lei-son.

2 **GR, III**
 Ky- ri- e * e-le-i-son.

3 **DKY, XIII**
 Lord, have mer- cy up- on us.

1 **ORD** 2.
 Ky-ri- e e-lei-son.

2 **GR**
 Ky-ri- e e-le-i-son.

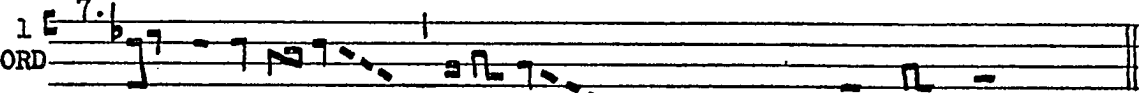
3 **DKY**
 Lord, have mer- cy up- on us.

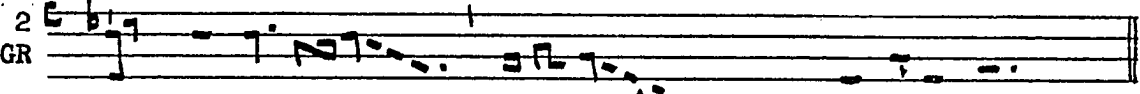
1 **ORD** 4, 6. 5.
 Chri- ste e-lei-son. Chri- ste e-lei-son.

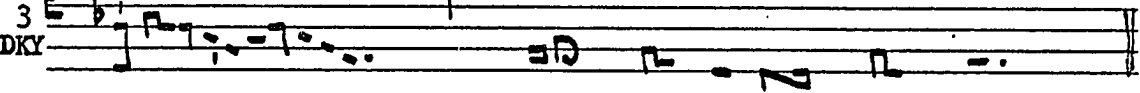
2 **GR**
 Chri- ste e-le-i-son. Chri- ste e-le-i-son.

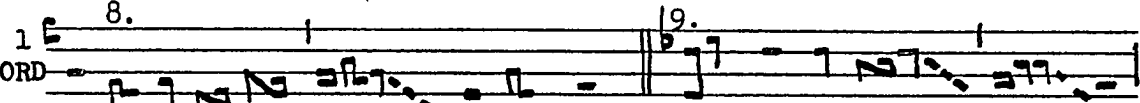
3 **DKY**
 Christ, have mer- cy up- on us, Christ, have mer- cy up- on us.

TABLE 108--Continued

1
ORD  7. |
Ky- ri-e e- lei-son.

2
GR  |
Ky- ri- e e-le-i-son.

3
DKY  |
Lord, have mer- cy up- on us.

1
ORD  8. | 9. |
Ky-ri- e e-lei- son. Ky- ri- e

2
GR  |
Ky-ri- e e-le-i-son. Ky- ri-e

3
DKY  |
Lord, have mer- cy up- on us. Lord,

1
ORD  |
e-lei-son.

2
GR  |
e-le-i-son.

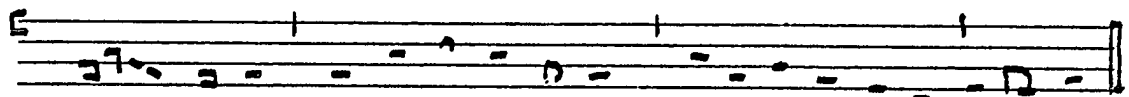
3
DKY  |
* ** have mer- cy up- on us.

TABLE 109

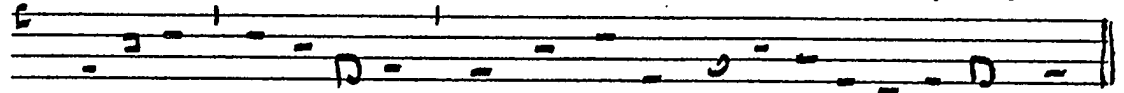
VERSE "KYRIE Deus Sempiternae" RECONSTRUCTED

Analecta Hymnica No. 13

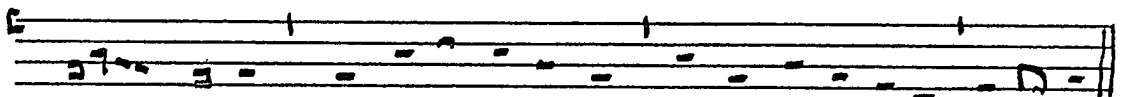
(See Vol. II, pp. 1104-05.)



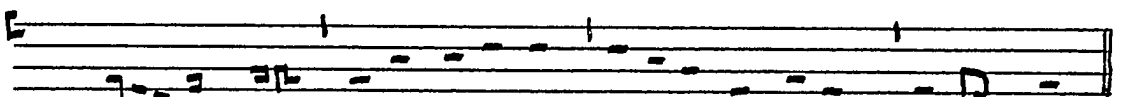
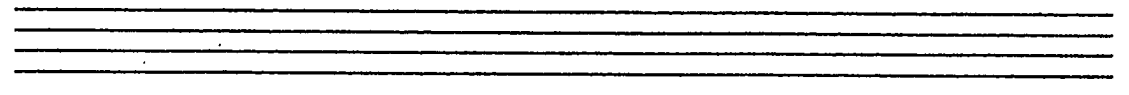
1. Ky- ri- e, De-us sem-pi- terne, vita vivens in te, e-ley-son.



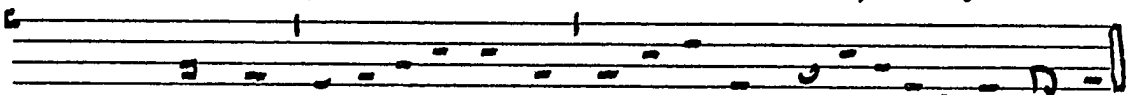
2. Ky-ri-e, rex immense, sceptrum tenens im-pe-ri-a-le, e-ley-son.



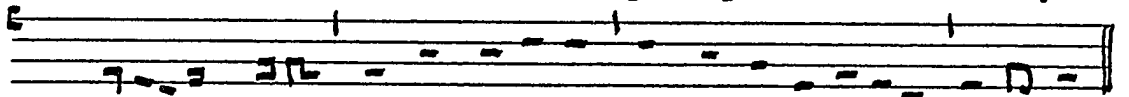
3. Ky- ri- e, Pa-ter in-cre-a- te, necnon in-ge-ni-te, e-ley-son.



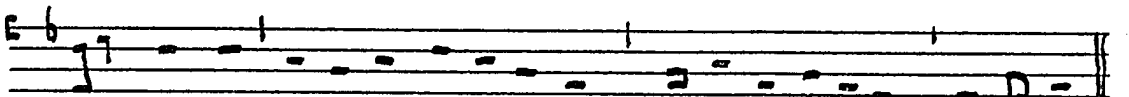
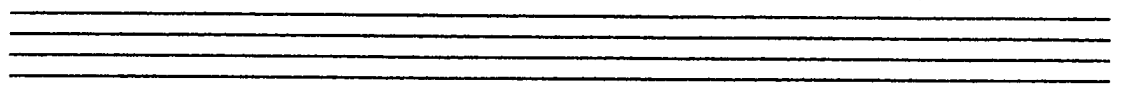
4. Chri- ste, cuius dexte-ra condita sunt omnia, e-ley-son.



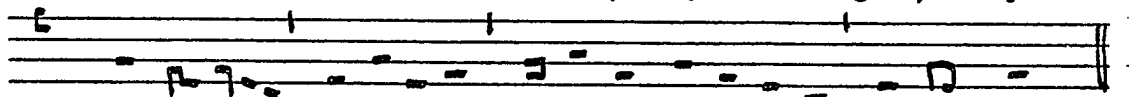
5. Chri-ste, altissi-mi na-te virgi-nisque invi-o-latae e-ley-son.



6. Chri- ste, iu-dex, u-bi-que spes tu-ae fami-liae, e-ley-son.



7. Ky- ri- e, Spiritus clari-fi-cans, repletos caligine, e-ley-son.



8. Ky-ri- e, Paraclite, prode-dens ab u-troque, e-ley-son.

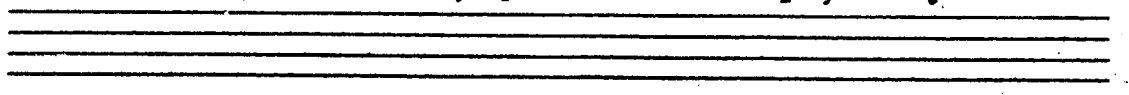
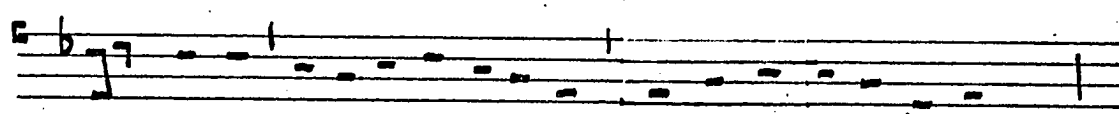
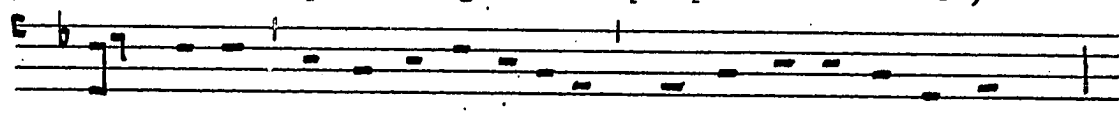


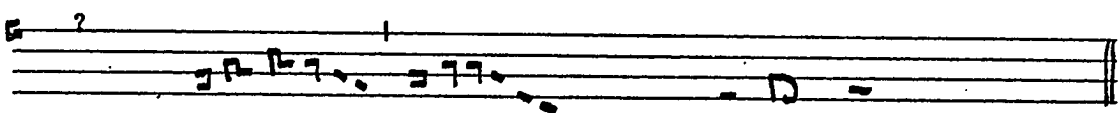
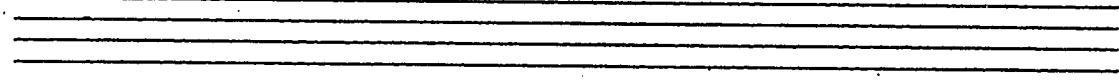
TABLE 109--Continued



9. Ky- ri- e septiformis grati-ae praepotens in mu-ne-re,



10. Pe- ti-mus, reple nos charismate, quos purgasti cri-mi-ne,



11. O fidelium advocate, e-ley- son.

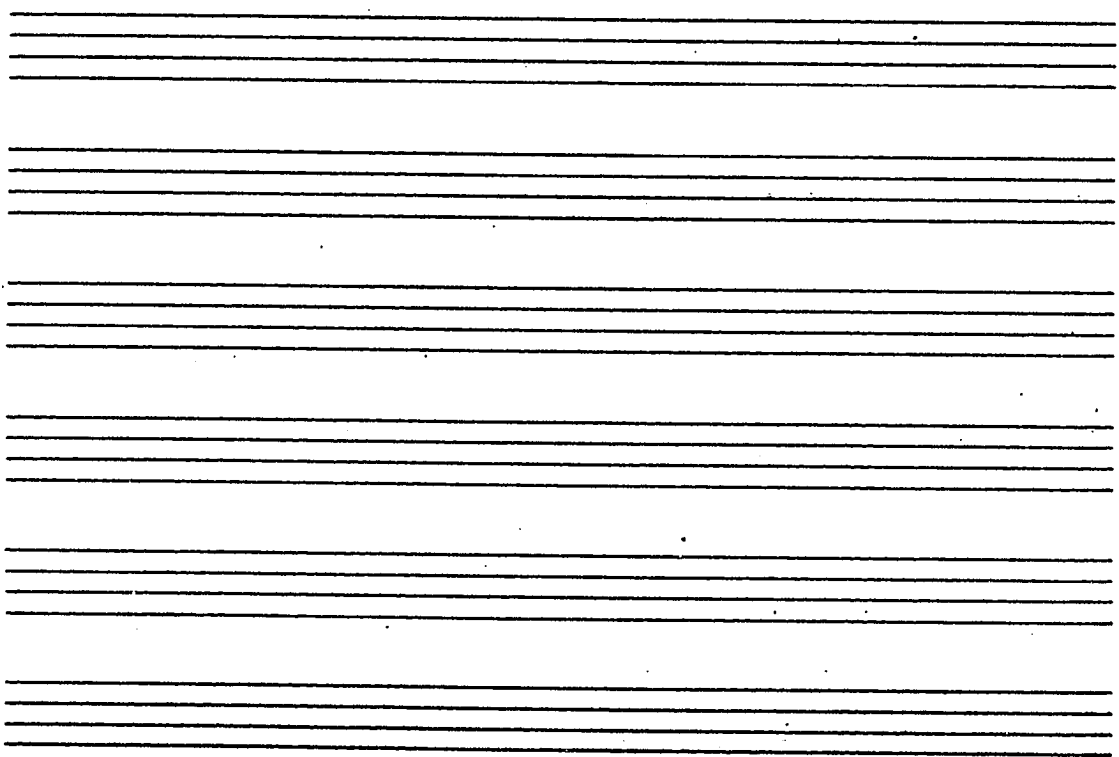


TABLE 110

KYRIE "Stelliferi Conditor Orbis"

(See Vol. II, p. 1107.)

GR, XIII

1 Ky-ri-e * e- le-i-son. *ii j.*

WD (MS)

2 Lord, * have mer-cy up- on us.

DKY, XIV

3

AH No. 128 *ii j.*

4

1. Stelli-fē-ri condi-tōr or-bis digne- ris no- stri e-lēy-son.
 2. Pro-fi-te-mur te o-re corde inde- si-nen-ter e-ley-son.
 3. Prae-te-ri-tum quodvis fu-tu-rum es-se qui cer-nis e-lēy-son.

GR

1 Christe e- le-i-son.

WD

2 Christ, have

DKY

3 Christ, have mer-cy up- on us. *ii j.*

AH

4

4. Ser-vo- rum preces ex-au-di clemen- s quaesū- mus nostri e-lēy-son.
 5. Pa- tris ad dex- tram re- si- dens cun- cta gu- bernans nostri e-ley-son.
 6. Qui ra- ti- o- ne po- tenti semper ro- ga- mus Christe e-ley-son.

TABLE 110--Continued

1 GR Ky-ri-e e-le-i-son! Ky-ri-e

2 WD Lord, have mer-cy up-on us. Lord

3 DKY Lord, have mer-cy up-on us. Lord,

4 AH (1)

7. Al-mi-fi-cae vir-gi-nis e-di-te sup-pli-cantum
 8. Qui in-stau-ras ho-mi-nem ve-ti-ti per-e-un-tem
 9. Qui cuncta re-fo-vendo do-nis propri-is gregem

1 GR * ** e-le-i-son.

2 WD * ** have mer-cy up-on us.

3 DKY * ** have mer-cy up-on us.

4 AH

7. preci-bus in-ten-de iu-gi-bus ti-bi e-ley-son.
 8. dulce-di-ne po-mi cru-o-re sa-cro eley-son.
 9. pas-cen-ti-a ve-scis ple-bis de-vo-tae eley-son.

APPENDIX I, EXAMPLE NO. 2

KYRIE (VATICAN XIV, "Jesu Redemptor") VERSES
 "Pater Creator Omnium" AND "Kirri Rex Regum"
 FROM THE WINCHESTER TROPERS

(See Vol. II, pp. 1112-13.)

Bodleian 775, ff. 2 v., 3

1
WTe

Pater creator omnium tu theos ymon nostri pie e ley son .
 Tibi laudes conjubilantes regum rex pie oramus te eley son .
 Laus virtus pax & imperium cui est semper sine fine e ley son .

Bodleian 775, ff. 2 v., 3

2
WTe

Kirri rex regum d n e deus sabaoth nostri pie e ley son
 Kirri que intremunt supne facture cuncte & terrene e ley son
 Kirri pater ingenite origo vite sempit ne e ley son

Cambridge, Corpus Christi 473, ff. 56 v., 57

3
WTe

Ky r ri lei son [ter]

APPENDIX I, EXAMPLE NO. 2--Continued

1
 WTC
 2
 Xp̄ista rex unice patris almi nate coeterne e ley son.
 3
 Qui p̄ditum hominem salvasti de morte reddent vite eley son.
 4
 Ne p̄ eant pascue oves tue i h̄u pastor bone e ley son.

2
 WTC
 5
 X p̄ e lux de luce paterne glorie coeterne e ley son.
 6
 X p̄ e virginee flos pudicitie incarnate e ley son.
 7
 X p̄ e qui de morte tuo nos sanguine redemisti e ley son.

3
 WTC
 X p̄ e leison .[ter]

APPENDIX I, EXAMPLE NO. 2--Continued

1
WTC
Kirri sother agye supplices imas te exoramus e ley son.
Virtus nostra domine atque salus vera in eternum e ley son.

2
WTC
Kirri s pa alme patri filioq; coequalis e ley s.
Kirri individue karitatis bone inspirator e ley son

3
WTC
Kyr rie lei son.

1
WTC
Trine deus & une.
vite dona nobis tribue. misertus nostrique tu digneris e ley son.

2
WTC
(Kirri invisibilis virtutem opifex.
Mentis n r e sordes ablue ut in nob manere tu digneris e ley son

3
WTC
Kir rie lei son.

TABLE 111

KYRIE "Deus (Pater) Creator" OR "Jesu Redemptor"
 (See Vol. II, pp. 1113-15.)

Cambridge, Corpus Christi 473, ff. 56 v., 57

1 K y r ri lei son [ter]

2 ^{1,2,3.} Ky- ri- e * e- lei- son.

ORD II Lord, have mer- cy.

3 Ky- ri- e e- leison. ijj.

GP 123*

4 Ky- ri- e * e- le-i- son. ijj.

GR XIV

As at Holy Cross II Deus Creator

5 ^{better reverse} ^{better clim. resup.} Lord have mer- cy up on us.

WD¹ (MS)

6 Lord have mer- cy up- on us.

WD² (MS)

7 ^{Goldsmith} Lord, have mer- cy up- on us. ijj.

1,2,3. Lord, have mer- cy up-on us.

8 Ky- ri- e * e- le-i-son. ijj.

DKY XV

9 Ky- ri- e * e- le-i-son. ijj.

DKY XV

TABLE 111--Continued

1 WTC

 X p e leison. [ter]

2 ORD
 4,5,6.

 Chri- ste e- lei-son.
 Christ, have mer - cy.

3 GP

 Chri-ste e- lei-son. iij.

4 GR

 Chri- ste e- le-i-son. iij.

5 WD1

 Christ have mer- cy up-on us. mer-
 see Domin.
 probably better

6 WD2

 Christ, have mer- cy up-on us.

7 Go

 Christ, have

8 DKY
 4,5,6. Christ, have

 Christ, have mer- cy up-on us. iij.

9 DKY

 Chri- ste e- le-i-son. iij.

TABLE 111--Continued

1 WT^C

 Kir rie lei son.

2 ORD
 7,8. Ky- ri- e lei- son. cy.
 Lord, have mer - e-

3 GP
 Ky- ri- e e- leison. ij.

4 GR
 Ky- ri- e e- le-i-son.

better than H. C.

5 WD¹

6 WD²
 Lord have mer- cy up-on us.


7 Go
 Lord, Lord, have mer- cy up-on us.

8 DKY
 7,8. Lord, have mer-cy up-on

9 DKY
 Lord, have mer-cy up-on us. ij.
 Ky- ri- e e- le-i-son. ij.

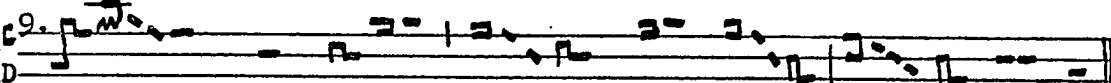
TABLE 111--Continued

1
WTC



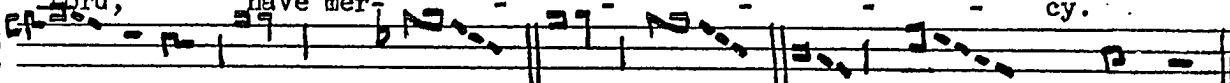
Kir ri e lei son.

2
ORD



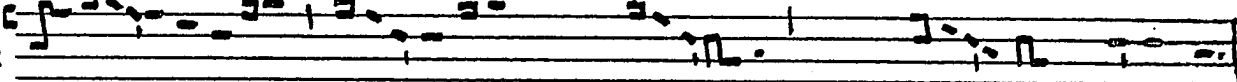
Ky- ri e e- lei-son.
Lord, have mer- cy.

3
GP



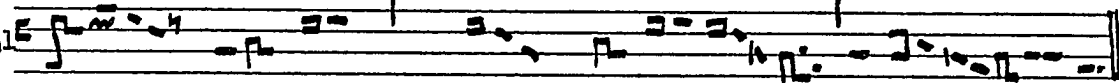
Ky- ri-e e- leison.

