

What is Music?

The Sense of Hearing

- The sense of hearing is the most important sense for development of the human person, both individually and socially.
- The ability to listen has a profound influence on individuals and on society.
- Our Lord Himself said “They have ears and they hear not”, referring to those who did not understand His teaching.¹
- St. Paul even states that “faith comes by hearing”²

¹Mt. 13:15

²Rom. 10:17

Music is an art

- A *science* is the bringing of reality into the soul.
- An *art* is the bringing into reality that which is in the soul

Since music is the *making of beautiful sound* it is properly an *art*.

The Elements of Music

Music, as an art, has three integral elements:

- Melody: order of sound, as in before and after
- Harmony: relation of one sound to another
- Rhythm: movement of sound, as in duration

Good and Bad Music

Something is good in two ways

- In so far as it has that which belongs to its nature, not missing anything that it must have.
- In so far as it is an end, that is to say, as it desired by rational creatures.

More simply, we could say that music can be good in two ways:

- In **how** it is accomplished, that is to say well constructed and well performed.
- In **what** it accomplishes, that is to say it has a good influence and brings people closer to happiness.

Can Music bring us to God?

Music in the Old Testament

And his brother's name was **Jubal**; he was the father of them that *play upon the harp and the organs*. Sella also brought forth Tubalcain, who was a hammerer and artificer in every work of brass and iron.³

So Moses came and sang all the words of this *canticle* in the ears of the people, and Josue the son of Nun.⁴

And the priests stood in their offices: and the Levites with the instruments of music of the Lord, which king David made to praise the Lord: because his mercy endureth for ever, singing the hymns of David by their ministry: and the priests sounded with trumpets before them, and all Israel stood.⁵

³Genesis 4:21

⁴Deuteronomy 32:44

⁵2 Chronicles 7:6

Psalm 136

Upon the rivers of Babylon, there we sat and wept: when we remembered Sion: On the willows in the midst thereof *we hung up our instruments*. For there they that led us into captivity required of us the words of *songs*. And they that carried us away, said: *Sing ye to us a hymn of the songs of Sion*. How shall we sing the song of the Lord in a strange land? If I forget thee, O Jerusalem, let my right hand be forgotten.⁶

⁶Psalm 136:1-5

Music in the New Testament

And whilst they were at supper, Jesus took bread, and blessed, and broke: and gave to his disciples, and said: Take ye, and eat. This is my body. And taking the chalice, he gave thanks, and gave to them, saying: Drink ye all of this. For this is my blood of the new testament, which shall be shed for many unto remission of sins. And I say to you, I will not drink from henceforth of this fruit of the vine, until that day when I shall drink it with you new in the kingdom of my Father. **And a hymn being said**, they went out unto mount Olivet.⁷

And let the peace of Christ rejoice in your hearts, wherein also you are called in one body: and be ye thankful. Let the word of Christ dwell in you abundantly, in all wisdom: *teaching and admonishing one another in psalms, hymns, and spiritual canticles, singing in grace in your hearts to God. Daily living:*⁸

Speaking to yourselves in psalms, and hymns, and spiritual canticles, *singing and making melody in your hearts to the Lord*; Giving thanks always for all things, in the name of our Lord Jesus Christ, to God and the Father:⁹

⁷Mt 26:26-30

⁸Colossians 3:15-16

⁹Ephesians 5:19-21



Cantatorium, St. Gallen Cod. 359
c. 922-925 A.D.

AD TE
LEUAM
UI
A

NIMAM MEAM DEUS MEVS IN TE CONFIDO
NON ERUBESCO PSALMUS Vltimus dñi

AD REPERTENDUM Digne me inuenire

RESPONSORIUM GRADUALE

V. nuer si qui te expectant
non confundentur domine

U. Vias tuas domine

notas fac mihi & semitas

tuas ad edacem meam

ALLELUIA

Ostende nobis domine misericordiam

tuam & saluare

tuam

nobis

AD OFFERENDUM

Ad te dñe leuam. AD COMMUNIONEM

Dñs dabit benignitatem. PSALMUS. Benedixisti

AD REPERTENDUM. Ostende nobis dñe.