4
GR



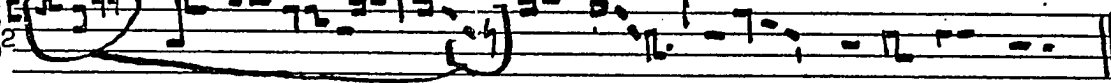
Ky- ri-e * e- le-i-son.

5
WD1



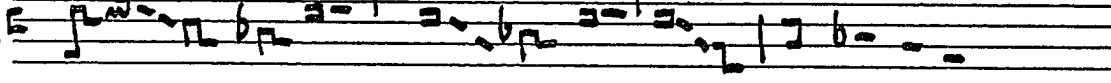
Lord have mer- cy up-on us.

6
WD2



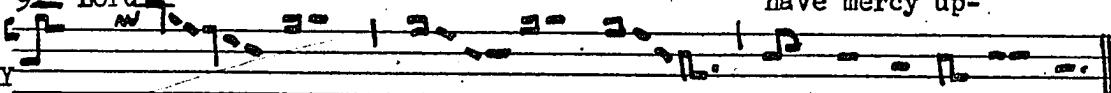
Lord * † have mer- cy up-on us.

7
Go



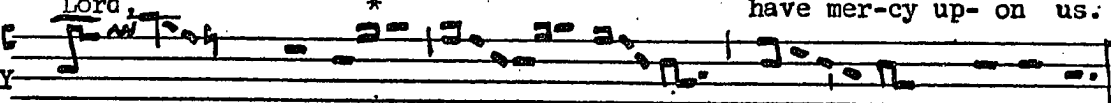
8
DKY

9 Lord have mercy up-



9
DKY

Lord * have mer-cy up- on us.

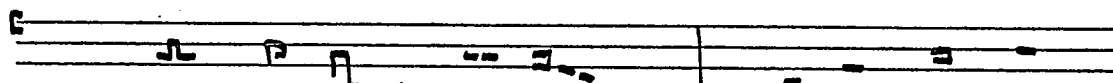


Ky- ri-e * e- le- i- son.

TABLE 112

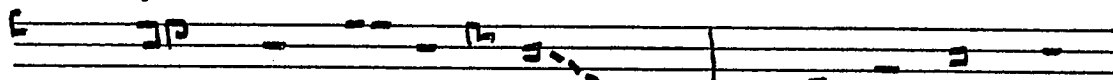
KYRIE "Deus Creator": RESPONSES TO THE COMMANDMENTS
The Ordinary of the Mass, II

(See Vol. II, page 1114.)



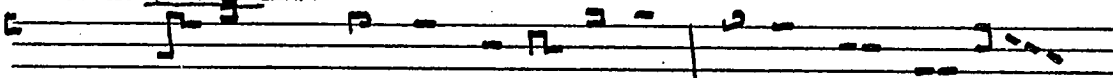
1,2,3. Lord, have mer-cy up- on us: and in-cline our hearts

to keep this law.



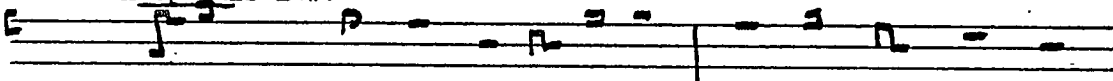
4,5,6. Lord, have mer- cy up- on us: and in-cline our hearts

to keep this law.



7,8,9. Lord, have mer-cy up- on us: and in-cline our hearts

to keep this law.



10. Lord, have mer-cy up- on us: and write all these thy

laws in our hearts, we be- seech thee.

APPENDIX I, EXAMPLE NO. 3

KYRIE "Clemens Rector": THE WINCHESTER TEXT
Bodleian 775, f. 3 r.

(See Vol. II, pp. 1118-21.)

1 Cle mens rector eterne pa ter immense e leyson.

1 k Kir ri e ley son .

2 [N] ostras necne voces exaudi benedicte domine .

2 k Ky rri e [leyson.]

3 E ter stellifer noster no stri benignus e leyson .

The musical score consists of four systems. Each system includes a vocal line with Latin lyrics and a lute tablature line with rhythmic notation. The first system is for the Kyrie I (Clemens Rector), the second for Kyrie II (Kirrie), the third for Kyrie III (Kyrie), and the fourth for the Gloria (Eter stellifer noster). The tablature uses numbers 1-7 on a six-line staff to represent fret positions, with rhythmic values indicated by numbers and flags.

APPENDIX I, EXAMPLE NO. 3--Continued

4



Ple bem tu am sabaoth agie semper rege eleyson.

4 x X p e ley son

5



Tri ne & une sedulas nostras preces rex suscipe .

5 x X p e ley son

6



Fi dem auge his qui credunt in te tu succurre eleyson .

APPENDIX I, EXAMPLE NO. 3--Continued

7₁ *Res pice in nobis omnibus inclite .*

7_{k₁} *Kirrie*

7₂ *Fer opem de excelsis & nostras redemptor orbis terre*

7₃ *voces iugi angelorum carmini adiunge eleyson .*

7_{k₂}

7_{k₃} *leyson.*

8 *Cun cti pot ens sophi e, tue lumen nobis infunde .*

8_k *Kirrie* *ley son.*

The image shows a page of handwritten musical notation for a choir setting. It consists of several systems of staves, each with a label on the left. The lyrics are written below the staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. There are also handwritten annotations above the staves, possibly indicating fingerings or breath marks. The lyrics are in Latin and include phrases like 'Res pice in nobis omnibus inclite', 'Kirrie', 'Fer opem de excelsis & nostras redemptor orbis terre', 'voces iugi angelorum carmini adiunge eleyson', 'leyson.', 'Cun cti pot ens sophi e, tue lumen nobis infunde', and 'Kirrie ley son.'.

APPENDIX I, EXAMPLE NO. 3--Continued

91 Tri pertite & une kirri e

9k1 Kirrie

92 qui manes in aetern[um] cum patre .

9k2

93 Te ore te corde atque mente . psallimus nunc tibi o beate .

94 I h u bone te deprecamur omnes assidue eleyson .

9k3

9k4 [ley son .]

TABLE 113

KYRIE "Clemens Rector"

(See Vol. II, pp. 1119-21.)

Based on

Bodleian, 775, [f. 3 r.]

1. Cle- mens rector ae-ter- ne, Pa- ter im- mense, e- ley- son.

1k. Ky- ri- e ley- son.

GR, ad lib. I

2 Ky- ri- e * e- le- i- son.

DKY, XVI

3 Ky- ri- e * e- le- i- son.

DKY, XVI

4 Lord, have mercy upon us.

1. No- stras nec- ne vo- ces ex- au- di be- ne- di- cte Do- mi- ne:

2k. Ky- ri- e [Musical notation] ley- son.

GR

2 Ky- ri- e e- le- i- son.

DKY

3 Ky- ri- e e- le- i- son.

DKY

4 Lord, have mercy up- on us.

TABLE 113--Continued

1
WTE
3. Ae- ther stel-li-fer no-ster, no- stri be-ni-gnus e- ley-son.

(3k like lk.)

2
GR

(like first Kyrie)

3
DKY

"

4
DKY

"

1
WTE
4. Ple- bem tu-am Sa-ba-oth ha-gi- e sem-per re-ge e- ley-son.

4x. Chri-ste ley-son.

2
GR
Chri-ste e- lé-i-son.

3
DKY
Chri-ste e- le-i-son.

4
DKY
Christ, have mercy up-on us.

TABLE 113--Continued

1
WTe 5. Tri- ne et u- ne se- du- las no- stras pre- ces rex su- sci- pe.
5x. Chri- ste ley- son.

2
GR Chri- ste e- le- i- son.

3
DKY Chri- ste e- le- i- son.

4
DKY Christ, have mercy up- on us.

1
WTe 6. Fi- dem au- ge his qui cre- dunt in te, tu suc- curre, e- ley- son

(6x like 4x)

2
GR (like first Chri- ste)

3
DKY "

4
DKY "

TABLE 113--Continued

(.)

1
WTe 71. Re- spi-ce in no- bis om-ni-bus in-cli- te.

7k1. Ky- ri-e

2
GR Ky- ri- e

3
DKY Ky- ri- e

4
DKY Lord,

(.) (.) (.)

1
WTe 72. Fer o-pem de ex-cel-sis, et nostras redemptor orbis terrae

7k2

2
GR

3
DKY

4
DKY

TABLE 113--Continued

1
WTe 7³. vo-ces iu-gi an-gelo-rum car-mi-ni ad-iun-ge e-ley-son.

7k³. ley-son.

2
GR e- le-i-son.

3
DKY e- le-i-son.

4
DKY have mercy up-on us.

1
WTe 8. Cun-cti-pot-ens so-phi-ae tu-ae lu-men no-bis in-fun-de.

8k. Ky-ri-e ley-son.

2
GR Ky-ri-e e- le-i-son.

3
DKY Ky-ri-e e- le-i-son.

4
DKY Lord have mercy up-on us.

TABLE 113--Continued

[-4 -] (.) (.) [- - -]

1
 WT^e 91. Tri- perti-te et u-ne Ky-ri- e. 92. Qui manes in aeternum cum Patre.

9k₁. Ky- ri- e

2
 GR Ky- ri- e * *

3
 DKY Ky- ri- e * *

4
 DKY Lord, * *

(.) (.)

1
 WT^e 93. Te o-re, te cor-de at-que mente, psalli-mus nunc tibi, O be-a-te,

9k₃.

2
 GR * **

3
 DKY SAME as Line 2 * **

4
 DKY SAME as Line 2 * **

TABLE 113--Continued

1 WT^e 9₄. Ie-su bo- ne, te de-pre-ca-mur omnes as-si-du-e e-ley-son.

2 GR 9₄. ley-son. e- le- i-son.

3 DKY e- le- i-son.

4 DKY e- le- i-son. have mer-cy up- on us.

TABLE 114

KYRIE "Summe Deus"

(See Vol. II, page 1123.)

GR, ad lib. II

1 Ky-ri-e * e-le-i-son.

DKY, XVII

2 *Same as line 1*

DKY, XVII

3 Lord, * have mer-cy up-on us.

GR

(2.) Ky-ri-e e-le-i-son.

DKY

3 Lord, have mer-cy up-on us.

GR

(4,6.) Chri-ste e-le-i-son.

DKY

3 *Same as line 1*

DKY

Christ, have mer-cy up-on us.

TABLE 114--Continued

1 GR

(5.) Christe e- le- i-son.

2 DKY *Same as line 1*

3 DKY

Christ, have mer-cy up- on us.

1 GR

(7.) Ky- ri- e e- le- i- son.

2 DKY

3 DKY

Lord, have mer-cy up- on us.

1 GR

(8.) Ky-ri- e e- le- i- son.

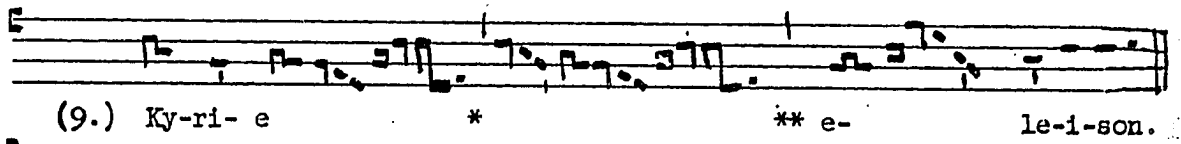
2 DKY

3 DKY

Lord, have mer-cy up- on us.

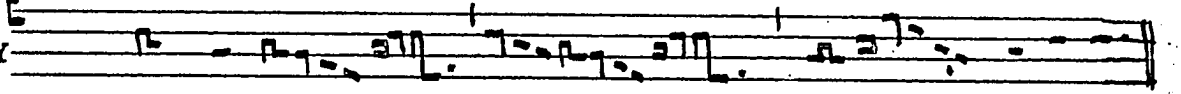
TABLE 114--Continued

1
GR

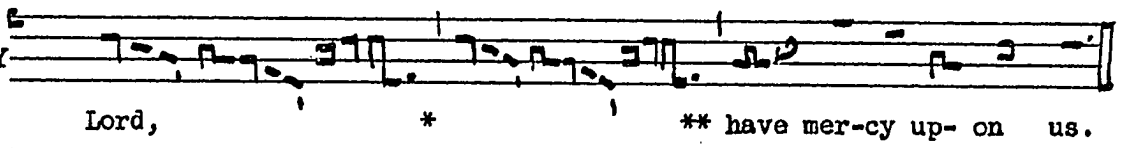


(9.) Ky-ri- e * ** e- le-i-son.

2
DKY



3
DKY



Lord, * ** have mer-cy up- on us.

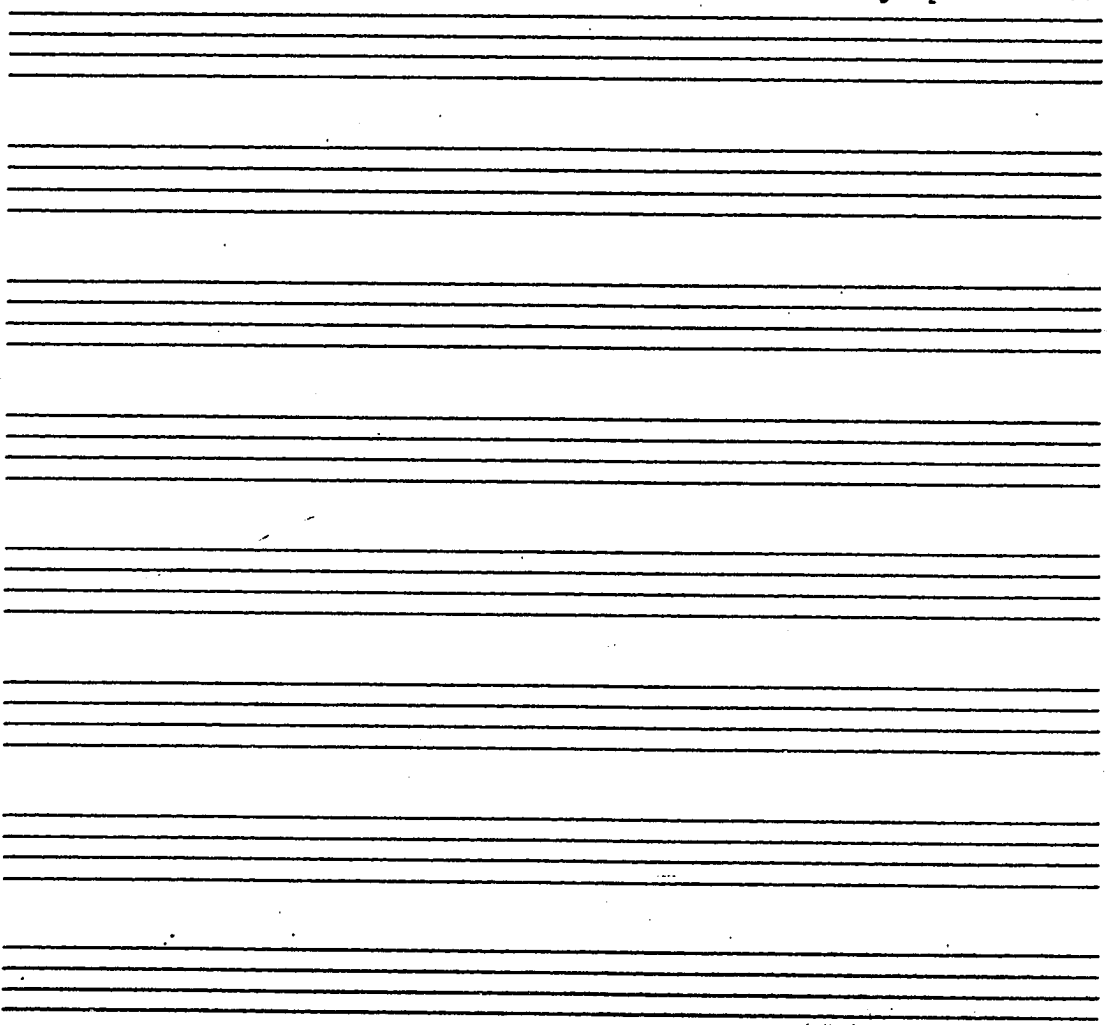


TABLE 115

"KYRIE ALTISSIME"

(See Vol. II, pp. 1124-25.)

GR, ad lib. IV

1 Ky-ri- e * e- le- i- son.

2 DKY, XVIII

3 DKY, XVIII

Lord, have mer- cy up- on us.

1 GR (2) Ky-ri- e e- le- i- son.

2 DKY (same as line 1)

3 DKY Lord, have mer- cy up- on us.

1 GR (4, 6) Chri- ste e- le- i- son.

2 DKY (same as line 1)

3 DKY Christ, have mer- cy up- on us.

TABLE 115--Continued

1 GR
 (5) *Christe* *e-* *le-i-son.*

2 DKY
(same as line 1)

3 DKY
Christ, *have* *mer-cy up-on us.*

1 GR
 (7) *Ky-ri-e* *e-* *le-i-son.*

2 DKY
(same as line 1)

3 DKY
Lord, *have mer-cy up-on us.*

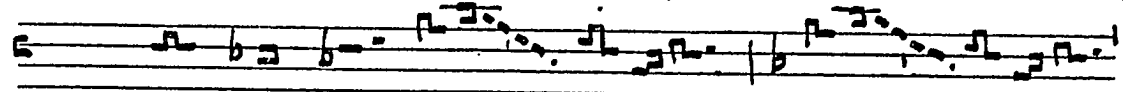
1 GR
 (8) *Ky-ri-e* *e-* *le-i-son.*

2 DKY

3 DKY
Lord, *have* *mer-cy up-on us.*

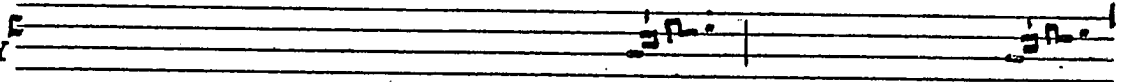
TABLE 115--Continued

1
GR

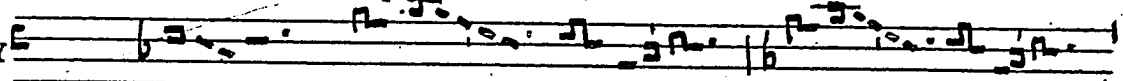


(9.) Ky- ri- e *

2
DKY

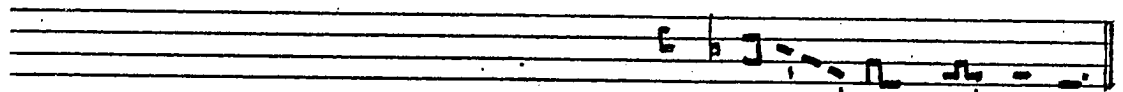


3
DKY



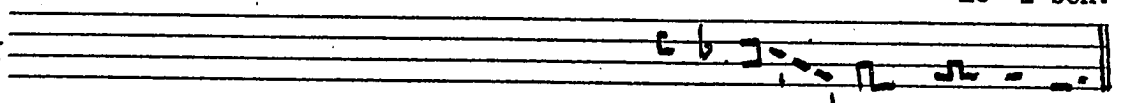
Lord, *

1
GR

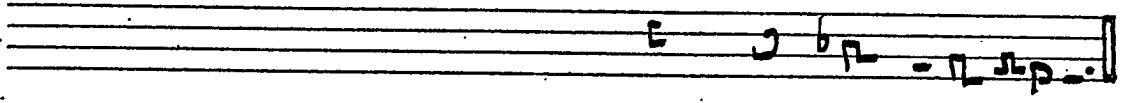


** e- le- i-son.

2
DKY



3
DKY



**have mer-cy up-on us.

TABLE 116

SANCTUS (VATICAN XI)
DOUGLAS' ADDITIONAL SETTING NO. 13

(See Vol. II, pp. 1128-29.)

GR, XI



Sanctus, * San-ctus, Sanctus Do-mi-nus De-us Sa-ba-oth.

GS, 15*



ORD, IV



Ho-ly, * ho-ly, ho-ly, Lord God of hosts,

DKY, XIII



Ho-ly, * Ho-ly, Ho-ly, Lord God of hosts,

AK, XI



Ho-ly, ho-ly, ho-ly. Lord God of hosts,

1 GR



Ple-ni sunt cae-li et ter-ra glo-ri-a tu-a.

2 GS



3 ORD



hea-ven and earth are full of thy glo-ry.

4 DKY



Hea-ven and earth are full of thy glo-ry:

5 AK



Hea-ven and earth are full of thy glo-ry.

TABLE 116--Continued

1
GR

Ho-san-na in ex-cel-sis.

2
GS

3
ORD

Glo-ry be to thee, O Lord most High.

4
DKY

Glo-ry be to thee, O Lord Most High. A-men.

5
AK

Glo-ry be to thee O Lord most high.

1
GR

Be-ne-dictus qui ve-nit in no-mi-ne Do-mi-ni.

2
GS

3
ORD

Bless-ed is he that com-eth in the name of the Lord:

4
DKY

Bless-ed is he that com-eth in the Name of the Lord.

5
AK

Bless-ed is he that com-eth in the name of the Lord.

TABLE 116--Continued

1 GR Ho- san- na in ex- cel- sis.

2 GS Ho- san- na in ex- cel- sis.

3 ORD Ho- san- na in the high- est.

4 DKY Ho- san- na in the High-est.

5 AK *Ho- san- na in the high- est.

The image shows five staves of musical notation, each with a vocal part label on the left and lyrics below. The notes are written on a five-line staff with a treble clef. The lyrics are: 1. GR: Ho- san- na in ex- cel- sis. 2. GS: Ho- san- na in ex- cel- sis. 3. ORD: Ho- san- na in the high- est. 4. DKY: Ho- san- na in the High-est. 5. AK: *Ho- san- na in the high- est.

SANCTUS (VATICAN XIII)
DOUGLAS' ADDITIONAL SETTING NO. 14
(See Vol. II, pp. 1131-33.)

GR, XII

San- ctus, * San- ctus, San- ctus

6GS, 16*, 17*

ORD, VIII

WD¹ (original MS)

Ho- ly, * ho- ly, ho- ly,

Ho- ly, Ho- ly, Ho- ly,

WD¹ (corrections)

DKY, XIV

Ho- ly,* Ho- ly, Ho- ly,

GR

Domi-nus De- us Sa-ba-oth. Ple-ni sunt caeli et ter-ra glori-a tu-a.

GS

ORD

Lord God of hosts, heav'n and earth are full of thy glo-ry.

WD¹

Lord God of hosts. Hea-ven and earth are full of thy glo-ry:

WD¹

full of thy glory:

DKY

Lord God of hosts, Hea-ven and earth are full of thy glo-ry:

1 GR
Ho-san-na in ex-cel-sis.

2 GS

3 ORD
Glo-ry be to thee, O Lord most High.

4 WD¹
Glo-ry be to thee, O Lord Most High. A-men.

5 WD¹
Lord most High. A-men. most High

6 DKY
Glo-ry be to thee, O Lord Most High. A-men.

1 GR
Bene-dictus qui venit in no-mine Domi-ni. Ho-sanna in excel-sis.

2 GS

3 ORD
Blessed is he that cometh in the name of the Lord: Hosanna in the high-est.

4 WD¹
Blessed is he that cometh in the Name of the Lord. Hosanna in the High-est.

5 WD¹

6 DKY
Blessed is he that cometh in the Name of the Lord.* Hosanna in the High-est.

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TABLE 118

SANCTUS (VATICAN XIV)
DOUGIAS' ADDITIONAL SETTING NO. 15

(See Vol. II, pp. 1135-37.)

GR, XIV

1 San- ctus, * San- ctus, San- ctus

DKY, XV

2 Ho- ly, * Ho- ly, Ho- ly,

EGR, IX

3 Ho- ly, * Ho- ly, Ho- ly

Detailed description: This system contains three staves of music. The first staff is for the Soprano (GR, XIV) and the second for the Tenor (DKY, XV). Both are in G major and 4/4 time. The third staff is for the Organ (EGR, IX) in G major. The lyrics are: 'San- ctus, * San- ctus, San- ctus' for the first two staves, and 'Ho- ly, * Ho- ly, Ho- ly,' for the third. The organ part features a rhythmic accompaniment of eighth and sixteenth notes.

GR

1 Do-mi-nus De- us Sa- ba- oth. Pleni sunt cae- li

DKY

2 Lord God of hosts, Hea-ven and earth

EGR

3 Lord God of hosts. Hea-ven and earth

Detailed description: This system continues the musical setting. The first staff (GR) and second staff (DKY) are in G major. The organ part (EGR) is in G major. The lyrics are: 'Do-mi-nus De- us Sa- ba- oth. Pleni sunt cae- li' for the first two staves, and 'Lord God of hosts, Hea-ven and earth' for the third. The organ part continues with its rhythmic accompaniment.

GR

1 et ter- ra glo-ri-a tu- a. Ho- sanna in excel- sis.

DKY

2 are full of thy glo- ry: Glo-ry be to thee, O Lord Most High. A- men.

EGR

3 are full of thy glo- ry. Glo- ry be to thee, O Lord most high.

Detailed description: This system concludes the musical setting. The first staff (GR) and second staff (DKY) are in G major. The organ part (EGR) is in G major. The lyrics are: 'et ter- ra glo-ri-a tu- a. Ho- sanna in excel- sis.' for the first two staves, and 'are full of thy glo- ry: Glo-ry be to thee, O Lord Most High. A- men.' for the third. The organ part continues with its rhythmic accompaniment.

TABLE 118--Continued

1 GR
Be- ne-di- ctus qui ve- nit

2 DKY
Bless- ed is he that com- eth

3 EGR
Bless- ed is hé that cóm- eth

1 GR
in no-mi-ne Do- mi- ni.

2 DKY
in the Name of the Lord. *

3 EGR
in the name of the Lord.

1 GR
Ho- san-na in ex-cel- sis.

2 DKY
Ho- san-na in the High- est.

3 EGR
Ho- sán- na in the high- est.

TABLE 119

SANCTUS (VATICAN *ad libitum* I)
DOUGLAS' ADDITIONAL SETTING NO. 16

(See Vol. II, pp. 1139-42.)

1 GR, *ad lib.* I

Sanctus, * Sanctus, Sanctus Do-mi-nus De-us Sa-ba-oth.

2 DKY, XVI

Ho- ly, * Ho- ly, Ho- ly, Lord God of hosts,

3 EGR, XII

Ho- ly, * Ho- ly, Ho- ly Lord God of hosts.

4 CHM, IV

Ho- ly, Ho- ly, Ho- ly, Lord God of Hosts,

1 GR

Ple-ni sunt cae- li et ter- ra glo- ri- a tu- a.

2 DKY

Heav'n and earth are full of thy glo-ry:

3 EGR

Hea- ven and ear- th are full of thy glo- ry.

4 CHM

Heav'n and earth are full of thy glo- ry,

TABLE 119--Continued

1
GR
Ho-sanna in ex-cel- sis. Be-ne-di- ctus qui ve-nit

2
DKY
Glo-ry be to thee, O Lord Most High. A- men. Blessed is he that cometh

3
EGR
Glóry be to thee, O Lórd most high. Blesséd is hé that cóm-eth

4
CHM
Glo-ry be to thee, O Lord most high. Bles-sed is he that com-eth

1
GR
in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel- sis.

2
DKY
in the Name of the Lord. * Ho-san-na in the High- est.

3
EGR
in the Name of the Lórd. Ho-san- na in the high- est.

4
CHM
in the Name of the Lord. Ho-san- na in the high- est.

TABLE 120

AGNUS DEI (VATICAN III)
DOUGLAS' ADDITIONAL SETTINGS NO. 13
(See Vol. II, p. 1144.)

1 GR, III
A- gnus De- i, * Qui tol- lis pecca- ta
2 DKY, XIII
O Lamb of God, * that ta- kest a- way the sins of the

1 GR
mun- di: mi- se- re- re no- bis. Agnus De- i, *
2 DKY
world, have mer- cy up- on us. O Lamb of God, *

1 GR
("qui tollis..." (Third "Agnus Dei" do- na no-bis pa-cem.
as before.) like first except:)
2 DKY
grant us thy peace.

TABLE 121

AGNUS DEI (VATICAN V)
DOUGLAS' ADDITIONAL SETTING NO. 14

(See Vol. II, pp. 1145-46.)

GR, V

1
A- gnus De- i, * qui tol- lis pec-ca- ta mun- di:

WD (MS)

2
O Lamb of God, * that ta- kest a- way the ^{sin} sins of the world,

DKY, XIV

3
O Lamb of God, * that ta- kest a-way the sins of the world,

ECR, IX

4
(1.2.3.) O Lamb of God, * that ta- kest a-way

GHM, VII

5
the sins of the world:

White-Fuller:

6
Lamb of God, that tak- est
a-way the sins of the world,
Lamb of God, that ta- kest a-
-way the sins of the world:

TABLE 121--Continued

1
GR
mi-se-re re no- bis. do-na no- bis pa- cem.

2
WD
have mer- cy up- on us. (No. 2 like No. 1;
No. 3. as below--)
-way the sins of the world, grant us thy peace.

3
DKY
have mer- cy up- on us. grant us thy peace.

4
EGR
1st & 2nd verses: have m^{er}- cy up-on us.
3rd verse: grant us thy peace.

5
CHM
1,2. have mer- cy up- on us.
3. grant us thy peace.

6
WF
(1,2.) have mer- cy u- pon us. *rit. e dim.*
(3.) grant us thy peace. *rit. e dim.*

TABLE 122

AGNUS DEI (VATICAN VI)
DOUGLAS' ADDITIONAL SETTING NO. 15

(See Vol. II, pp. 1145-48.)

GR, VI

1 A- gnus De- i, * qui tol- lis pec- ca- ta mun- di:

GS, 17*-18*

2

ORD, IV

3

O Lamb of God, * that takest a- way the sins of the world:

DKY, XV

4 O Lamb of God, *that ta- kest a- way the sins of the world,

GR

1 mi-se- re-re no- bis. do-na no- bis pa- cem.

GS

2

ORD

3

have mer- cy up- on us. ij. grant us thy peace.

DKY

4

have mer- cy up- on us. grant. us thy peace.

TABLE 123

AGNUS DEI (VATICAN X)
DOUGLAS' ADDITIONAL SETTING NO. 16
(See Vol. II, pp. 1149-50.)

GR, X

1 

DKY, XVI A-gnus De-i, * qui tol-lis pec-ca-ta mun-di:

2 

EGR, X

3 

O Lamb of God, * that ta-kest a-way the sins of the world,
O Lámb of Gód, *that tá-kest a-wáy the síns of the wórld:

GR

1 

DKY

2 

EGR

3 

mi-se-re-re no-bis. Agnus De-i, * qui tol-lis pec-ca-ta mundi:
have mercy up-on us. O Lamb of God,*that takest away the sins of the world,
have mércy up- ón us. O Lámb of Gód, *that tá-kest a-wáy the

síns of the wórld:

GR

1 

DKY

2 

EGR

3 

mi-se-re-re no-bis. (No. 3 like No. 1) do-na no-bis pa-cem.
have mer-cy up-on us. grant us thy peace.
have mércy up- ón us. gránt us thy péáce.

AGNUS DEI (VATICAN XI)
DOUGLAS' ADDITIONAL SETTING NO. 17

(See Vol. II, pp. 1151-52.)

1 GR, XI

A- gnus De- i, * qui tol- lis pec- ca- ta mun- di:

2 DKY, XVII

O Lamb of God, * that ta- kest a- way the sins of the world,

3 AK, XI

O Lamb of God * that tak- est a- way the sins of the world,

4 EGR, VIII

O Lamb of God, * that takest a-way the sins of the world:

1 GR

mi-se-re-re no-bis. A- gnus De- i, * qui tol- lis

2 DKY

have mer- cy up- on us. O Lamb of God, * that takest a-way

3 AK

have mer- cy up- on us. O Lamb of God * that tak- est a-way

4 EGR

have mércy up- on us. O Lámb of God, * that tá-kest a-way

TABLE 124--Continued

1 GR

pec-ca- ta mun- di: mi- se- re- re no- bis. A-gnus De- i, *

2 DKY

the sins of the world, have mer-cy up-on us. O Lamb of God,*

3 AK

the sins of the world, have mer-cy up-on us. O Lamb of God *

4 EGR

the sins of the world: have mércy up-on us. O Lámb of Gód,*

1 GR

qui tol-lis pec- ca- ta mun-di: do-na no-bis pa-cem.

2 DKY

that ta-kést a-way the sins of the world, grant us thy peace.

3 AK

that tak-est a-way the sins of the world, grant us thy peace.

4 EGR

that tá-kést a-wáy the síns of the world: gránt us thy péáce.

TABLE 125

ANALYSIS OF VATICAN GLORIA IN EXCELSIS III

(DOUGLAS' ADDITIONAL SETTING NO. 12)

(See Vol. II, pages 1156-58.)

A (Free) B C D E (Free)

Glori-a in ex-cel-sis De-o
 Et in ho-minibus lau-da-mus te
 Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam glo-ri-am tu-am
 De-us Pa-ter om-ni-pot-ens
 Je-su X-ste ter-ra-pax Bene-di-ci-mus te
 Glo-ri-fi-ca-mus te Do-mine De-us Rex cae-lestis
 Do-mine Fi-li u-ni-gé-ni-te
 Do-mine De-us A-gnus De-i

Qui tollis Filius Patris
 qui tollis qui tollis
 peccata mundi, peccata mundi,
 peccata mundi, peccata mundi,
 suscipe deprecationem nostram. suscipe deprecationem nostram.
 Qui sedes ad dexteram Patris, miserere nobis. Qui sedes ad dexteram Patris, miserere nobis.
 Quoniam tu solus sanctus, Quoniam tu solus sanctus,
 tu solus Dominus, tu solus Dominus,
 tu solus Altissimus. tu solus Altissimus.
 Jesu Christe Jesu Christe
 cum Sancto Spiritu in gloria Dei cum Sancto Spiritu in gloria Dei
 Patris Amen. Patris Amen.

Free Init. Semi-cadence & preparation Tenor & Contralto men.

A B C D E F

TABLE 126

GLORIA IN EXCELSIS (VATICAN III)
DOUGLAS' ADDITIONAL SETTING NO. 12
(See Vol. II, pp. 1158-64.)

[G] Monte Cassino 339

Ben. VI. 34, ff. 172 v., 173

GR, III Glo- ri- a in ex- cel- sis De- o.

DKY, XII

ORD, I Glo- ry be to God on high,
Glo- ry be to God on high,

1 Ben Et in ter- ra pax ho- mi- ni- bus bo- nae vo- lunta- tis. ∞ 1

2 GR

3 DKY And on earth peace, good will towards men.

4 ORD and in earth peace, good will to- wards men.

TABLE 126--Continued

1
Ben

lau- da-mus te. Be-ne-di-ci- mus te. Ado- ra-mus te.

2
GR

3
DKY

We praise thee, We bless thee, We wor-ship thee,

4
ORD

We praise thee, we bless thee, we wor-ship thee,

1
Ben

Glo-ri-fi-ca- mus te. Gra-ti-as a-gimus ti-bi

2
GR

3
DKY

We glo-ri-fy thee, We give thanks to thee

4
ORD

we glo-ri-fy thee, we give thanks to thee

1
Ben

propter ma-gnam glo-ri-am tu-am. ³ ₂₀ Domi-ne De-us, Rex caelestis,

2
GR

3
DKY

for thy great glo-ry, O Lord God, heav'n-ly King,

4
ORD

for thy great glo-ry, O Lord God, heav'n-ly King,

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TABLE 126--Continued

1
Berg
De-us Pa- ter o- mni-pot- ens. 4 Do-mi-ne Fi-li uni-ge-ni-te

2
GR

3
DKY
God the Fa- ther Al- migh- ty. O Lord the on-ly be-got-ten Son,

4
ORD

God the Fa- ther Al- migh- ty. O Lord, the only-begotten Son

1
Berg
Je- su Chri-ste. 5 Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris. 86

2
GR

3
DKY
Je- sus Christ; O Lord God, Lamb of God, Son of the Fa- ther,

4
ORD

Je- su Christ; O Lord God, Lamb of God, Son of the Fa-ther,

1
Berg
Qui tol- lis pec- ca- ta mundi, mi-se-re- re no- bis. 7

2
GR

3
DKY
That ta-kest a- way the sins of the world, have mer-cy up- on us.

4
ORD

that ta-kest a-way the sins of the world, have mer-cy up- on us.

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TABLE 126--Continued

1
Bene
Qui tol-lis pec- ca- ta mundi, suscipe depreca-ti-o- nem nostram. 8

2
GR

3
DKY
Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

4
ORD
Thou that ta-kest a-way the sins of the world, have mer-cy up-on us.

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

1
Bene
Qui se- des ad dex- te- ram Pa- tris, mi- se- re- re no- bis. 9

2
GR

3
DKY
Thou that sittest at the right hand of God the Father, have mercy upon us.

4
ORD
Thou that sittest at the right hand of God the Father, have mercy upon us.

Thou that sittest at the right hand of God the Father, have mercy upon us.

TABLE 126--Continued

1
Ben
Quo-ni-am tu so-lus sanctus. Tu so-lus Do-mi-nus. Tu solus Altissimus,

2
GR

3
DKY
For thou on-ly art ho-ly; Thou on-ly art the Lord; Thou only, O Christ,

4
ORD
For thou on-ly art ho-ly; thou on-ly art the Lord; thou on-ly, O Christ,

1
Ben
Je- su Chri- ste. ¹⁰ Cum Sancto Spi- ri- tu

2
GR

3
DKY
with the Ho- ly Ghost, Art most high

4
ORD
with the Ho- ly Ghost, art most high

1
Ben
in glo- ri- a De- i Pa- tris. A- men.

2
GR

3
DKY
in the glo- ry of God the Fa- ther. A- men.

4
ORD
in the glo- ry of God the Fa- ther. A- men.

*In the MS the 1st note is "a".

GLORIA (VATICAN III) AND TROPE "Aureas Arce"
DEDICATION FESTIVAL MASS "Terribilis"
Benevento VI. 34, ff. 172 v., 173 r. and v., 175

(See Vol. II, pp. 1163-71.)

Acedemus tibi. **D**ominus. **A**cedemus tibi. **A**cedemus tibi. **A**cedemus tibi.

Procedemus tibi. **I**n quibus gradibus domini cunctis gradibus.

Mulcaus. **E**xultet regnum tuum super potentiam magnam gloriam.

Auam. **I**n quibus saluam adhibendam potestatem regnum.

Secus adhibendam salutem. **D**ominus deus pater omnipotens.

Issus eius lateris dignatus saluam regnum.

Exultet. **D**ominus super unigenitum. **I**esu christe. **E**xultet super potentiam.

Maxime ut in se habet potestatem quoniam usque et ex tunc exultet. **D**ominus.

Maxime deus. **A**gnus dei. **F**ilius patris. **E**xultet.

Maxime spiritus sanctus inquam u. num. **Q**ui cunctis potentiam.

Quoniam cunctis super potentiam uobis deus. **T**erribilis.

Symphonicus in modis ut possit cunctis armamentis. **T**erribilis.

Exultet super missam in quibus super. **E**xultet.

In modo in modis in quibus super. **T**erribilis.

Exultet super locum. **T**erribilis in modo in quibus.

Exultet super eum. **Q**uoniam in quibus super. **T**erribilis.

Dominus super potentiam in quibus super. **T**erribilis.

Exultet super potentiam in quibus super. **T**erribilis.

Exultet super potentiam in quibus super. **T**erribilis.

Exultet super potentiam in quibus super. **T**erribilis.

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GLORIA INTONATIONS FOR CELEBRANT
Monte Cassino 339 (Desiderius' Sacramentary)
(See Vol. II, page 1164.)

lorwlngeccelsis deo. A crisauadi.
lorwlngeccelsis de o. uissip.
lorwlngeccelsis deo. R echard.
lorwlngeccelsis deo. Q uemp.
lorwlngeccelsis deo. L rudu.
lorwlngeccelsis deo. O uincues.
lorwlngeccelsis deo. C aus.
lorwlngeccelsis deo. A ustas.
lorwlngeccelsis deo. V epossumus.

APPENDIX I, EXAMPLE NO. 4

GLORIA IN EXCELSIS TROPE "Aureas Arces" (VATICAN III)
Benevento VI. 34, ff. 172 v., 173

A RHYTHMICAL TRANSCRIPTION

(See Vol. II, pp. 1163-71, and Plate XXXIII in Vol. III.)