NATI. S. LUCIAE

AD REPERTENDUM. Dilexisti iustitiam

et odisti iniquitatem

quoniam

U. Propter ea unxit te deus

deus tuus oleo laetitiae

AD REPERTENDUM. Diffusa est gratia

AD OFFERENDUM. minor. CO Diffusa est

DOMINICA II

AD REPERTENDUM. Populus sion ecce

AD OFFERENDUM. Exsion spes decoris tui

deus manifeste

U. Congrega te illi

sanctos eius qui ordinave

rum testamentum

eius super sacrificia

AD REPERTENDUM. Lactatus sum. V. Stetit cras

AD OFFERENDUM. Os tu conuersus. CO Hierusalem

DOMINICA III

AD REPERTENDUM. Gaudeo in dño semp

AD OFFERENDUM. Q. sedes domine super

rubum exercita potentiam tuam

Qui te israel intende qui deducit velut ouem ioseph

ALLELUIA

Excita de mine potentiam tuam ut saluos facias nos

Benedixisti dne. AD CO. Dicitur pusilla. TERIA. LIII

Orate caeli Tollite portas principes vel & eleuamini portas aeternales & introit hic rex gloriae

Benedictus qui uenit in nomine do mi ni deus dominus & il luxit nobis

A domino rum est & est mira le in oculis nostris

ALLELUIA

Dominus regna ut decorem in duc induit do mi nus fortitu dine & precinxit se uirtute. AD SI. Of enim firmante. AD CO. Exulta fili

IN DIE NATIUITATIS MARIE STA. AD SCM PETRUM

PUER NATUS EST NOBIS. Cantate dno. AD R. Notum fecit

culam saeculi AD OF. Veritas mea. AD CO. Fidelis seruus

IN ADNUNTIATIONE S. MARIE

AV. R. Audi filia

OF. Aue maria. AD CO. Ecce uirgo con DOMINICA IN LXXXII

Circumdederunt me Adiu tor in oportunita tibus In tribulatio ne sperent iure qui nouerunt te quoniam non derelinquis que reuel te do mine Quoniam non in finem obliuio erit pauperis peccati pauperum non peribit

labiorum ipsorum aperiet eos.

Verumtamen ipsi confitebuntur nomini
tuo & habitabunt tecum cum iul
tu tu.

ΑΙΘΕ ΟΘΙΘΕ ΑΙΘΕ ΙΚΥΡΘΕ
ΑΙΘΕ ΑΘΑΝΑΘΕ ΕΛΛΕΘΝ

ΙΜΑΘ

SES DEUS SES FORTIS SES
INMORTALIS MISERERE NOBIS

**VERSUS AD SALUTAN
DUM CRUCIM.**

Cruce fidelis inter omnes arbor
na nobilis nulla silua talem pro
fest. fronde flore germine dulce
lignum dulce clauo dulce por
dul sustinent.

Pange lingua gloriosi proelium
celestaminis. & super crucis tropeco
dic triumphum nobilem. qualiter
redemptor orbis immolatus vicerit.

Oe parentis proterio plasta fraude fac
tor condolens. quando pomi noxi
lis morsu innoctem corruit. ipse lig
num tunc notauit. dum ligna ueloluera.

Hoc opus nostre salutis ordo depopul
cerat. multiformis perditoris. ut
ut stem fallere & medelam terra
inde hostis unde laeserat.

Quando uenit ergo sacri plenitudo
temporis. missus est. Ab arce patris
natus orbis conditor. atque uentre
virginali carne factus proclitor.

VERSUS AD SALUTAN

DUM CRUCEM.

Cruce fidelis inter omnes arbor
na nobilis. nulla silua talem pro
fest. fronde flore germine. dulce
lignum dulce clauo dulce pon
dul sustinens.