1a Au- re- as ar- ces su- per a- stra stru- ctas
 2a In- qui- bus cho- ri- bus san- ctis Do- mi- ni tu- en- tes
 2b gau- di- sal- va (salvans) sal- va 3b ve- ne- ran- da pro- les
 3a Nos De- i nis sa- crae (ve) de- i- ta- tis al- rae (me) car- nis
 3c Vir- gi- nis la- bem (be) teg- mi- ne
 4a Pas- sus haud (aut) 4b teg- mi- ne
 5a Er- go per- sona (ve) 5b ma- u- na for- ma
 5c per- quam u- si- (a. j.) ge- mi- na co- ru- scans
 6a E- ma- nu- e- lem he- le (d. f.) spe- ci- e fi- de- li

6b in-ti-mat u- num
 7a Qui do- lens mun- dum sce-le-ris ve- ter- ni- (nis)
 7b mo- le de- pressum (sus)
 7c mi- se- re- (ser-) ris e- i
 8a In cru- cis li- gno tus e- vum
 8b mo- ri- ens re- sol- vis (vit)
 8c vin- cu- la mor- tis
 9a Cla- rus ad dex- tram re- si- des pa- ter- nam (na)
 9b to- ti- us mun- di 9c mo- de- rans ha- ter- nus
 10a At- que com- par- Spi- ri- tui San- cto AH: Veritas, virtus, via, lux salusque
 10b fa- mu- los gu- ber- nas
 10c ce- li- tus De- i

TABLE 127

GLORIA IN EXCELSIS (VATICAN V)
DOUGLAS' ADDITIONAL SETTING NO. 13

(See Vol. II, pp. 1172-74.)

GR, V
1
Glo- ri- a in ex- cel- sis De- o.

DKY, XIII
2
Glo- ry be to God on high,
Glo- ry be to God on high,

EGR, III
4
Glo-ry be to God on high,

CHM, VII
5
Glo- ry be to God on high.

White-Fuller
6
Glo-ry be to God on high,

1
GR

Et in terra pax ho- mi-ni-bus bo-nae vo-lun- ta-tis.

2
DKY

And on earth peace, good will towards men.

3
ORD

and in earth peace, good will to-wards men.

4
EGH

And in earth peace, good-will to-wards men.

5
CHM

And in earth peace, good-will to-wards men.

6
WF

And on earth peace, good will towards men.

1
GR

Laudamus te. Be-ne- dicimus te. Ado-ra-mus te. Glori-fi-ca-mus te.

2
DKY

We praise thee, We bless thee, We wor- ship thee, We glo-ri-fy thee,

3
ORD

We praise thee, we bless thee, we wor- ship thee, we glo- ri-fy thee,

4
EGH

We praise thee. We bless thee. We worship thee. We glori-fy thee.

5
CHM

We praise thee, we bless thee, we wor-ship thee, we glori- fy thee,

6
WF

We praise thee, we bless thee, we worship thee, we glori- fy thee,

TABLE 127--Continued

1
GR

Gra- ti-as a- gimus ti-bi propter magnam glo- riam tu- am.

2
DKY

We give thanks to thee for thy great glo- ry,

3
ORD

we give thanks to thee for thy great glo- ry.

4
EGR

We give thanks to thee for thy great glo- ry.

5
CHM

we give thanks to thee for thy great glo- ry.

6
WF

we give thanks to thee *mp* for thy great glo- ry.

1
GR

Do- mi-ne De-us, Rex cae-le-stis, De-us Pa-ter o- mni-pot-ens.

2
DKY

O Lord God, heav'n-ly King, God the Fa-ther Al- migh- ty

3
ORD

O Lord God, heav'n- ly King, God the Fa-ther Al- migh- ty.

4
EGR

O Lord God, hea-ven-ly King, God the Fa-ther Al- migh- ty.

5
CHM

O Lord God, heav'n-ly King, God the Fa-ther Al- migh- ty.

6
WF

mf O Lord God hea-ven-ly King, God the Fa-ther Al- migh- ty.

1 GR Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste.

2 DKY O Lord, the on-ly-be-got-ten Son, Je-sus Christ;

3 ORD O Lord, the on-ly-be- got-ten Son Je- su Christ;

4 EGR O Lord, the on- ly be-got-ten Son, Je- su Christ.

5 CHM O Lord, the on- ly be-got-ten Son Je- su Christ.

6 WF *mf* O Lord, the on-ly be-got-ten Son, Je- su Christ;

1 GR Do-mi-ne De-us, A- gnus De-i, Fi-li- us Pa- tris.

2 DKY O Lord God, Lamb of God, Son of the Fa- ther,

3 ORD O Lord God, Lamb of God, Son of the Fa- ther,

4 EGR O Lord God, Lamb of God, Son of the Fa- ther.

5 CHM O Lord God, Lamb of God, Son of the Fa- ther.

6 WF *mp* O Lord God, Lamb of God, Son of the Fa- ther,

mp O Lord God, Lamb of God Son of the Fa- ther,

TABLE 127--Continued

1
GR

Qui tol- lis pec-ca-ta mun- di, mi-se- re- re no-bis.

2
DKY

That ta- kest away the sins of the world, have mer- cy up- on us.

3
ORD

that ta- kest away the sins of the world, have mer- cy up- on us.

4
EGR

[Thou] that ta- kest away the sins of the world, have mer- cy up- on us.

5
CHM

[Thou] that tak- est away the sins of the world, have mer- cy up- on us.

6
WF

mp that tak-est a-way the sins of the world, have mer- cy *dim. e rit.* up- on us.

1
GR

Qui tol-lis pec-ca- ta mundi, susci-pe depre- ca-ti- o-nem nostram.

2
DKY

Thou that ta-kest away the sins of the world, re- ceive our pray-er.

3
ORD

Thou that ta-kest away the sins of the world, re-ceive our pray- er.

4
EGR

Thou that takest a- way the sins of the world, receive our pray-er.

5
CHM

Thou that tak-est a-way the sins of the world, re- ceive our prayer.

6
WF

allegro Thou that tak- est a-way the sins of the world *meno mosso* re- ceive our prayer.

TABLE 127--Continued

1
GR
Qui se- des ad dex- te- ram Pa- tris,

2
DKY
Thou that sit- test at the right hand of God the Fa- ther,

3
ORD
Thou that sit- test at the right hand of God the Fa- ther,

4
EGR
Thou that sit- test at the right hand of God the Fa- ther,

5
CHM
Thou that sit- test at the right hand of God the Fa- ther,

6
WF
al tempo
Thou that sit- test at the right hand of the Fa- ther,

1
GR

2
DKY
mi- se- re- re no- bis. Quo- ni- am tu so- lus sanctus.
have mer- cy up- on us. For thou on- ly art ho- ly;

3
ORD
have mer- cy up- on us. For thou on- ly art ho- ly;

4
EGR
have mér- cy up- on us. For thou on- ly art hó- ly.

5
CHM
have mer- cy up- on us. for thou on- ly art ho- ly,

6
WF
have mer- cy *dim. e rit. mf al tempo* up- on us. For thou on- ly art ho- ly;

1 GR Tu so- lus Do-mi- nus. Tu so- lus Al- tissi-mus, Je- su

2 DKY Thou on- ly art the Lord; Thou on- ly, O Christ, with the Ho-ly

3 ORD thou on- ly art the Lord; thou on- ly, O Christ, with the Ho-ly

4 EGR Thou on- ly art the Lord. Thou on- ly, O Je- su Christ, with the

5 CHM Thou on- ly art the Lord. Thou on- ly, O Christ,

6 WF thou on- ly art the Lord; thou on- ly, O Je- su Christ,

1 GR Chri- ste. Cum Sancto Spi- ri- tu, in glo- ri- a De- i Pa- tris.

2 DKY Ghost, Art most high in the glory of God the Fa- ther.

3 ORD Ghost, art most high in the glory of God the Fa- ther.

4 EGR Ho- ly Ghost, art most high in the glory of God the Fa- ther.

5 CHM with the Ho- ly Ghost, art most high in the glo-ry

6 WF *mf* with the Ho- ly Ghost, art most high in the glo-ry

TABLE 127--Continued

1 GR A- men.

2 DKY A- men.

3 ORD A- men.

4 EGR A- men.

5 CHM of God the Fa- ther. A- men.

6 WF *dim. e rit.* *a tempo* of God the Fa- ther. *mf* A- men.

The image shows a musical score for six voices, labeled 1 through 6. Each voice part is on a five-line staff. The first three voices (1, 2, 3) are in a soprano range and have lyrics 'A- men.' below them. The fourth voice (4) is in a soprano range and has lyrics 'A- men.' below it. The fifth voice (5) is in a soprano range and has lyrics 'of God the Fa- ther. A- men.' below it. The sixth voice (6) is in a soprano range and has lyrics 'of God the Fa- ther. A- men.' below it. The score includes performance markings such as 'dim. e rit.' and 'a tempo' above the sixth voice staff, and 'mf' below the sixth voice staff. The music is written in a single system with a common time signature.

APPENDIX I, EXAMPLE NO. 5

GLORIA IN EXCELSIS (VATICAN VI) AND TROPE "Ave Deus Summe"
 Cambridge, Corpus Christi 473, ff. 60 v., 61 r., v; and
 Bodleian 775, ff. 65 v., 66 r., v.
 (See Vol. II, pp. 1176-82.)

WT^c

Glo ri a in ex cel sis De o . A ve deus summe Trinitas

WT^e (same as WT^c except as marked)

WT^c

in personis in di vi sa . Et in terra pax hominibus bone

WT^e

WT^c

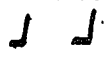
voluntatis . Lux vera rex an ge lo rum & omnium re demptor

WT^e

WT^c

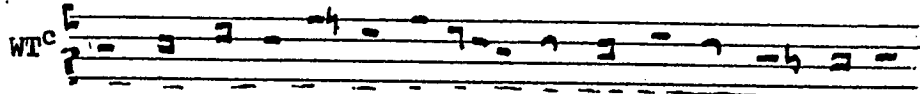
Lauda mus te . Re sul tet ci vi um supernorum cuncta

WT^e

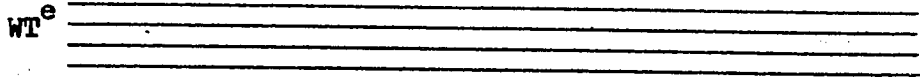


APPENDIX I, EXAMPLE NO. 5--Continued

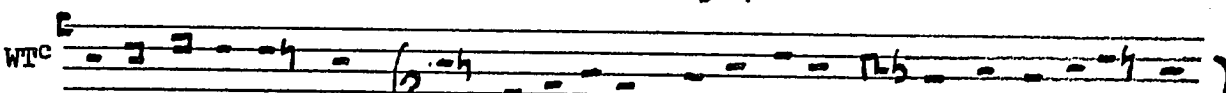
Handwritten musical notation above the staff.

WT^c 

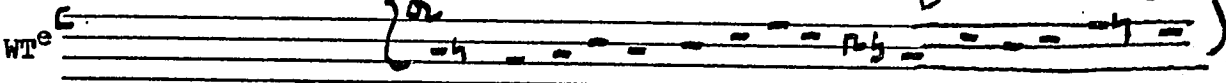
et ce lestis aula ti bi concinent laudum vota .

WT^e 

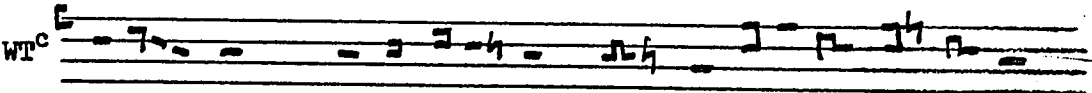
Handwritten musical notation above the staff.

WT^c 

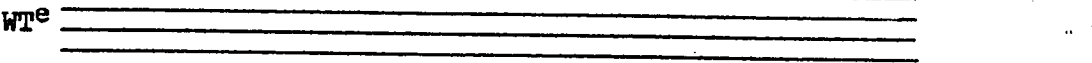
Bene di ci mus te . Quem benedicunt creaturae cunctae & exultanter

WT^e 

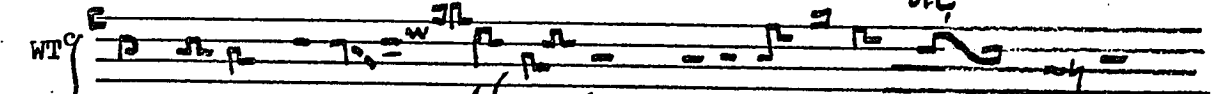
Handwritten musical notation above the staff.

WT^c 

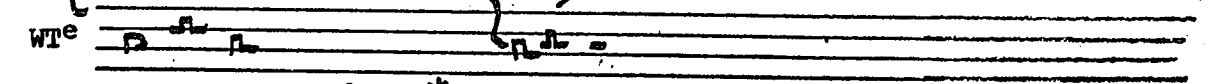
a do rant . Ado ra mus te . Qui glo ri o sus p manes

WT^e 

Handwritten musical notation above the staff.

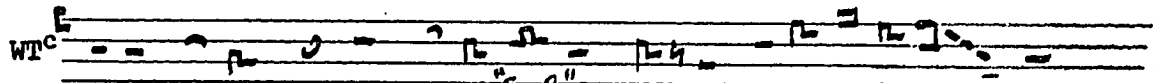
WT^c 

in se de ma iesta tis tu e . Glori fi ca mus te

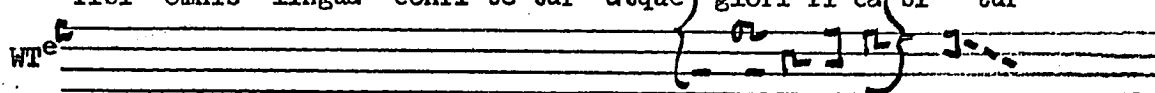
WT^e 

APPENDIX I, EXAMPLE NO. 5--Continued

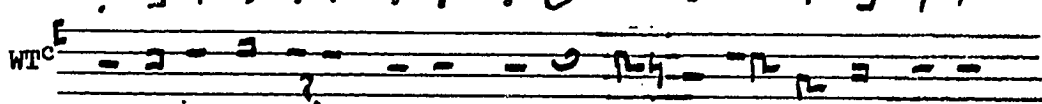
Handwritten musical notation above staff

WT^c 

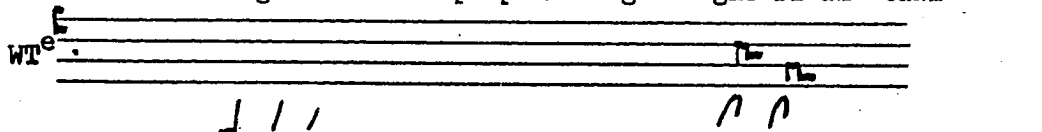
Tibi omnis lingua confi te tur atque } glori fi ca bi tur

WT^e 

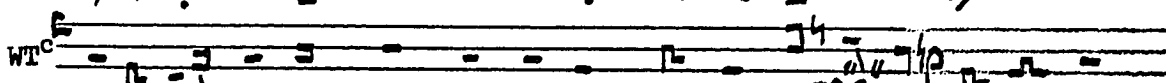
Handwritten musical notation above staff

WT^c 

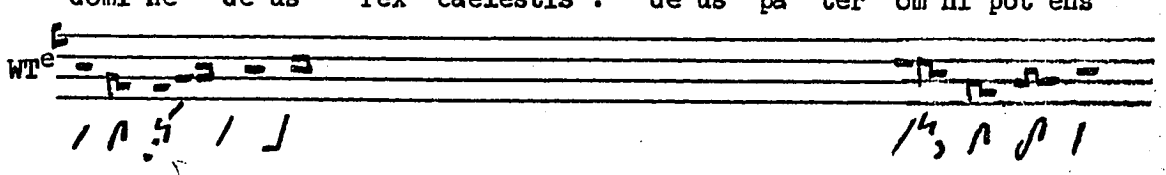
Grati as a gi mus tibi propter magnam glo ri am tuam

WT^e 

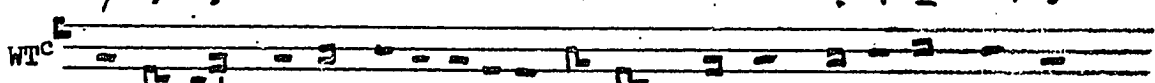
Handwritten musical notation above staff

WT^c 

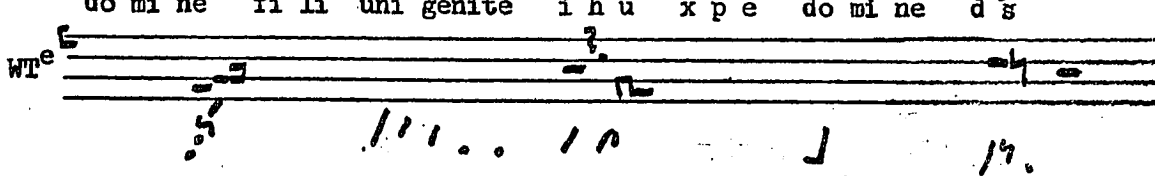
domi ne de us rex caelestis . de us pa ter om ni pot ens

WT^e 

Handwritten musical notation above staff

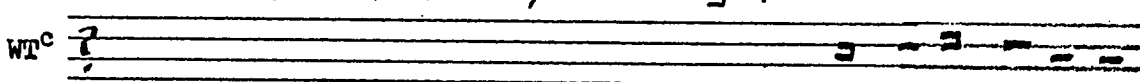
WT^c 

do mi ne fi li uni genite ihū xp̄e do mi ne d̄s

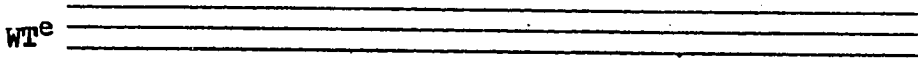
WT^e 

APPENDIX I, EXAMPLE NO. 5--Continued

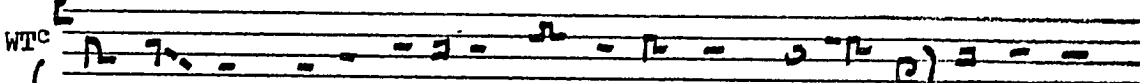
Handwritten rhythmic notation: / | | . p . p . , | | . | | | | | . .

WT^c 

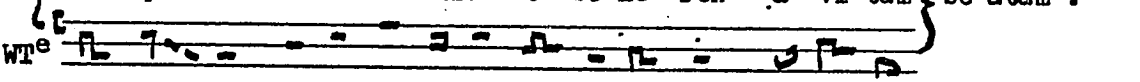
ma iesta tem tu am mente devote poscimus. Tu solus dñs .

WT^e 

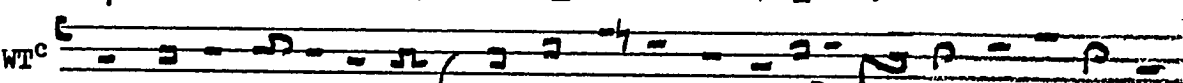
Handwritten rhythmic notation: p . . . | | | | | . p . d 7 4 . 3 | | |

WT^c 

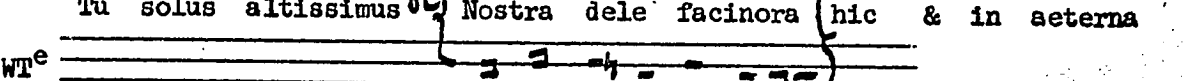
Da pa cem tuis famulis o bo ne rex & vi tam be atam .

WT^e 

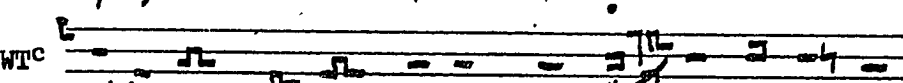
Handwritten rhythmic notation: | | | | . p | | | 14 . | . | | | | | .

WT^c 

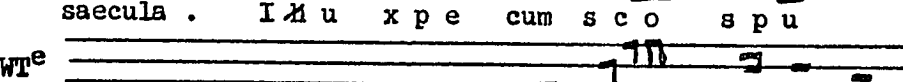
Tu solus altissimus Nostra dele facinora hic & in aeterna

WT^e 

Handwritten rhythmic notation: . p p p | | | | | . 14 . | | | | | .

WT^c 

saecula . Ihu xpe cum sco spu

WT^e 

Handwritten rhythmic notation: | | . ? | | .

APPENDIX I, EXAMPLE NO. 5--Continued

Handwritten notes above staff: \cup / $\dot{4}$. ρ \downarrow / \uparrow \downarrow , \downarrow /

WT^c *in gloria dei patris*
WTe

Handwritten notes above staff: \cup . \dot{w} \downarrow / $\dot{4}$.

WT^c *A M E N ?*
WTe

TABLE 128

ANALYSIS OF VATICAN GLORIA IN EXCELSIS VI

(DOUGLAS' ADDITIONAL SETTING NO. 14)

(See Vol. II, pages 1180-82.)

Note:--The Winchester readings are used in this table except for the verse "Qui sedes," which is omitted in both Winchester Tropers.

A1 (Int.) 2 ♯
 in ex- cel- sis De- o
 Et in ter- ra pax
 da- x mus te
 di- cimus te
 ra- x mus te
 Glorifi- camus
 te
 Grati- as a- gimus ti- bi
 pro- pter ma- gnam
 De- us Rex caele- stis
 De- us Pa- ter
 Fi- li u- ni- genite
 Do- mi- ne De- us
 A- xx gnus De- i
 Fi- li- us Pa- tris.
 Qui tol- lis
 pec- ca- ta mun- di, mi- se- re- re
 no- bis

C1
 Glo- ho-
 (* Perhaps "a")
 C2-3
 Free
 Free
 D1 2
 ri- a
 mi- ni- bus
 bonae volun- ta- tis
 Glorifi- camus
 te
 glo- ri- lam tu- am
 Do- mi- ne
 om- ni- pot- ens
 Do- mi- ne
 Je- su | Chri- ste
 C-3
 pec- ca- ta mun- di, mi- se- re- re
 no- bis

E
 3

qui tol-
 lis
 pec-ca-ta
 mun-di
 su-scipe
 deprecationem
 nostram
 Quoni-am tu solus sanctus
 Tu so-lus Do-mi-nus
 Tu so-lus al-tis-si-mus
 Spi-ri-tu
 in
 Cum San-cto
 Je-su Chris-te
 glo-ri-a De-i
 (i) Pa-tris
 A-men.
 dex-te-ram
 Pa-tris

(Vat.) qui se-
 Final. INT.
 ← Tenor. prep. → Dec. Tenor
 A. C. G. E.

TABLE 129

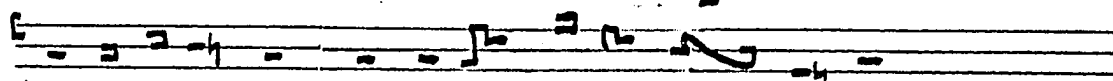
GLORIA IN EXCELSIS (VATICAN VI)
DOUGLAS' ADDITIONAL SETTING NO. 14

(See Vol. II, pp. 1182-86, and pp. 540-45 in this volume.)

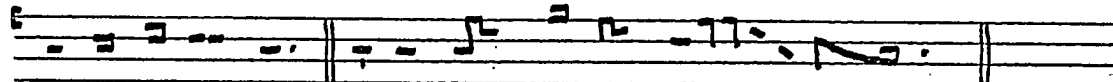
Cambridge, Corpus Christi 473, ff. 60 v., 61 r., v.
Bodleian 775, ff. 65 v., 66 r., v.

1

TABLE 129--Continued


1 WT  ^{or "c"}

A-do-ramus te. Glo-ri-fi-ca-mus te.

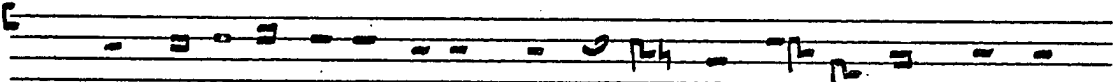
2 GR 

3 DKY 

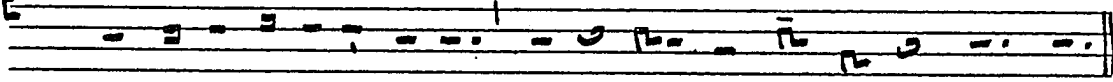
We wor-ship thee, We glo-ri-fy thee,

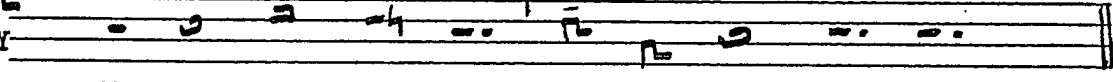
4 EGR 

We wor-ship thee. We glo-ri-fy thee.

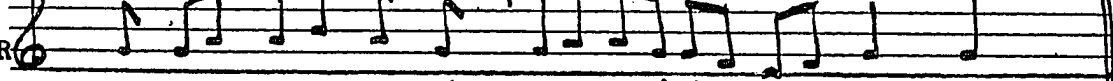
1 WT 

Gra-ti-as a-gimus ti-bi propter ma-gnam glo-ri-am tu-am.

2 GR 

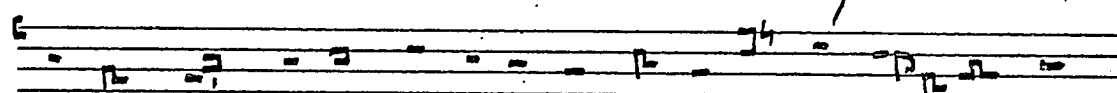
3 DKY 

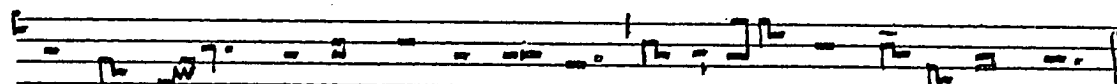
We give thanks to thee for thy great glo-ry,

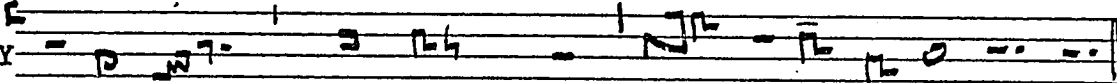
4 EGR 

We give thanks to thee for thy great glo-ry.

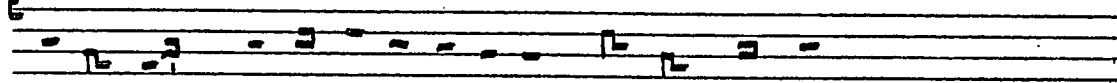
TABLE 129--Continued

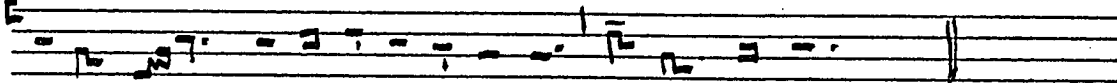
1
WT  *a"á"*
Do-mi- ne De-us, Rex caele-stis, De-us Pa- ter omni-pot- ens.

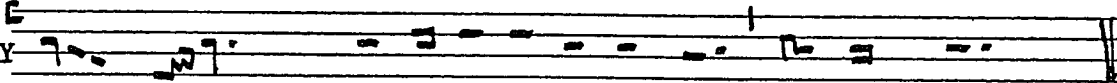
2
GR 

3
DKY 
O Lord God, heav'n-ly King, God the Fa-ther Al-migh-ty.

4
EGR 
O Lord God, hea-ven-ly King, God the Fa- ther Al-wigh-ty.

1
WT 
Do-mi- ne Fi-li u-ni-ge-ni-te Je- su Christe.

2
GR 

3
DKY 
O Lord, the on-ly-be-got-ten Son, Je- sus Christ;


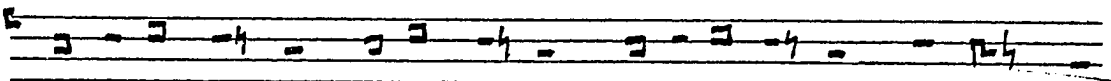
4
EGR 
O Lord the on-ly be-got-ten Son, Je- su Christ.

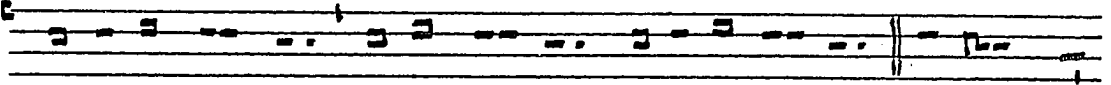
TABLE 129--Continued

1
WT

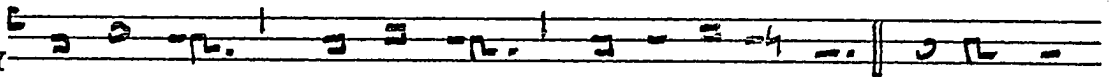


Do-mi-ne De- us, Agnus De- i, Fi-li-us Pa-tris. Qui tol- lis

2
GR

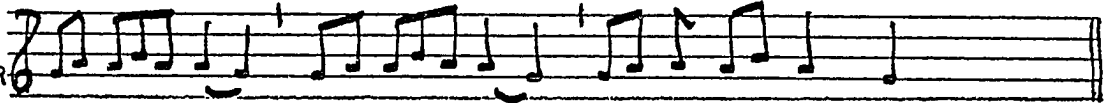


3
DKY

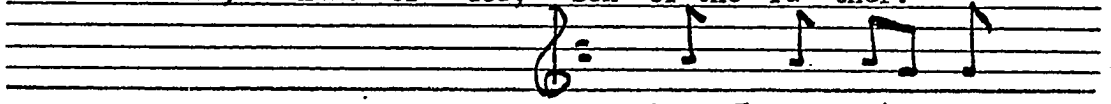


O Lord God, Lamb of God, Son of the Fa- ther, That ta- kest

4
EGR



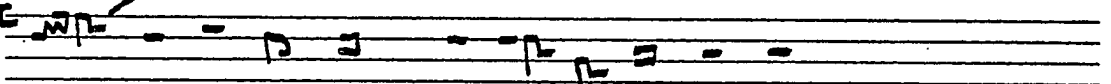
O Lord God, Lamb of God, Son of the Fa- ther.



[Thou] That ta- kest

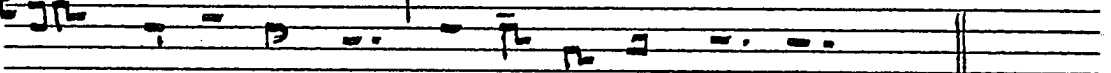
1
WT

o "a"

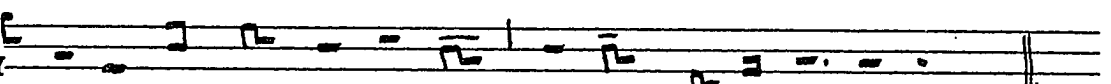


pec- ca- ta mun-di, mi- se- re- re no- bis.

2
GR

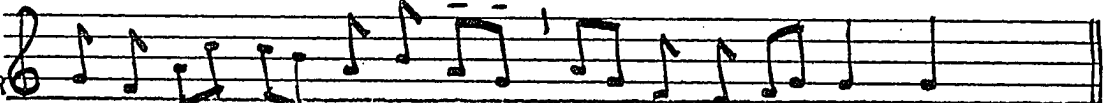


3
DKY



a-way the sins of the world, have mer- cy up-on us.

4
EGR



a-way the sins of the world, have mer- cy up- on us.

TABLE 129--Continued

1
WT

Qui tol- lis pec-ca-ta mun- di, sus- ci-pe deprecati-o-nem nostram.

2
GR

3
DKY

Thou that ta- kest a- way the sins of the world, re-ceive our prayer.

4
EGR

Thou that tá- kest a-way the síns of the wórd,

re- ceíve our práyer.

1
WT

Qui se- des ad dex- te- ram Pa- tris,

2
GR

3
DKY

Thou that sit- test at the right hand of God the Fa- ther,

4
EGR

Thou that sít- test at the ríght hánd of GóD the Fá- ther,

(Sic)

TABLE 129--Continued

1
WT
mi-se-re-re no-bis. Quoni-am tu so-lus sanctus. Tu so-lus

2
GR

3
DKY
have mer-cy up-on us. For thou on-ly art ho-ly; Thou on-ly

4
EGR
have mer-cy up- on us. For thou on- ly art hó- ly, Thou on-ly

1
WT
Do- mi-nus. Tu so-lus Al-tis-si-mus, Je-su. Chri-ste.

2
GR

3
DKY
art the Lord; Thou on-ly, O Christ, with the Ho-ly Ghost,

4
EGR
art the Lórd. Thou on- ly, O Jé-su Christ, with the hó-ly Ghóst,
Christ,

TABLE 129--Continued

1 WT *a "a"* *a "EFG"*
 Cum San- cto Spi- ri- tu, in glo- ri- a De- i Pa- tris.

2 GR

3 DKY
 Art most high in the glo- ry of God the Fa- ther.

4 EGR
 art most high in the glo- ry of God the Fa- ther.

1 WT
 A- men. (A- men.)

2 GR

3 DKY
 A- men.

4 EGR
 A- men.

APPENDIX II, EXAMPLE NO. 4

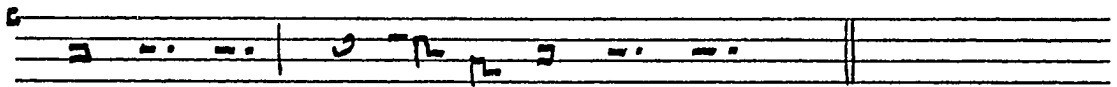
GLORIA VI (DOUGLAS' ADDITIONAL SETTING NO. 14) TRANSCRIBED
FOR THE 1928 AMERICAN PRAYER BOOK TEXT
FROM THE WINCHESTER TROPER

(See Vol. II, p. 1184.)

Glo- ry be to God on high, and on earth peace, good
will towards men. We praise thee, we bless thee, we
wor- ship thee, we glo- ri- fy thee,
we give thanks to thee for thy great glo- ry. O Lord God,
heav'n-ly King, God the Fa- ther Al-migh-ty.

O Lord, the on- ly- be- got-ten Son, Je- sus Christ;
O Lord God, Lamb of God, Son of the Fa- ther,
that ta-kest a-way the sins of the world, have mer- cy up- on us.
Thou that ta-kest a-way the sins of the world, re- ceive
our prayer. Thou that sit- test at the right hand of God

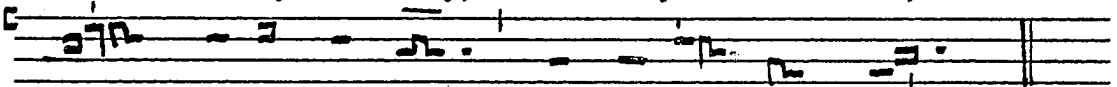
APPENDIX II, EXAMPLE NO. 4



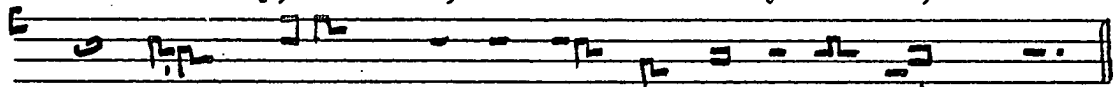
the Fa-ther, have mer- cy up- on us.



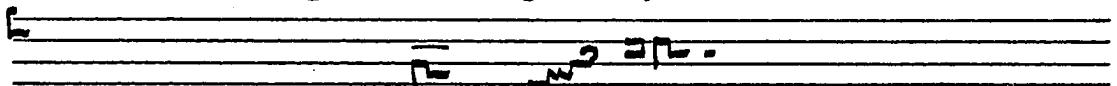
For thou on- ly art ho- ly; thou on-ly art the Lord;



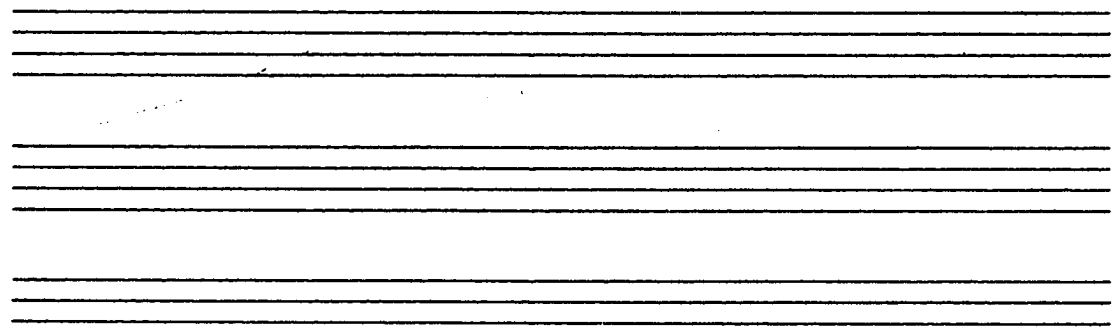
thou on-ly, O Christ, with the Ho- ly Ghost,



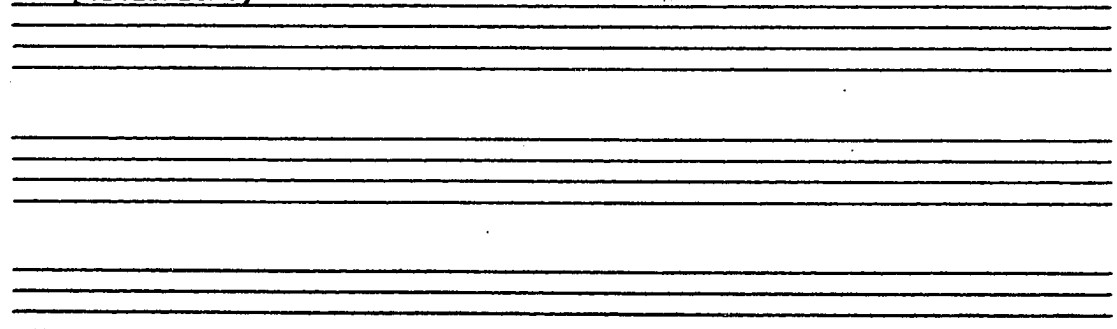
art most high in the glo- ry of God the Fa- ther.



men.



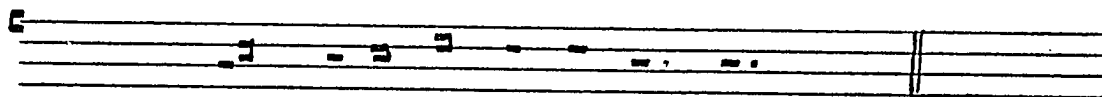
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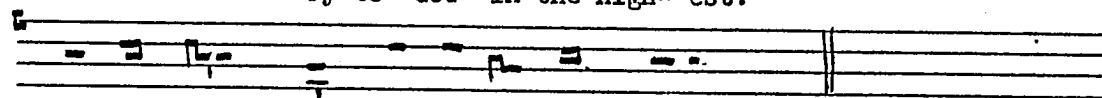
APPENDIX II, EXAMPLE NO. 5

GLORIA VI (DOUGLAS' ADDITIONAL SETTING NO. 14) TRANSCRIBED
FOR THE ROMAN CATHOLIC ENGLISH TEXT
FROM THE WINCHESTER TROPER

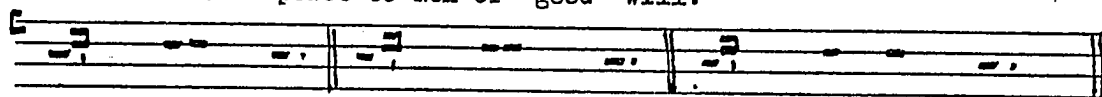
(See Vol. II, p. 1184.)



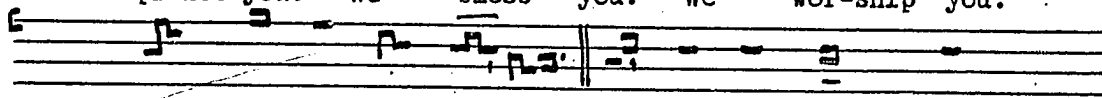
Glo- ry to God in the high- est.



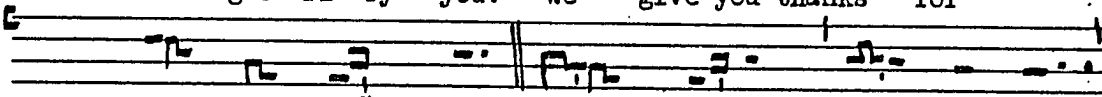
And on earth peace to men of good will.



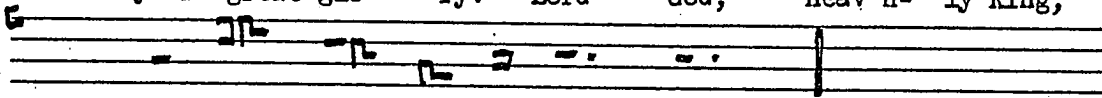
We praise you. We bless you. We wor-ship you.



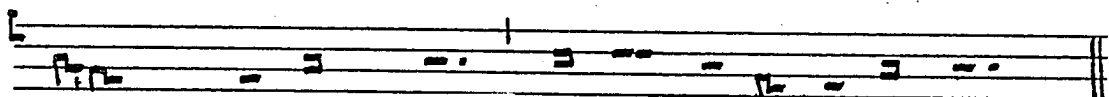
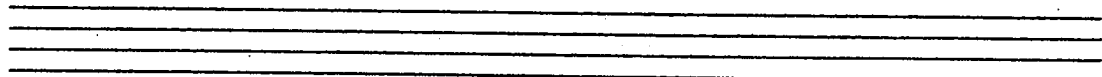
We glo- ri- fy you. We give you thanks for



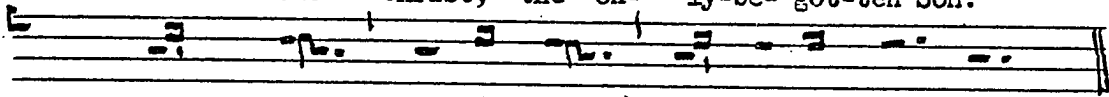
your great glo- ry. Lord God, heav'n- ly King,



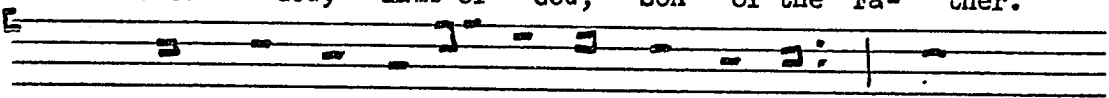
God the Fa- ther al-migh- ty.