Notation St-Gall

— ou •	— <i>Punctum</i>	représente . . .	Un son.
┘ ┘	— <i>Virga</i>		Un son.
! !	— <i>Virga et Punctum</i>		Deux sons ascendants; (ex., <i>fa sol</i> .)
! ! !	— <i>Idem.</i>		Trois sons ascendants; (ex., <i>fa sol la, fa la ut</i> , etc.)
! !	— <i>Idem.</i>		Trois sons ascendants et un descendant; (ex., <i>fa sol la sol</i> .)
! !	— <i>Idem.</i>		Trois sons ascendants et deux descendants; (ex., <i>fa sol la sol fa</i> .)
! :	— <i>Punctum et Virgula</i>		Quatre sons détachés; (ex., <i>fa sol sol fa</i> .)
••••	— <i>Punctum</i>	représente . . .	Quatre sons détachés; (ex., <i>la ut la sol</i> .)
••	— <i>Punctum</i>		Trois sons détachés; (ex., <i>ut ut la</i> .)
┘	— <i>Virga</i>		Deux notes, une longue et une brève; (ex., <i>fa sol</i> .)
! !	— <i>Punctum et Virga</i>		Trois sons descendants; (ex., <i>ut si la</i> .)
! !	— <i>Punctum et Virga</i>		Quatre sons descendants, les deux premiers longs; (ex., <i>ré ut la sol</i> .)
! !	— <i>Podatus et Punctum</i>		Quatre sons, les deux premiers longs, les deux autres brefs; (ex., <i>fa sol fa ré</i> .)
∩	— <i>Epiphonus</i>		Deux sons ascendants; (ex., <i>fa sol, sol la</i> .)
✓	— <i>Podatus</i>	<i>Idem.</i>	(ex., <i>fa sol, sol la</i> .)
∩	— <i>Item</i>	<i>Idem.</i>	Ces <i>Podatus</i> peuvent être accompagnés de plusieurs points.
∩	— <i>Pressus ascendant</i>		Deux sons ascendants; (ex., <i>mi fa, si ut</i> .) Il se rencontre souvent dans les <i>Tractus</i> du 2 ^e ton.
∩ ∩	— <i>Podatus</i>	<i>Idem.</i>	(ex., <i>fa sol, la ut, ré fa</i> .)
∩	— <i>Virgula jointe au Pressus descendant</i>		Trois sons, (ex., <i>ut ut la</i> .)
∩ ∩	— <i>Clivis</i>		Deux sons descendants; (ex., <i>ut la</i> .)
∩	— <i>Sinuosum</i>	<i>Idem.</i>	(ex., <i>la sol, fa mi</i> .)
∩	— <i>Podatus et Flexa Sinuosa</i>		Trois sons, (ex., <i>sol la sol</i> .)

∩	— <i>Punctum et Podatus et Flexa Sinuosa</i>		Quatre sons, (ex., <i>sol la ut la</i> .)
∩ ∩	— <i>Podatus et Flexa Sinuosa</i>		Trois sons toujours longs; (ex., <i>sol la sol</i> .)
∩ ∩	— <i>Cephalicus</i> ou <i>Tramea</i> ou <i>Plica</i>		Deux sons descendants; (ex., <i>ré ut, descendant</i> .) <i>sol fa</i> .)
∩	— <i>Pressus major</i>		Deux sons longs terminant un chant; (ex., <i>sol fa</i> .)
∩	— <i>Pressus minor</i>		Deux sons descendants; (ex., <i>sol fa</i> .)
∩	— <i>Punctum et Pressus major</i>		Trois sons dont celui du milieu en vaut deux en durée; (ex., <i>sol lala sol</i> .)
∩	— <i>Pressus minor et Clivis</i>		Quatre sons, (ex., <i>ut la la sol</i> .)
∩	— <i>Podatus et Plica descendante</i>	rep ^a	Trois sons liés; (ex., <i>sol la sol, la ut la</i> .)
∩ ∩	— <i>Virga et Podatus</i>		Trois sons, (ex., <i>fa fa sol, sol sol la</i> .)
∩ ∩	— <i>Podatus et Clivis</i>		Trois sons, (ex., <i>sol la sol</i> .)
∩	— <i>Podatus et Clivis et Punctum</i>		Quatre sons, (ex., <i>sol si b la fa</i> .)
∩ ∩	— <i>Podatus et Clivis et Virgula</i>		Quatre sons liés; (ex., <i>ré fa mi fa</i> .)
∩ ∩	— <i>Podatus double et Clivis et Punctum</i>		Six sons liés; (ex., <i>ré fa mi sol fa ré</i> .)
∩ ∩	— <i>Podatus et Clivis double</i>		Cinq sons liés; (ex., <i>fa la sol la sol</i> .)
∩ ∩	— <i>Podatus double et Virgula</i>	<i>Idem.</i>	(ex., <i>ré fa mi fa ut</i> .)
∩ ∩	— <i>Quilisma</i>		Deux sons dont l'un doit être vibré ou tremblé; (ex., <i>la ut</i> .) C'est ce que les anciens appelaient <i>Vox tremula</i> .
∩ ∩	— <i>Triple Podatus et Punctum</i>		Sept sons, (ex., <i>sol la sol la sol la ré</i> .)
∩ ∩	— <i>Podatus et Clivis</i>		Huit sons, (ex., <i>ut ré si ut la sol la sol</i> .) — Le petit crochet à l'avant dernière <i>Clivis</i> indique ordinairement que le signe suivant commence un ton plus bas.
∩ ∩	— <i>Clivis et Virgula et Punctum</i>		Cinq sons, (ex., <i>ré ut ré ut la</i> .)
∩ ∩	— <i>Double Podatus</i>		Quatre sons, (ex., <i>ré papa la</i> .)

in dicit induit dominus fortitudinem & precinxit se
virtute tua. **Stata** se des tua deus ex tunc a seculo tu es.