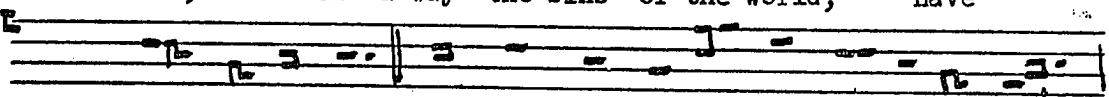
Lord Je- sus Christ, the on- ly-be- got-ten Son.



Lord God, Lamb of God, Son of the Fa- ther.



You, who take a-way the sins of the world, have

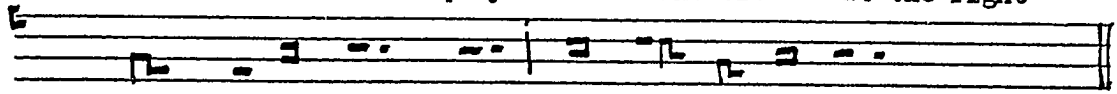


mer- cy on us. You, who take a-way the sins of the world,

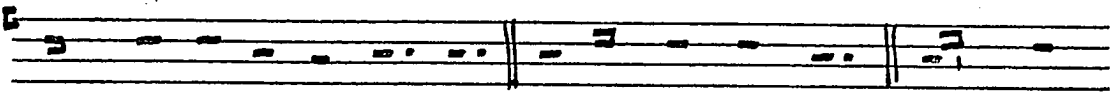
APPENDIX II, EXAMPLE NO. 5--Continued



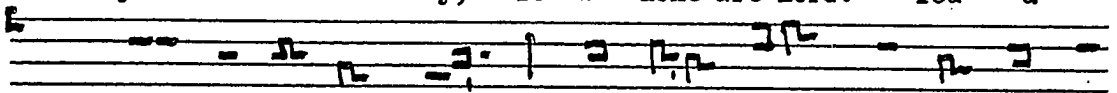
re-ceive our prayer. You who sit at the right



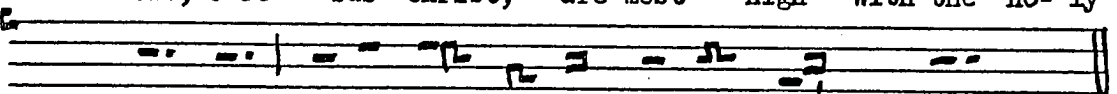
hand of the Fa-ther, have mer-cy on us.



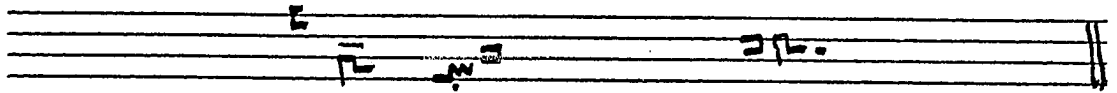
For you a-lone are ho-ly, You a-lone are Lord. You a-



lone, O Je-sus Christ, are most high With the Ho-ly



Spi-rit, in the glo-ry of God the Fa-ther.



A-men.

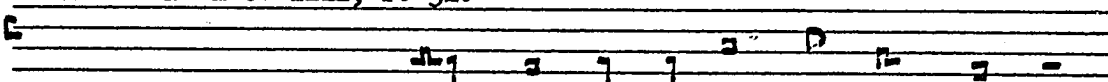
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TABLE 130

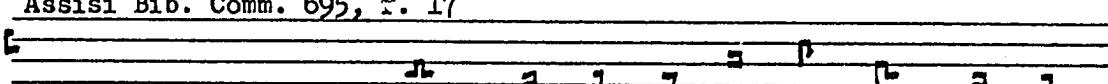
GLORIA IX (DOUGLAS' ADDITIONAL SETTING NO. 15): EARLY VERSIONS
 INCIPTS AND THE TROPE "Spiritus et Alme"

(See Vol. II, page 1190.)

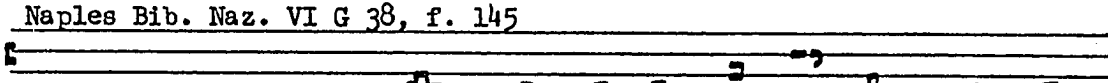
Paris B. N. lat. 1112, f. 310

1 


Assisi Bib. Comm. 695, f. 17

2 

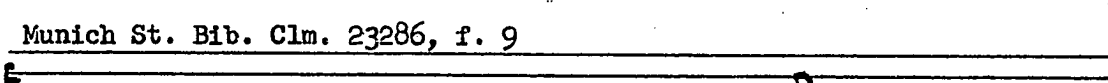
Naples Bib. Naz. VI G 38, f. 145

3 

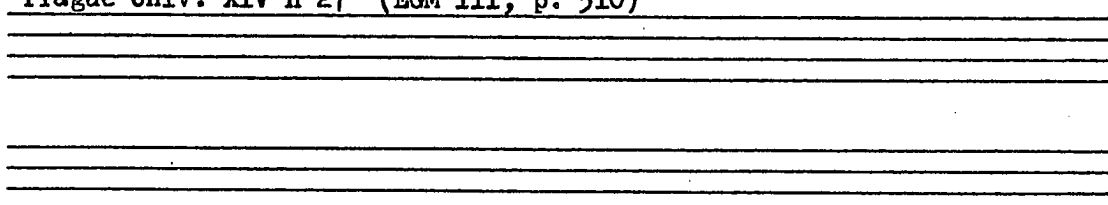
Bamberg St. Bib. Lit. 12, f. 48

4 

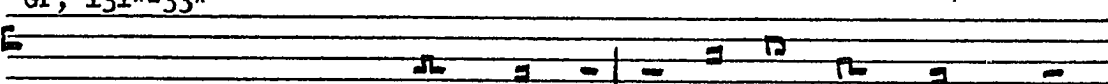
Munich St. Bib. Clm. 23286, f. 9

5 

Prague Univ. XIV H 27 (EGM III, p. 510)

6 

GP, 131*-33*

7 

GR, IX Glo- ri- a in ex- cel- sis De- o.

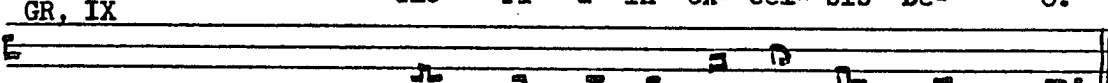
8 

TABLE 130--Continued

1

2

3

4

5

6

7
GP Et in ter- ra pax ho-mi-ni- bus bo-nae vo- lun- ta- tis.

8
GR

TABLE 130--Continued

1 A-do-ra-mus te.

2 A-do-ra-mus te.

3 A-do-ra-mus te.

4 Be-ne-di-ci-mus te

5 Be-ne-di-ci-mus te

6

7 GP Iau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te.

8 GR Iau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus te.

TABLE 130--Continued

1

2

3

4

5

6

7
GP Glo-ri-fi-ca-mus te. Gra-ti-as a-gimus ti-bi

8
GR

TABLE 130--Continued

1
2
3
4
6
7
8

GP
GR

propter magnam glo-ri-am tu-am. Do-mi-ne De-us,

Detailed description: This is a musical score for a choir or instrumental ensemble. It consists of eight staves, numbered 1 through 8. Staves 1, 2, 3, 4, 7, and 8 contain musical notation, including notes, rests, and bar lines. Staves 5 and 6 are empty. The lyrics 'propter magnam glo-ri-am tu-am. Do-mi-ne De-us,' are written below staves 7 and 8. The notation includes various note values and rests, with some notes beamed together. The overall layout is clean and professional, typical of a printed musical score.

TABLE 130--Continued

1
2
4
6
7
GP
8
GR
1
2
4
6

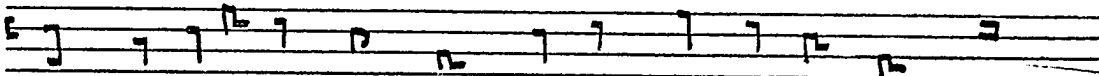
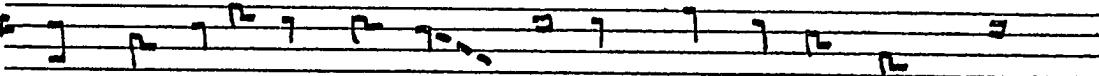
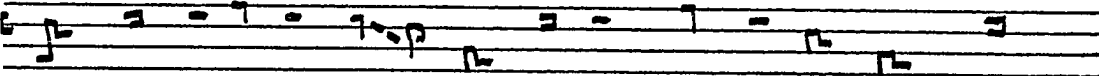
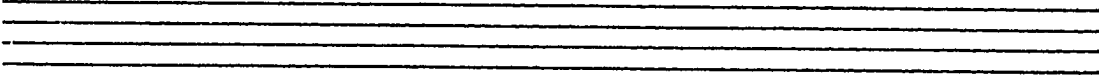
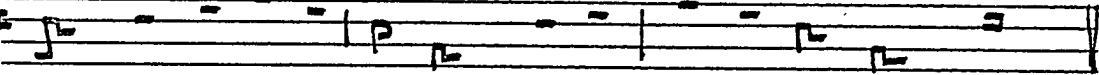
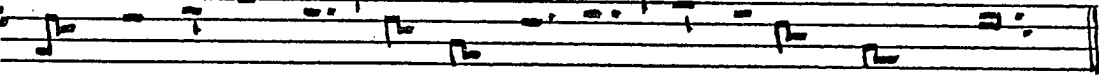
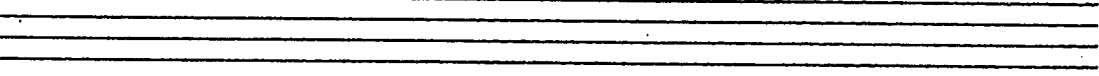
Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste.

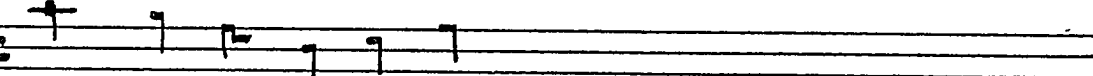
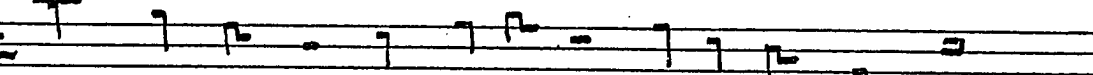
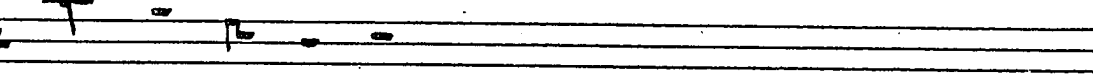
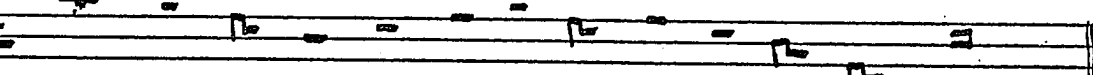
Spi-ri-tus et al-me or-pha-no-rum Pa-ra-eli-te

claf? *? claf*

Detailed description: This is a musical score for a hymn, divided into two systems. The first system contains staves 1 through 8. Staves 1, 2, 4, and 7 have musical notation. Staff 7 is labeled 'GP' and ends with a double bar line. Staff 8 is labeled 'GR' and also ends with a double bar line. The lyrics 'Do-mi-ne Fi-li u-ni-ge-ni-te Je-su Chri-ste.' are written below staff 8. The second system contains staves 1 through 6, all of which have musical notation. The lyrics 'Spi-ri-tus et al-me or-pha-no-rum Pa-ra-eli-te' are written below staff 6. There are handwritten annotations: 'claf?' above staff 4 and '? claf' above staff 5. The staves are numbered 1, 2, 4, 6, 7, 8, 1, 2, 4, 6 from top to bottom.

TABLE 130--Continued

1 
2 
4 
6 
7 
GP Do- mi- ne De- us, A- gnus De- i, Fi- li- us Pa- tris.
8 
GR 

1 
2 
4 
6 

Pri- mo- ge- ni- tus Ma- ri- ae, vir- gi- nis ma- tris.

TABLE 130--Continued

2

6

7
GP

8
GR

Qui tol- lis pec-ca-ta mundi, mi-se-re- re no- bis. Qui tol-

2

6

7
GP

8
GR

lis pec- ca-ta mun- di, sus- cipe de-pre-ca-ti-o- nem nostram.

TABLE 130--Continued

2
6
7 GP
8 GR

Ad Ma-ri-ae glo-ri-am.

Qui se-des ad dex-te-ram

6
7 GP
8 GR

Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu so-lus sanctus.

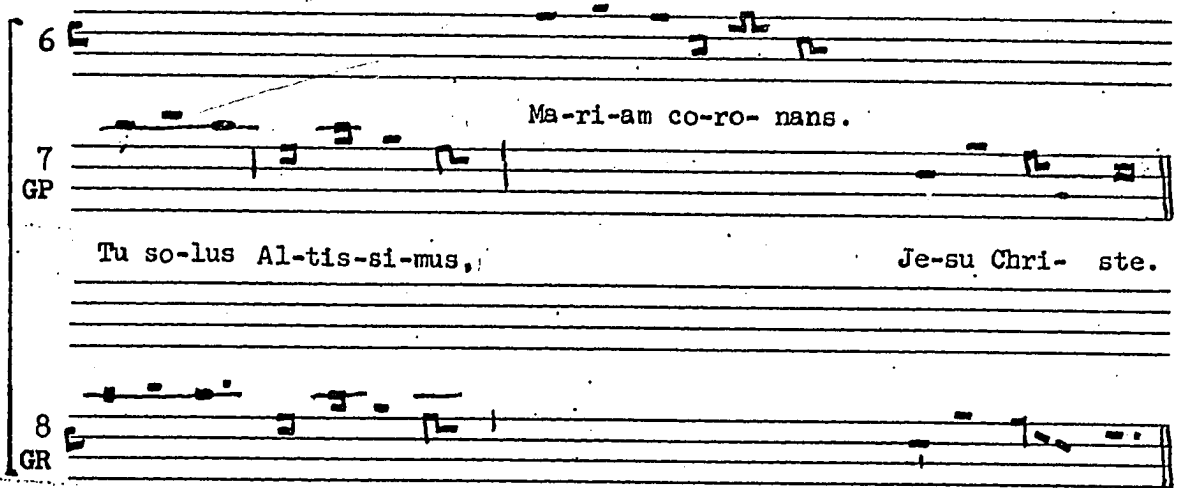
6
7 GP
8 GR

Ma-ri-am sancti-fi-cans. Ma-ri-am gu-bernans.

Tu so-lus Do-mi-nus.

Detailed description: This is a musical score for voice and guitar. It consists of three systems of staves. Each system has a vocal line (staves 2, 6, 7, 8) and a guitar line (staves 6, 7, 8). The guitar line includes fret numbers (2, 6, 7, 8) and guitar-specific markings like 'GP' and 'GR'. The lyrics are in Latin and are placed between the vocal and guitar staves. The first system contains the lyrics 'Ad Ma-ri-ae glo-ri-am.' and 'Qui se-des ad dex-te-ram'. The second system contains 'Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu so-lus sanctus.'. The third system contains 'Ma-ri-am sancti-fi-cans. Ma-ri-am gu-bernans.' and 'Tu so-lus Do-mi-nus.'. The score is written in a simple, clear font.

TABLE 130--Continued



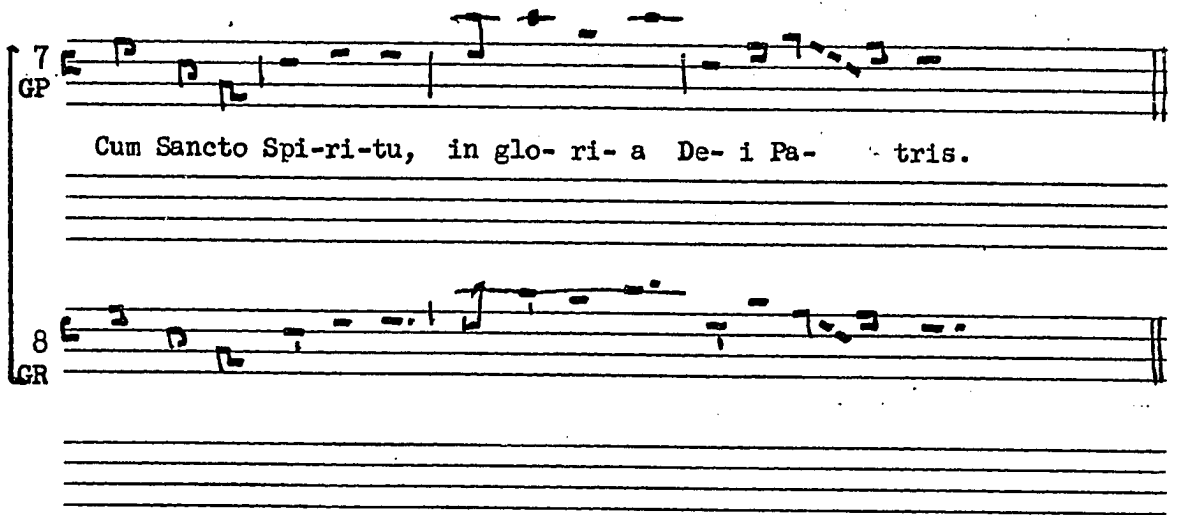
6

Ma-ri-am co-ro-nans.

7 GP

Tu so-lus Al-tis-si-mus, Je-su Chri-ste.

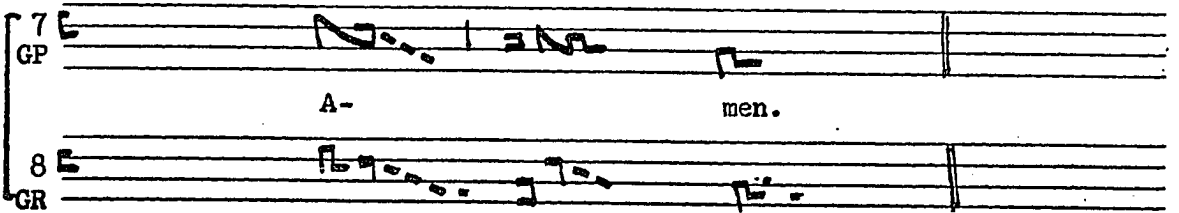
8 GR



7 GP

Cum Sancto Spi-ri-tu, in glo-ri-a De-i Pa-tris.

8 GR



7 GP

A-men.

8 GR

TABLE 131

ANALYSIS OF VATICAN GLORIA IN EXCELSIS IX
(DOUGLAS' ADDITIONAL SETTING NO. 15)

(See Volume II, pages 1190-92.)

FREE A¹ A² B C¹ C² C³

Gloria in ex-celsis De-o. Et in terra
 pax ho-mi-ni-bus
 bonae voluntatis.

Bene-dici-mus te
 Ado-ramus te
 Glo-ri-fi-ca-mus te
 ti-bi
 Do-mi-ne De-us
 Rex cae-
 le-stis
 De-us Pa-ter
 om-ni-potens
 Do-mi-ne Fi-li u-
 ni-ge-ni-te
 Je-su Chri-ste Do-mi-ne De-us
 Ag-nus De-i

Qui tollis peccata mundi
 Qui se-des
 Qui tol-lis
 Fi-li-us Pa-tris
 mi-se-re-re no-bis
 suscipe deprecationem no-stram
 ad dex-teram Pa-tris
 mi-se-re-re no-bis
 Quoni-am tu so-lus
 Tu so-lus Do-mi-nus
 Jesu Chri-ste
 Cum San-cto Spi-ritu
 De-i Pa-tris
 in gloria
 Tu solus altissimus
 A-men.

TABLE 132

GLORIA IN EXCELSIS (VATICAN IX)
DOUGLAS' ADDITIONAL SETTING NO. 15

(See Vol. II, pp. 1192-97.)

GR, IX

1 

ORD, VIII (G. H. Palmer) Glo- ri- a in ex-cel-sis De- o.

2 

Glo- ry be to God on high,

DKY, XV

3 

Glo- ry -be to God on high,

CHM, I* 

White-Linzel Glo- ry be to God. on high,

5 

Glo- ry be to God on high,

1 GR 

Et in ter- ra pax ho-mi-ni-bus bonae vo-lun-ta- tis.

2 ORD 

and in earth peace, good will to-wards men.

3 DKY 

And on earth peace, good will towards men.

4 CHM 

And in earth peace good- will to- wards men.

5 WL 

and on earth peace, good will towards men.

TABLE 132--Continued

1 GR
Lauda- mus te. Be-ne- di-cimus te. A-do- ra- mus te.

2 ORD
We praise thee, we bless thee, we wor- ship thee,

3 DKY
We praise thee, We bless thee, We wor- ship thee,

4 CHM
We praise Thee, we bless Thee, we wor- ship Thee,

5 WL
We praise thee, We bless thee, We wor- ship thee,

1 GR
Glo-ri-fi-ca- mus te. Gra-ti-as a-gimus ti-bi propter magnam

2 ORD
we glo-ri-fy thee, we give thanks to thee for thy

3 DKY
We glo-ri-fy thee, We give thanks to thee

4 CHM
we glo-ri-fy Thee, we give thanks to Thee for Thy great

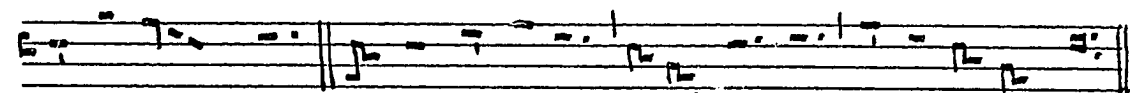
5 WL
We glo-ri-fy thee, We give thanks to thee for thy great

TABLE 132--Continued

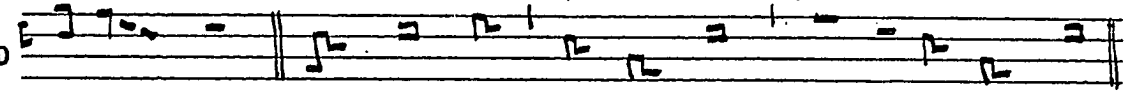
1 GR
 glo-ri-am tu-am. Do-mi-ne De-us, Rex cae-lestis,
 2 ORD
 great glo-ry, O Lord God, heav'n-ly King,
 3 DKY
 for thy great glo-ry, O Lord God, heav'n-ly King,
 4 CHM
 glo-ry. O Lord God, heav'n-ly King.
 5 WL
 glo-ry, O Lord God, Hea-ven-ly King,

1 GR
 De-us Pa-ter omni-pot-ens. Do-mi-ne Fi-li u-ni-ge-ni-te
 2 ORD
 God the Fa-ther Al-migh-ty. O Lord, the on-ly be-got-ten Son
 3 DKY
 God the Fa-ther Al-migh-ty. O Lord, the on-ly-be-got-ten Son,
 4 CHM
 God the Fa-ther Al-migh-ty. O Lord the on-ly be-got-ten Son,
 5 WL
 God the Fa-ther al-migh-ty. O Lord, the on-ly-be-got-ten Son,

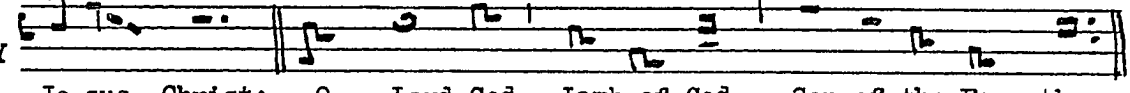
TABLE 132--Continued

1 GR 

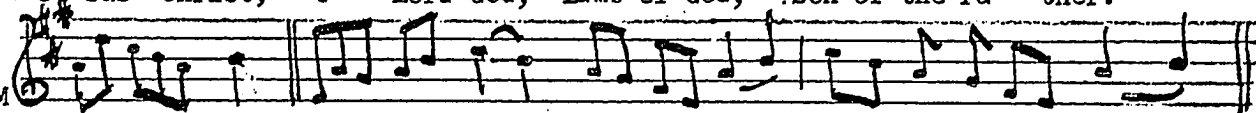
Je- su Chri- ste. Do- mi- ne De- us, Agnus De- i, Fi- li- us Pa- tris.

2 ORD 

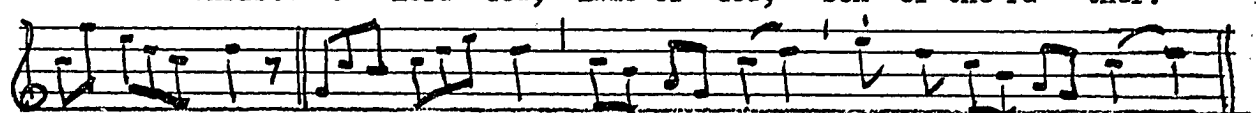
Je- su Christ; O Lord God, Lamb of God, Son of the Fa- ther,

3 DKY 

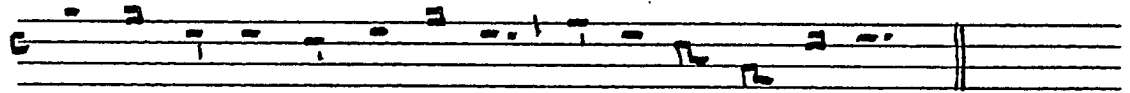
Je- sus Christ; O Lord God, Lamb of God, Son of the Fa- ther.

4 CHM 

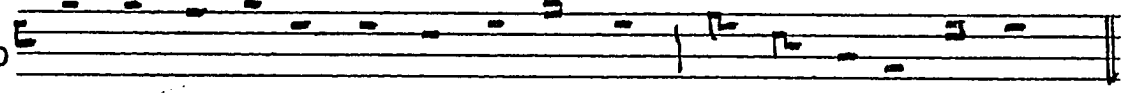
Je- su Christ. O Lord God, Lamb of God, Son of the Fa- ther:

5 WL 

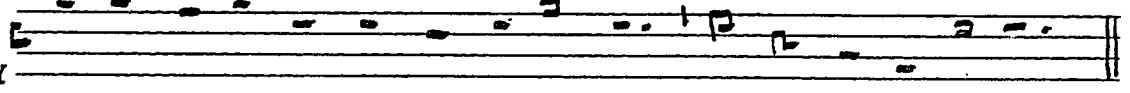
Je- su Christ; O Lord God, Lamb of God, Son of the Fa- ther

1 GR 


Qui tol- lis pec- ca- ta mun- di, mi- se- re- re no- bis.

2 ORD 

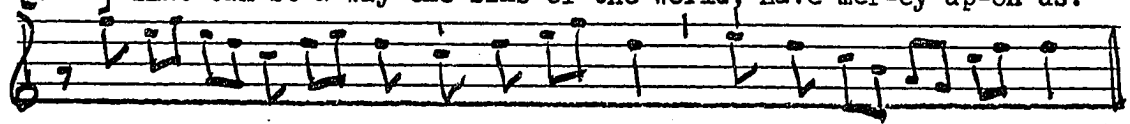
that ta-kest a- way the sins of the world, have mer- cy up- on us.

3 DKY 

That ta-kest a- way the sins of the world, have mer- cy up- on us.

4 CHM 

[Thou] That tak' st a- way the sins of the world, have mer- cy up- on us.

5 WL 

that tak- est a- way the sins of the world, have mer- cy up- on us.

TABLE 132--Continued

1
GR

2
ORD

Thou that ta-kest a-way the sins of the world, have mer-cy up-on us.

3
DKY

4
CHM

5
WL

1
GR

2
ORD

3
DKY

4
CHM

5
WL

Qui tol-lis pec-ca-ta mundi, sus-ci-pe depre-ca-ti-o-nem nostram.

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

Thou that tak'st away the sins of the world, re-ceive our pray'r.

Thou that tak-est a-way the sins of the world, re-ceive our prayer.

TABLE 132--Continued

1
GR
Qui se- des ad dex- te- ram Patris,

2
ORD
Thou that sit-test at the right hand of God the Father,

3
DKY
Thou that sit-test at the right hand of God the Fa- ther,

4
CHM
Thou that sit-test at the right hand of God the Fa- ther,

5
WL
Thou that sit-test at the right hand of the Fa- ther,

1
GR
mi- se- re- re no- bis. Quo-ni-am tu so-lus sanctus. Tu solus Domi-nus.

2
ORD
have mer- cy up- on us. For thou on-ly art ho-ly. thou on-ly art the Lord;

3
DKY
have mercy up-on us. For thou on-ly art ho-ly; Thou only art the Lord;

4
CHM
have mer-cy up-on us. For Thou on-ly art Ho- ly: Thou only art the Lord;

5
WL
have mer-cy up-on us. For thou on-ly art ho- ly; Thou on-ly art the Lord;

TABLE 132--Continued

1 GR

2 ORD

3 DKY

thou on- ly, O Christ, with the Ho-ly Ghost, art most high

4 CHM

Thou on-ly, O Christ, with the Ho-ly Ghost, Art most high

5 WL

Thou only O Christ, with the Ho-ly Ghost, art most high

Thou on- ly O Je- su Christ with the Ho- ly Ghost,

1 GR

art most high

2 ORD

in glo-ri-a De- i Pa- tris. A- men.

3 DKY

in the glo-ry of God the Fa- ther. A- men.

4 CHM

in the glo- ry of God the Fa- ther. A- men.

5 WL

in the glo-ry of God the Fa- ther. A- men.

in the glo-ry of God the Fa- ther. A- men.

TABLE 133

GLORIA XI (DOUGLAS' ADDITIONAL SETTING NO. 16)
EARLY VERSIONS FROM WINCHESTER AND ST. EVROULT

(See Vol. II, pp. 1202-03.)

Cambridge, Corpus Christi 473
ff. 61 v., 62 r., v.

1
WTC
Glo ri a in ex cel sis De o Et in ter ra .

ff. 62 v., 63 r.

Bodleian 775
f. 69 r., v.

2
WTe
Glo ri a in ex cel sis De o Et in ter ra pax

ff. 69 v., 70

Paris, B. N. lat. 10508, f. 32. v.

3
StE
(St. Evroult)

GR, XI

4
Glo-ri-a in ex-cel-sis De-o. Et in terra pax

5
GP, 127*-28*

TABLE 133--Continued

14 / A . . . P . 1 .

1
WTC

Lauda mus te . Benedicimus te.

J / A J / 14 . / / 14 . . 4 /

2
WTC

ho mi ni bus bo ne vo lun ta tis . Lauda mus te . Benedicimus te.

3
StE

4
GR

ho mi ni bus bo nae vo lun ta tis . Lauda mus te . Be ne di ci mus te.

5
GP

TABLE 133--Continued

[sic]

1
WTC

Adora mus te. Glorificamus te. Grati as agi mus ti bi

2
WTC

Adora mus Glorificamus te. Grati as agi mus ti bi

3
StE

5 6

4
GR

A-do-ra-mus te. Glo-ri-fi-camus te. Gra-ti-as agimus ti-bi

5
GP

TABLE 133--Continued

1
WTC

de us pater omni potens do mi ne fi li u ni ge ni te

2
WTC
(569,
r.v.)

4
GR

De-us Pa-ter omnipot-ens. Do-mi-ne Fi-li u-ni-ge-ni-te

5
GP

1
WTC

i h u x p e do mi ne de us agnus de i fi li us patris

2
WTC

4
GR

Je- su Chri-ste. Do-mi-ne De-us, Agnus De-i, Fi-li-us Patris.

5
GP

TABLE 133--Continued

1
WT^c qui tollis peccata mundi mi se re re no bis. qui tollis

2
WT^e

4
GR Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis. Qui tol-lis

5
GP

1
WT^c pec-cata mun-di suscipe depre-cati-o-nem n'ram. Qui se-des

2
WT^e

4
GR pec-ca-ta mun-di, .susci-pe depre-ca-ti-o-nem nostram. Qui se-des

5
GP

TABLE 133--Continued

1
WT^c

ad dex te ram pa tris mi se re re no bis . ∞ Quo ni am tu

2
WT^e

4
GR

ad dex- te-ram Pa-tris, mi-se-re-re no-bis. Quo-ni-am tu

5
GP

1
WT^c

so lus s c̄ s ∞ Tu so lus d n̄ s ∞ Tu so lus altissimus . ∞

2
WT^e

4
GR

so-lus sanctus. Tu so-lus Do-mi-nus. Tu so- lus Altis-si-mus,

5
GP

TABLE 133--Continued

1
WTC
I h ū x p e Cum s c o s p ū in glo ri a

2
WTe

4
GR
Je- su Chri- ste.- Cum S. necto Spi- ri- tu, in glo- ri- a

5
GP

1
WTC
de i pa tr is a men

2
WTe

4
GR
De- i Pa- tris. A- men.

5
GP

TABLE 134

SET-FORM ANALYSIS OF GLORIA XI
(DOUGLAS' ADDITIONAL SETTING NO. 16)

WINCHESTER TROPER TEXT

(See Volume II, pages 1203-07.)

1 2 3 4 5 6 7 8 9 10

FREE

Glo-ri-a in-ex-cel-sis De-o
ho-mi-ni-bus bo-nae vo-lun-ta-tis

Bene-di-cimus te

Glorifi-camus te...

ti-bi

Do-mi-ne De-us, Rex cae-le-stis

De-us Pater omni-potens.

Do-mi-ne Fi-li u-ni-ge-ni-te
Do-mi-ne De-us, A-gnus De-i

I. Init. Decorated Tenor Cadence

Qui se-des ad dex-te-ram Pa-tris

Quo-ni-am tu so-lus san-ctus...
so-lus Do-mi-nus...

lus Al-tis-si-mus...

cto Spiritu in gloria

De-i Pa-tris. A-men.

Et in
Ad-o-
...Gra-ti-
propter ma-
gnam gloriam tu- am
Je- su Chri- ste
Fi- li- us Pa- tris
* Qui tol- lis pec- ca- ta mun- di
** Qui tol- lis pec- ca- ta mun- di
** sus- ci- * mi- se- re- re no- bis
pe depre- ca- ti- o- nem no- stram
mi- se- re- re no- bis
...Tu so-
...Tu so-
Cum San- ...Je- su Chri- ste
II. In i. t. Tenor Cadence

TABLE 135

SET-FORM ANALYSIS OF GLORIA XI
(DOUGLAS' ADDITIONAL SETTING NO. 16)

VATICAN TEXT

(See Volume II, pages 1203-07.)

1 2 3 4 5 6 7 8 9 10

FREE

Glo-ri-a in ex-cel-sis Dé-o
ho-mi-ni-bus bó-nae vo-lun-tá-tis

Bene-di-cimus te

Glorifi-camus te...

ti-bi

Dó-mi-ne Dé-us, Rex cae-lé-stis

De-us Pater omni-potens.

Dó-mi-ne Fi-li u-ni-gé-ni-te
Dó-mi-ne Dé-us, A-gnus Dé-i **

I. Init. Decorated Tenor Cadence

Qui sé-des ad dex-te-ram Pa-tris

Quó-ni-am tú so-lus san-ctus **
so-lus Dó-mi-nus...

lus Al-tis-si-mus...

cto Spiritu in gloria

De-i Pa-tris. A-men.

11 12 13 14 15 16 17 18 19^(u)

Et in terra pax
Lau-da-mus te

Ad-o-ra-mus te

...Gra-ti-as agi-mus

propter magnam glo-ri-am tu-am

Je-su Chri-ste
Fi-li-us Pa-tris

* Qui tol-lis pec-ca-ta mun-di
** Qui tol-lis pec-ca-ta mun-di

** sus-ci-pe de-pre-ca-ti-o-nem no-bis
mi-se-re-re no-bis

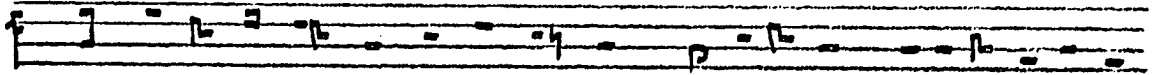
...Tu so-

Cum San-cto Je-su Chri-ste

II. Invit. *Tener* *Cadence*

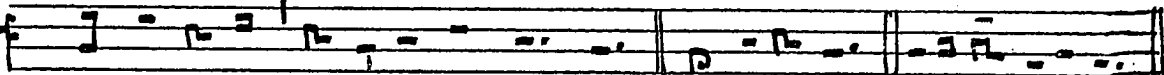
TABLE 136--Continued

1
WT

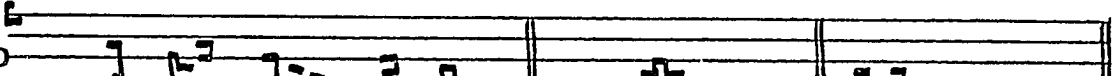


ho-mi-ni-bus bo-nae vo-lun-ta-tis. Laudamus te. Bene-di-cimus te.

2
GR

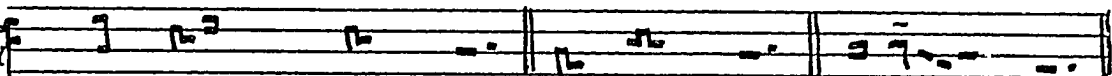


3
ORD



good will to-wards men. We praise thee, we bless thee,

4
DKY



good will towards men. We praise thee, We bless thee,

5
AK



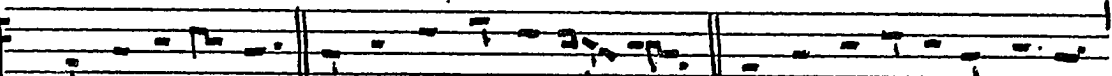
good-will towards men. We praise thee. We bless thee.

6
EGR



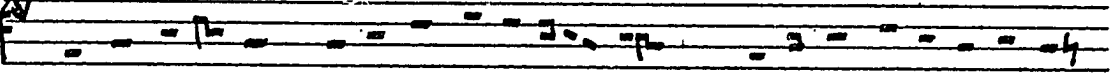
good-will to-wards men. We praise thee. We bless thee.

1
WT



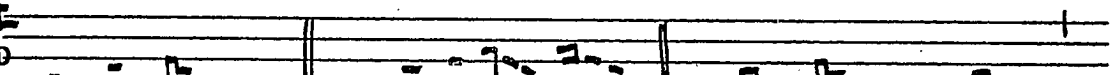
Ado-ra-mus te. Glo-ri-fi-camus te. Gra-ti-as a-gi-mus ti-bi [GR]

2
GR



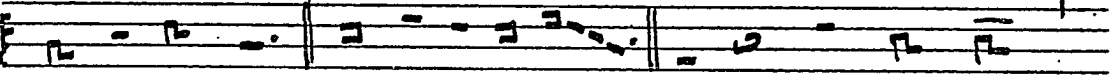
[WT]

3
ORD



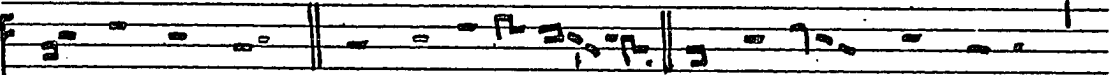
we wor-ship thee, we glo-ri-fy thee, we give thanks to thee

4
DKY



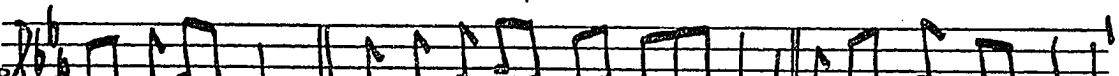
We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

5
AK



We wor-ship thee. We glo-ri-fy thee. We give thanks to thee

6
EGR



We wor-ship thee. We glo-ri-fy thee. We give thanks to thee

TABLE 136--Continued

1
WT

TABLE 136--Continued

1
WT

Je-su Chri-ste. Do-mi-ne De-us, Agnus De-i, Fi-li-us Pa-tris.

2
GR

3
ORD

Je-su Christ; O Lord God, Lamb of God, Son of the Fa-ther,

4
DKY

Je-sus Christ; O Lord God, Lamb of God, Son of the Fa-ther,

5
AK

Je-sus Christ. O Lord God, Lamb of God, Son of the Fa-ther.

6
EGR

Je-su Chri-st. O Lord God, Lamb of God, Son of the Fa-ther,

1
WT

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

2
GR

3
ORD

[Thou] that takest away the sins of the world, have mercy up-on us.

4
DKY

That ta-kest a-way the sins of the world have mercy up-on us.

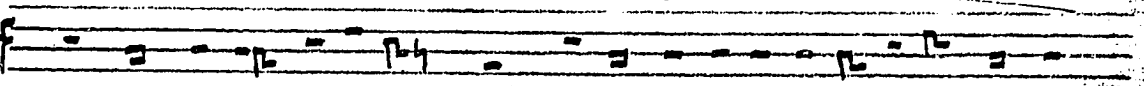
5
AK

That tak-est a-way the sins of the world, have mercy up-on us.