Off Deus enim firmavit orbem terre quoniam commovebitur pa-

u Do minus regna ut decorem in

out induit dominus fortitudinem & precinxit se

virtute tua. **u** Mirabilis in excelsis deus dominus te-

stimo tua credibilia facta sunt nimis domum tu-

am decem sancta domine in longitudine die-

e rum

Co Exulta filia sion lauda filia iherusalem ecce rex tuus ve-

nit sanctus & salua tot mundi. **IN DIE NAT DNI.**

A P VIL NATUS EST NOBIS ET FILIUS DATUS

est nobis cuius imperium super humerum eius quo-

cabitur nomen eius magni consilii angelus. **Quia**

Ac Uiderunt omnes fines terre salutare dei nostri

iubilare deo omnis terra. **u** Novum fecit de-

Graduale
c. 980-
1000
(St. Gallen 339)

R **Q**uare dicitur iusti in domino ac via Beatorum decet collatum **impaschali tepe.**

V In memoria eterna erunt iusti ab auditione

mala non timebunt. **Beatorum. V** Glori a patri et filio et spiritui

sancto. **De sca cruce. Ad processiones.**

A **C**ruce gloriola o **C**ruce adoranda o lignum pretiosum et

admirabile signum per

quod et diabolus est uictus et mundus xpi san guine redemptus.

A **V**eni sancte spiritus reple tuorum corda fidelium et tu **Impenthecosten.**

amoris in eis ignem accende qui per diuersitatem linguarum cunctarum

gentes in unitatem fidei congregasti aevia aevia. **A** Apparuerunt apo

stolis dispartite lingue tanquam ignis seditq; supra singulos eorum spiri

tus sanctus aevia. **A** Spiritus sanctus procedens a throno apostolorum

pectora inuisibiliter penetravit aevia. **A** Amen amen dico uobis qui non

intrat per ostium in ouile ouium sed ascendit aliunde ille fur est et la

tro qui autem intrat per ostium pastor est ouium aevia. **Respoudera.**

R **A**duenit ignis diuinus non comburens sed illuminans non consumens

sed lucens et inuenit corda discipulorum receptacula munda et tri

buens eis karismatum dona aev ia a e **V** **E**t inuenit eos

Quibuscumque iniquis...

bus terre **ΘΥΗΘΖΑΝ** **Τ**u de spoliatur. **Θ**

Α Joseph ab arimathia percipit corpus in eo et sepelivit eum in sepulchro suo

ΚΥΡΙΕ **Ε** **Λ** **Ε** **Ι** **Σ** **Ο** **Ν**. **S**emel **Q**ui passurus aduenisti propter nos. **D**omine miserere.

Χristus dominus factus est obediens usque ad mortem. **ΚΥΡ** **S**ecundo. **Q**ui prophete

impetasti ero mors tua o mors. **D**ne. **Χ**pc. **ΚΥΡ** **T**ertio. **Q**ui expansis in cruce ma

nibus traxisti omnia ad te secula. **D**ne. **Χ**pc. **V**ita in ligno mortuus infernus ex mor

UICILIA SANCTI PASCHAE AD VESPER

IN MATUTINIS LAUDIBUS. PROTER TOTAM EBDOMADAM ATQUE CANT.

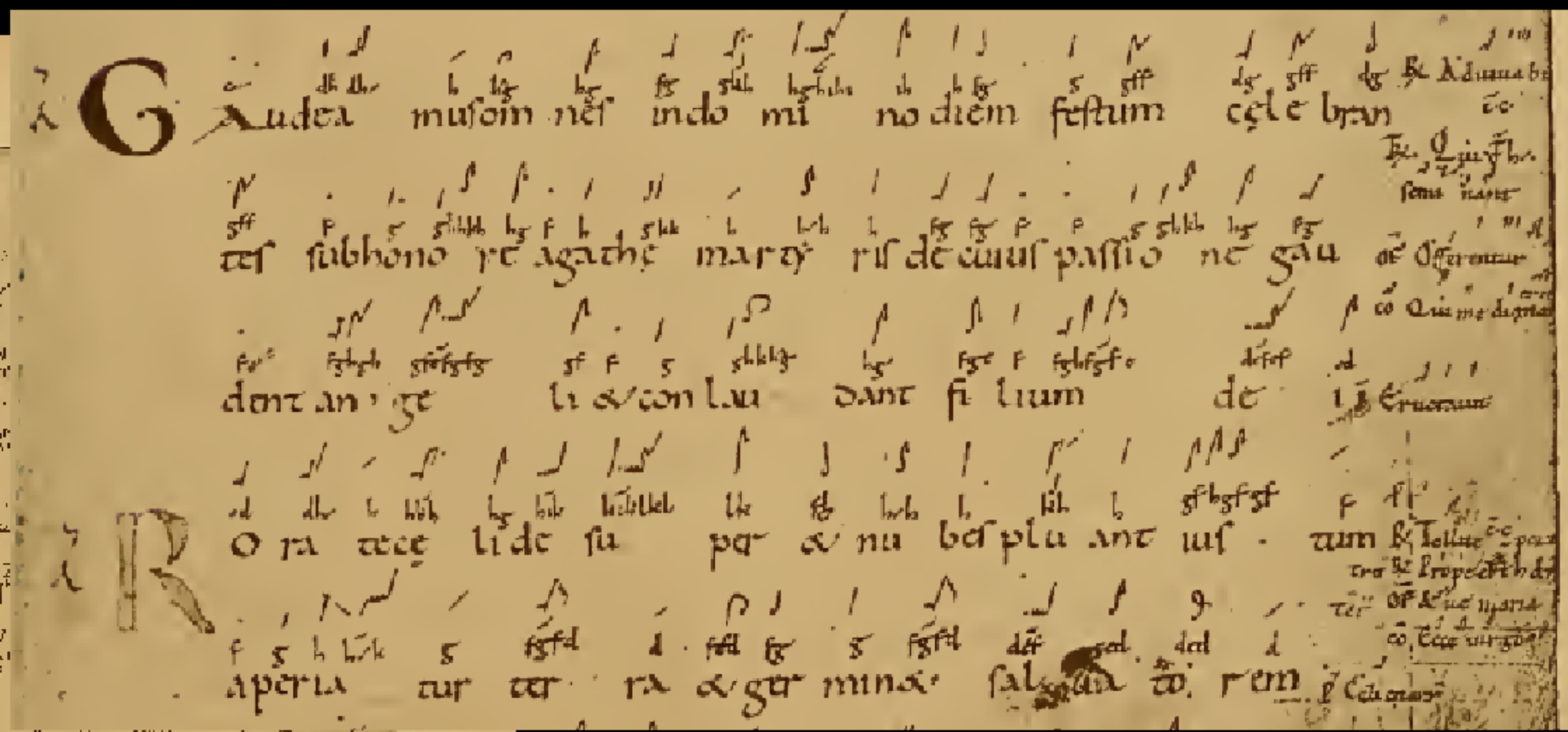
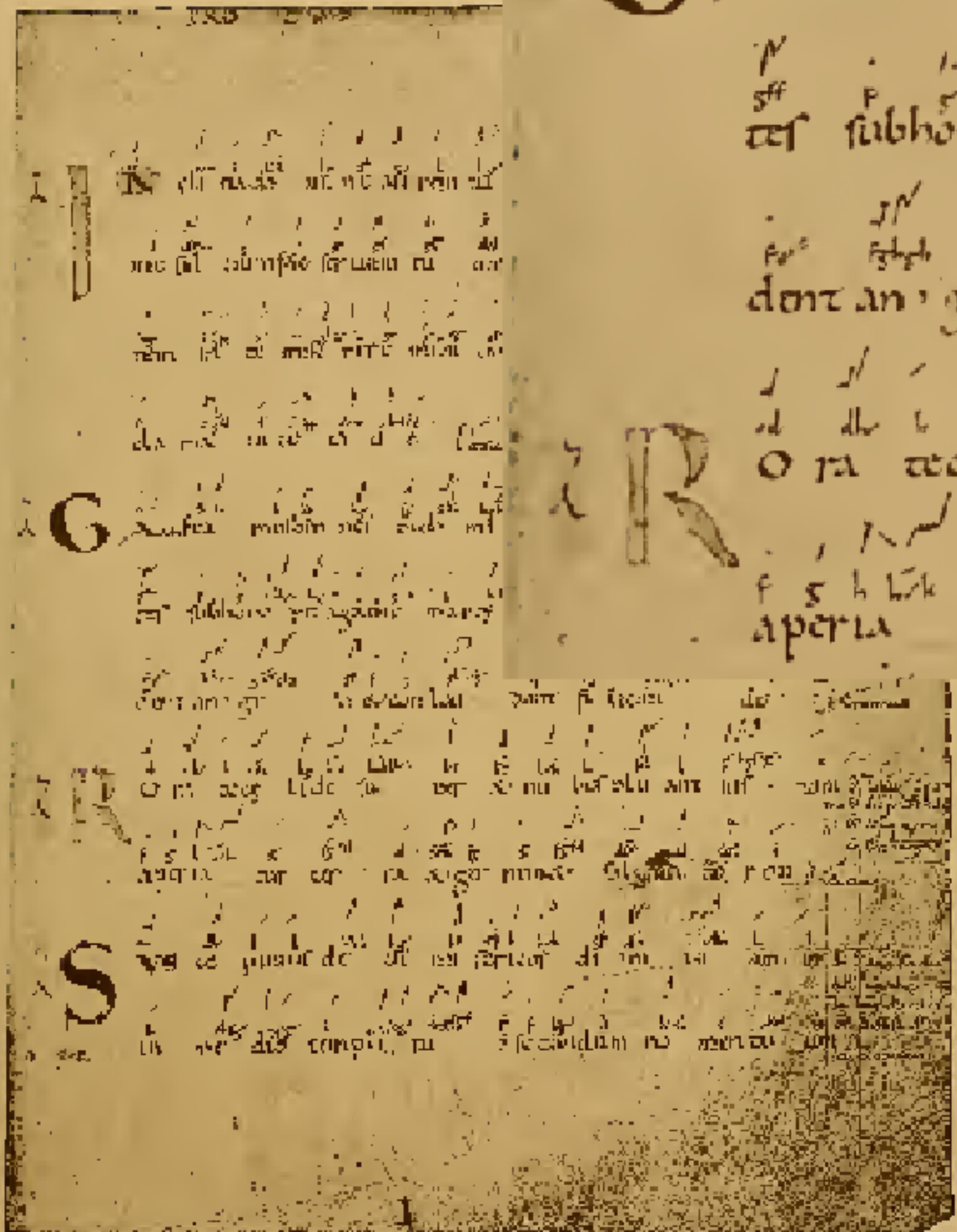
Α In eo iunxit se discipulis suis in via. **IN EUANGELIO.**