6
EGR

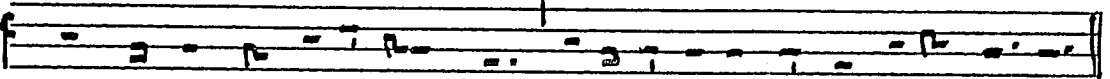
[Thou] that ta-kest a-way the sins of the world, have mer-cy up- on us.

1
WT

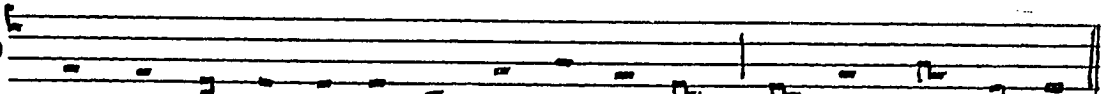


Qui tol-lis pec-ca-ta mun- di, susci-pe depre-ca-ti-o-nem nostram.

2
GR

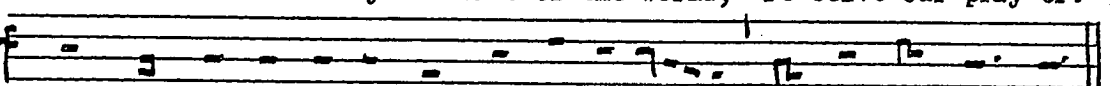


3
ORD



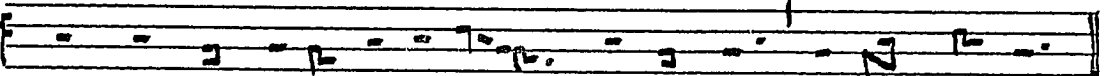
Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

4
DKY




Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

5
AK



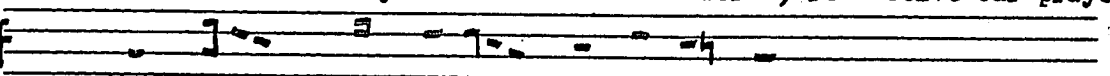
Thou that tak-est a-way the sins of the world, re-ceive our prayer.

6
EGR



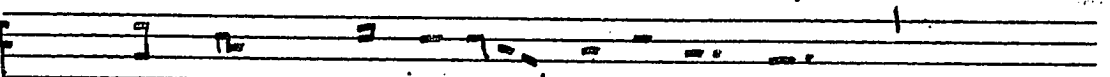
Thou that ta-kest away the sins of the world, re-ceive our prayer.

1
WT

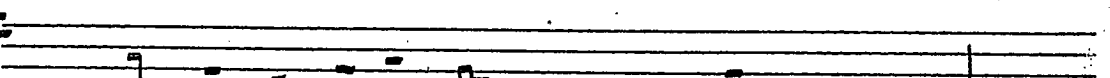


Qui se- des ad dex- te-ram Pa- tris,

2
GR

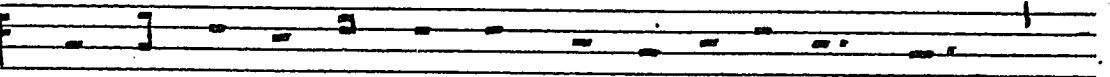


3
ORD



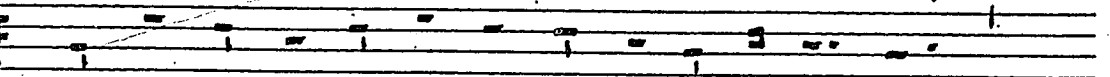
Thou that sit-test at the right hand of God the Fa- ther,

4
DKY



Thou that sit-test at the right hand of God the Fa- ther,

5
AK



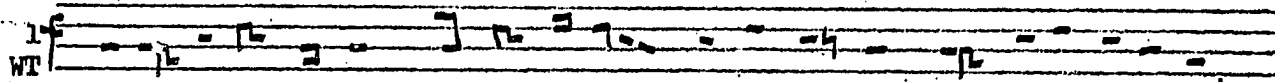
Thou that sitt-est at the right hand of God the Fa- ther,

6
EGR

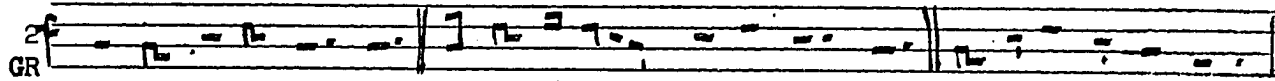


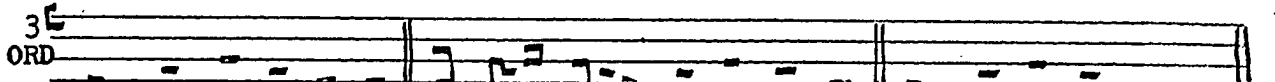
Thou that sit-test at the right hand of God the Fa- ther,

TABLE 136--Continued

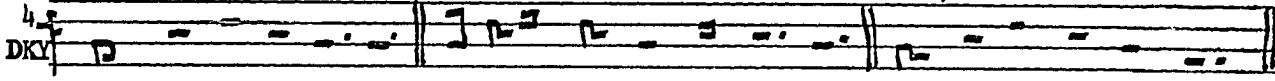
1 WT 

mi-se-re-re no-bis. Quo-ni-am tu so-lus sanctus. Tu solus Domi-nus.

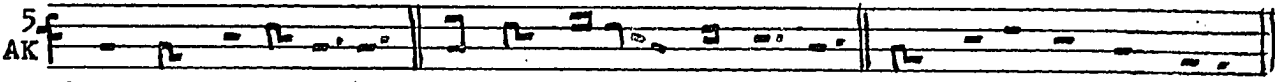
2 GR 

3 ORD 

have mer-cy up-on us. For thou on-ly art ho-ly; thou on-ly art the Lord;

4 DKY 

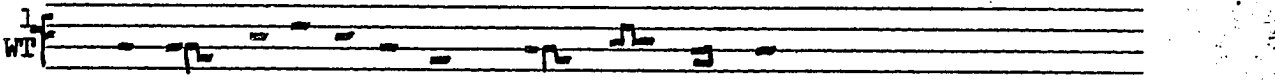
have mer-cy up-on us. For thou on-ly art ho-ly; Thou on-ly art the Lord;

5 AK 

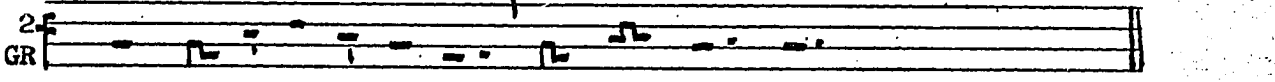
have mer-cy up-on us. For thou on-ly art ho-ly, Thou on-ly art the Lord.

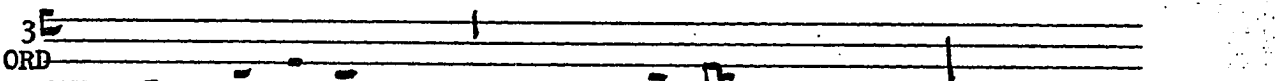
6 EGR 

have mércy up-on us. For thou on-ly art hó-ly, Thou only art the Lord.

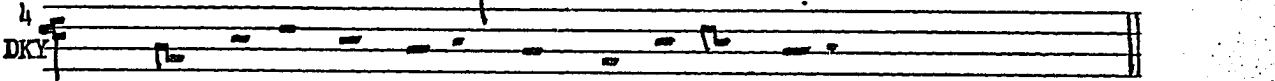
1 WT 

Tu so-lus Altis-si-mus, Je-su Chri-ste.

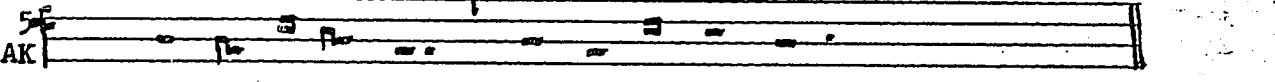
2 GR 

3 ORD 

thou on-ly, O Christ, with the Ho-ly Ghost,

4 DKY 

Thou on-ly, O Christ, with the Ho-ly Ghost,

5 AK 

Thou on-ly O Christ, with the Ho-ly Ghost,

6 EGR 

Thou on-ly, O Jé-su Christ, with the Ho-ly Ghost,
Christ,

TABLE 136--Continued

1
WT

Cum Sancto Spi-ri-tu, in glo-ri-a De- i Pa- tris.

2
GR

3
ORD

art most high in the glo-ry of God the Fa- ther.

4
DKY

Art most high in the glo-ry of God the Fa- ther.

5
AK

art most high in the glo-ry of God the Fa- ther.

6
EGR

art most high in the glo-ry of God the Fa- ther.

1
WT

A- men.

2
GR

3
ORD

A- men.

4
DKY

A- men.

5
AK

A- men.

6
EGR

A- men.

APPENDIX I, EXAMPLE NO. 6:--TROPE "Quem Glorificant Sancti Angeli" (GLORIA XI)
 Bodleian 775, ff. 69 v., 70 r., AND Paris B. N. lat. 10508, f. 32 v.
 (See Vol. II, pp. 1210-12.)

1. Quem glo-ri-fi-cant san-cti an-ge-li et vir-tu-tes ce-lo-rum.

1 wTe

2 STE

2. Pax ve-ra sa-lus et vi-ta om-ni-um rex ; an-ge-lorum.

1 wTe

2 STE

3. Lau-di-bus ca-na-mus ti-bi so-li Do-mi-no ey-a in ex-cel-sis.

1 wTe

2 STE

APPENDIX I, EXAMPLE NO. 6---Continued

1
WTE

4. Quem be-ne-di-cunt ma-re et a-que ti-bi lau-da-mus di-ci-te.

2
SCE

so-li lau-des di-ci-mus.

1
WTE

5. Quem ad-o-rant vir-tu-tes ce-le-stes ti-bi pi-e-e-ia in-ex-cel-sis-tre-mentes glo-ri-an-di-ci-mus.

2
SCE

1
WTE

6. Glo-ri-o-sum est rex no-men tu-um in e-ternum qui pro-pter nos mori volu-i-sti

2
SCE

APPENDIX I, EXAMPLE NO. 6--Continued

1
wte

bo- ne I H E S U .

2
STE

1
wte

7. Rex pi-e de-us cle- mens. (Quoniam tu...) 8. So-lus rex in- vi-si-bi-lis

qui ad dex-tram pa-tris se- des. 9. Clementissime de-us suffragare et

cunctorum no-bis criminum pre-be ve-ni-am. 10. Rex pi-e pa- cem tri-bu-e iu-va

mi-se-ros. At-ritos sa-na nocentes pre-me fove credentes in te.

TABLE 137

GLORIA IN EXCELSIS (VATICAN XII)
DOUGLAS' ADDITIONAL SETTING NO.17

(See Vol. II, pp. 1213-15.)

1 GR, XII
Glo-ri-a in excelsis De-o. Et in terra pax

2 DKY, XVII
Glo-ry be to God on high, And on earth peace,

3 EGR, VII
Glo-ry be to God on high. And in earth peace,

4 CHM, IV
Glo-ry be to God on high, And in earth peace,

1 GR
ho-mi-ni-bus bonae vo-lunta-tis. lauda-mus te. Bene-di-ci-mus te.

2 DKY
good will towards men. We praise thee, We bless thee,

3 EGR
good-will to-wards men. We praise thee. We bless thee.

4 CHM
good-will towards men. We praise thee, we bless thee,

TABLE 137--Continued

1 GR

 Ad-o-ramus te. Glo-ri-fi-camus te. Gra-ti-as agi-mus ti-bi

2 DKY

 We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

3 EGR

 We wor-ship thee. We glo-ri-fy thee. We give thanks to thee

4 CBM

 we wor-ship Thee, we glo-ri-fy Thee, we give thanks to Thee

1 GR

 propter magnam glo-ri-am tu-am. Do-mi-ne De-us, Rex caelestis,

2 DKY

 for thy great glo-ry, O Lord God, hea-ven-ly King,

3 EGR

 for thy great glo-ry. O Lord God, hea-ven-ly King,

4 CBM

 for Thy great glo-ry. O Lord God, heav-en-ly King,

TABLE 137--Continued

1 GR
De-us Pa-ter omni-pot-ens. Do-mi-ne Fi-li u-ni-ge-ni-te

2 DKY
God the Fa-ther Al-migh- ty. O Lord, the on-ly-be-got-ten Son,

3 EGR
Gód the FÁ-ther Al-mígh- ty. O Lórd, the ón-ly be-gót-ten Són,

4 CHM
God the Fa-ther Al-migh ty. O Lord the on-ly be-got-ten Son,

1 GR
Je-su Chri-ste. Do-mi-ne De- us, Agnus De- i, Fi-li-us Pa-tris.

2 DKY
Je-sus Christ; O Lord God, Lamb of God, Son of the Fa-ther,

3 EGR
Je- su Chri-st. O Lórd Gód Lámb of Gód Són of the FÁ-ther

4 CHM
Je-su Christ. O Lord God, Lamb of God, Son of the Fa-ther,

TABLE 137--Continued

1 GR

Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis.

2 DKY

That ta-kest a-way the sins of the world, have mer-cy up-on us.

3 EGR

[Thou] That takest away the sins of the world, have mércy up-ón us.

4 CHM

That tak'st a-way the sins of the world, have mer-cy up-on us.

Thou that tak'st away the sins of the world, have mer-cy up-on us.

1 GR

Qui tol-lis pec-ca-ta mundi, susci-pe de-pre-ca-ti-o-nem nostram.

2 DKY

Thou that ta-kest a-way the sins of the world, re-ceive our pray-er.

3 EGR

Thou that takest away the sins of the world, re-ceive our prayer.

4 CHM

Thou that tak'st a way the sins of the world, re-ceive our prayer.

TABLE 137--Continued

1
GR
Qui se-des ad dexte-ram Pa- tris,

2
DKY
Thou that sit-test at the right hand of God the Fa- ther,

3
EGR
Thou that sit-test at the right hand of God the Fa- ther,

4
CHM
Thou that sit-test on the right hand of God the Fa- ther,
[sic]

1
GR
mi-se- re-re no- bis. Quo-ni- am tu so- lus sanctus.

2
DKY
have mer- cy up- on us. For thou on-ly art ho- ly;

3
EGR
have mer-cy up- on us. For thou on-ly art ho- ly.

4
CHM
have mer- cy up-on us. For Thou on- ly art ho- ly,

TABLE 137--Continued

1 GR
 Tu so-lus Do-mi-nus. Tu so-lus Altissi-mus, Je-su Christe.

2 DKY
 Thou on-ly art the Lord; Thou on-ly, O Christ, with the Ho-ly Ghost,

3 EGR
 Thou óny art the Lórd. Thou óny O Je-su Christ, with the Holy Ghost
 O Christ,

4 CHM
 Thou on-ly art the Lord, Thou on-ly O Christ, with the Ho-ly Ghost

1 GR
 Cum Sancto Spi-ri-tu, in glo-ri-a De-i Pa-tris. A-men.

2 DKY
 Art most high in the glo-ry of God the Fa-ther. A-men.

3 EGR
 art most high in the gló-ry of Gód the Fá-ther. A-men

4 CHM
 art most high in the glory of God the Fa-ther.
 A-men.

GLORIA IN EXCELSIS, *More Ambrosiano*, (ad lib. IV)
DOUGLAS' ADDITIONAL SETTING NO. 18

(See Vol. II, pp. 1216-18.)

1 Solesmes, ad. lib. IV (GR)

TABLE 138--Continued

1 Sol
Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus

2 AM

3 DKY
We bless thee, We worship thee, We glorify thee, We give thanks to

4 EGR
We bless thee. We worship thee. We glorify thee. We give thanks to

1 Sol
ti-bi propter magnam glo-ri-am tu- am.

2 AM

3 DKY
thee for thy great glo- ry,

4 EGR
thee for thy great glo- ry.

TABLE 138--Continued

1 Sol

Domine Deus, Rex caelestis, Deus Pater omnipot-ens.

2 AM

(Same as Line 1)

3 DKY

O Lord God, heavenly King, God the Father Almight-ty.

4 EGR

O Lord God, heavenly King, God the Father Al-migh-ty.

1 Sol

Domine Fili unigeni-te, Je-su Chri-ste.

2 AM

3 DKY

O Lord, the onlybegotten Son, Je-sus Christ,

4 EGR

O Lord, the only-begotten Son, Je-su Christ.

TABLE 138--Continued

1 Sol
Qui tollis pecca-ta mun-di,

2 AM

3 DKY
Thou that ta-kest a-way the sins of the world,

4 EGR
Thou that takest away the sins of the world,

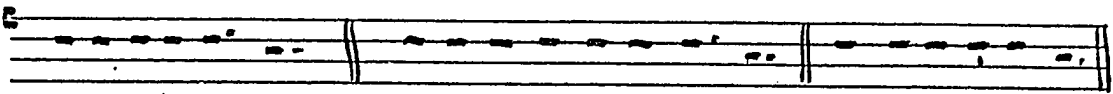
1 Sol
suscipe deprecationem nostram. Qui sedes ad dexteram Pa-tris,

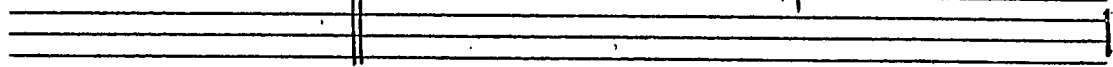
2 AM (same)

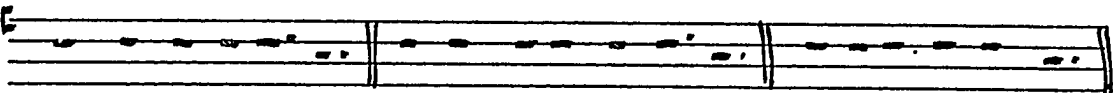
3 DKY
receive our prayer. Thou that sittest at the right hand of God the Father,

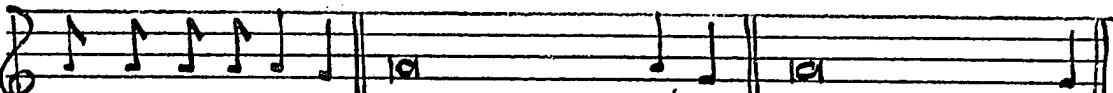
4 EGR
receive our prayer. Thou that sittest at the right hand of God the Fa-ther,

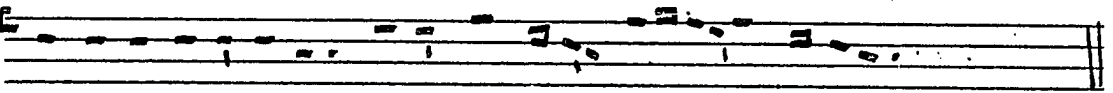
TABLE 138--Continued

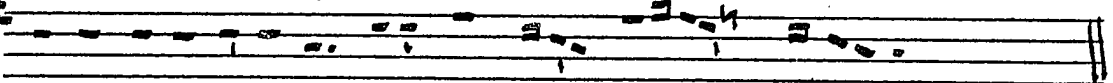
1 Sol

 miserere no- bis. Quoniam tu solus sanctus. Tu solus Domi-nus.

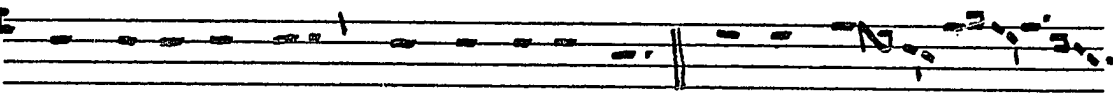
2 AM


3 DKY

 have mercy upon us. For thou only art ho-ly; Thou only art the Lord;

4 EGR

 have mércy upón us. For thou ónly art hó-ly. Thou ónly art the Lórd

1 Sol

 Tu solus Altissimus, Je-su Chri-ste.

2 AM


3 DKY

 Thou only, O Christ, with the Holy Ghost, Art most high

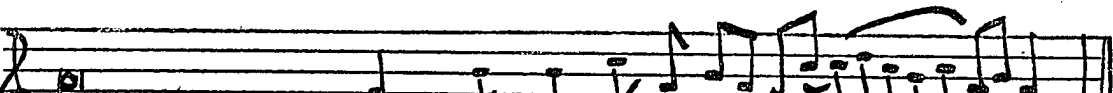
4 EGR

 Thou ónly O (Jésu) Chríst, with the Ho-ly Ghóst,

TABLE 138--Continued

1 Sol

Cum Sancto Spiritu in glo- ri- a De- i Pa- tris. **

same

↓

2 AM.

3 DKY

in the glo- ry of God the Fa- ther.

4 EGR

art most high in the glo- ry of God the Fa- ther.

1 Sol

A-men.

2 AM

A-men.

Kyri-e eleison. Kyri-e e-le- i-son. Ky-ri-e e- le-ison.

3 DKY

A- men.

4 EGR

A-men.