et ibat cum illis oculi eorum tenebantur ne eum agnoscerent.

et increpabat eos dicens o stulti et tardi corde ad credendum. In his que

locuti sunt prophete et eterna. **AD VESPERES.** **Α** Ihs qui crucifixus

Codex 397,
Antiphonoale



Codex 159, Montpellier c. XI s.

(zob. Nuty dodane)

parati angelicus chorus victoris boni gloriam.

Ihu nostra redemptio amor & desiderium deus creator
 omnium homo in fine temporum. **V**eni creator spi
 ritus mentes tuorum visita imple supna gratia que tu
 creasti pectora. **B**eata nobis gaudia anni reducit or
 bita cum spiritus paraclytus effulsit in discipulos.

Ut queant lacris resonare fibris mya gestorum famuli tu
 orum solve polluti labii reatum sancte iohannes. **N**un
 cius celso ueniens olympo te patri magnum fore nasci
 turum nomen & uix seriem gerende ordine prouit

Alm pphaz pgenus pia claris pariter uolubor patre
 quem matris alium claudere nescius ortus herilis pchide
 indicem. **A**urta luce & decore posco luc lucis omne
 pfundisti seculum decorans celos uelud martyrio hac sa
 cta die que dat res ueniam. **F**elix p omnes seculum
 mundi cardines apostolorum prepollat alacriter patri be

omnium homo in fine temporum. **V**eni creator spi
 ritus mentes tuorum visita imple supna gratia que tu
 creasti pectora. **B**eata nobis gaudia anni reducit or
 bita cum spiritus paraclytus effulsit in discipulos.

Ut queant lacris resonare fibris mya gestorum famuli tu
 orum solve polluti labii reatum sancte iohannes. **N**un
 cius celso ueniens olympo te patri magnum fore nasci

Hymnarium, c.1000-1100
 Einsiedeln codex 366/472

Uersus atq. notas hermannus, ptulit istas.

Pandat ut aduotum cuiq. exemplaria uocū.

Ter tria iunctorum sunt interualla sonorum.

Nam nunc unisonos exequat uocula pronos.

Nunc prope consimilem discernit limina canorem.

Nunc tonus affini tribuit discrimina u uocū.

Nec non assidue coniunctum limina tonusq.

Et duo sepe toni pariter sibi continuati.

Sepeq. dulcisonas moderans dyatesseron odas.

Et crebro grate mulcent aures dyapente.

Interdumq. toni bino cum liminate resui.

*Uis desiderantur par
ultimū sequūtur
p. 17*



Mnemonic device for learning the modes and intervals

parati angelicus chorus victoris boni gloriam.

Ihu nostra redemptio amor & desiderium deus creator
 omnium homo in fine temporum. **V**eni creator spi
 ritus mentes tuorum visita imple supna gratia que tu
 creasti pectora. **B**eata nobis gaudia anni reducit or
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Ut queant lacris resonare fibris mya gestorum famuli tu
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omnium homo in fine temporum. **V**eni creator spi
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Hymnarium, c.1000-1100
 Einsiedeln codex 366/472

Hymnarium, c.1000-1100

Einsiedeln codex 366/472

mūdi preces utende seruatorū adte deuote clamantū.

Nostri te conscientia graue offendisse monstrat quoniam e
mundes supplicamus ab omnibus piaculis.

Magno carentes annua nunc benedicto caritatis frua
mur huius inclite festiuitatis gaudis. **V**exilla re

gis pdeunt fulget crucis misterium quo carne carnis
conditor suspensus est patibulo. **P**ange lingua glo

riosis prebium certaminis & sup crucis tropheo die tri
umphum nobilem qualiter redemptor orbis immola

tus uicert. **R**ex xpe factor omnium redemptor
& credentium placare uotis supplicum te laudibus

colemum. **A**urora lucis rutilat celum laudibus
intonat mundus exultans iubilat gemens infirmus e

lulat. **D**um rex ille fortissimus mortis contractus
uicibus pede conculcans tartara soluit catena misere

Te lucis auctor psonet huius caritatis carmina qua

*Boetius Parisig
Mantig Sincin
ante alia multa
2 Edit: in Pa...*

mur huius inclite festiuitatis gaudis. **V**exilla re

gis pdeunt fulget crucis misterium quo carne carnis

conditor suspensus est patibulo. **P**ange lingua glo

riosis prebium certaminis & sup crucis tropheo die tri

umphum nobilem qualiter redemptor orbis immola

tus uicert. **R**ex xpe factor omnium redemptor

Bodmer man. 74/4r nap.1071(z Rzymu)

Anno d[omi]ni mill[esimo] lxxi / indic[ti]one nona
te[m]p[ore] alexandri / s[e]c[un]di p[ap]ae
men[se] mai. d[ie] xx / ant[iphonarivs] iste
completvs est

Bible de Sainte-Cécile en 1097. ms. Vatican Barb. lat. 58

Handwritten musical notation on a page from the Bodmer manuscript. The page features several staves of music with Latin text written below. The text includes phrases such as "infernus a non off B", "ma ne ungi", "ia cob sic ma se su iniqua templo", "O porus su om", "ma peccata co ram", "intra su om", "non i", "ram ma", "O stendebat domine", "miserat dnam", "ta am", "salua re tu um da no", "et pulilla", "nunc confortu ma", "nolite timere", "ecc dnt noster uenit", "a salua hu", "et B me".

Decorative initial 'I' followed by the text: "ORATE FR. IIII. AD S. MARIAM. IN IIII. TEMPORA." Below this is more musical notation and text, including "Celi mariani v labete posui GR Tollat per".



nunc
a et fem e n sela secu m
Glo qui de terra est.

Sequitur tonus quartus subiugalis
terrenus.

No *pppp* et *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*
Sequitur modulatio psalmi erecta
in deuterium superiorem.

ne et m
a e nu se per e n sela seculo m
Glo s a tem uos s me
om tis

Sequitur tonus quintus idem
auctorialis terrenus

ne Lo
a et et per sela secu rum a
Glo Pagano rum multitudo re.

45
Tonus sextus subiugalis quinti.

pppp *pppp* n ne *pppp* *pppp* *pppp*
Sequitur modulatio psalmi sonis con
sistens quatuor.

ne
a et nu se per n sela secu rum
Glo m e i Lo d
men. O qua

Sequitur tonus septimus idest auctorialis
quartus.

No *pppp* et *pppp* *pppp* *pppp* *pppp* *pppp* *pppp*

Sequitur modulatio psalmi eleuata usq.
in deuterium excellentem.

ne et se per Lo
a et nu m e n sela secu rum
Glori a
Ioseph fili dauid.

Sequitur octauus toni qui e subiugalis septimi.

Sequitur modulatio psalmi pringens
ad quartum tetragordi superioris.

The Magisterium of the Church

Part II: Music in the History of Christianity

First Century

St. Clement I [92-101]

- In his letter to the Corinthians he speaks of the prayers that the Christians ought to recite in the morning and evening, what we call today Laudes and Vespers. In the prayers of the morning he even cites the text of one of these prayers: *Laudamus Te, Adoramus Te, Benedicimus Te, Glorificamus Te*, which are the words that we have in the Gloria of the Mass.
- He speaks of the using of the psalms in the public worship of the Church, and even gives a directive that the psalms are not to be sung in profane settings¹⁰.
- He even restates his right to obedience in these matters stating: If there are some who resist the words that God addresses to them through us, let them know that they have wandered into error and grave danger.

¹⁰ "In the Pagan festivals, let us not sing the psalms, and let us not read the Scriptures, for fear of seeming like the wandering mistrels, singers and tellers of tales of high adventure, who perform their art for a mouthful of bread. It is not fitting that thus we sing the canticles of the Lord in a strange land."

Fourth Century

St. Damasus 366-384

- convoked a council to which he invited all the important bishops including those of the Eastern Church. During this council many things were discussed and amongst them we find : “St. Damasus prescribed the chanting of psalms day and night in all the churches; moreover, he imposed it on priests, monks and Bishops.”
- with the help of St. Jerome he imposed liturgical practices “instituted and ordained the ecclesiastical order, in manner like that at Jerusalem”. St. Gregory the Great even mentions this in his letter to the Greeks: *If the Alleluia is said here at Mass, one must realize that it was the good Jerome, who borrowed it from the Church at Jerusalem, in the time of St. Damasus*

Fifth Century

St. Celestin 422-432 AD

- imposed the psalms, as the Liber Pontificalis states: *Celestin ordered that the hundred and fifty psalms be sung before the sacrifice; this had not been previously done*
- He also commanded that the chant be antiphonal, that is executed by two choirs, and that the Gradual be responsorial.
- His successor, St. Sixtus, founded a monastery near the Catacombs expressly for the purpose of singing the chant.

Middle of Fifth Century

St. Leo the Great 440-461

- He instituted the liturgical year and established the organization of the melodies for each day of the liturgical year.
- He desired to make this yearly chant permanent and “established a monastery in the immediate vicinity of St. Peter’s Basilica” that was charged with the observance of the canonical hours.
- St. Hilary also “founded two monasteries for the care of the chant”

End of Fifth Century

St. Gelasius 488-496

- The Liber Pontificalis says that *Pope Gelasius wrote the yearly chant and imposed it with the help of decrees and canons.*
- We have actually many copies of what is called the *Gelasian Sacramentary* that contains the texts of these chants.

Beginning of Sixth Century

- Pope Symmacus, successor of Gelasius *confirmed the regulations of the previous Pope.*
- Pope Hormisdas (514-523) *brought together the clergy and taught them to sing the psalms.*
- Pope John I (523-526) likewise "regulated the chant" and moreover "enforced the yearly chant of the liturgical cycle".
- Boniface II (530-532) "made a rule and ordered an edition of the yearly cycle".

Pope Gregory the Great

St. Gregory the Great 590 to 12 March, 604 AD

- Gave the definitive form to the liturgy
- He collected and codified what all his predecessors had done.
- These chants were collected in what is called the *Gregorian Sacramentary* and the *Gregorian Antiphonary*, of which we have many manuscript copies. It is composed of three parts: the *Proprium de Tempore* the *Proprium de Sanctis* and the *Missae et Orationes Communes*.
- He added but very little to the already existing Gelasian Sacramentary, as whole sections are simply copied
- He himself wrote very little to others on the nature of his reforms, and to his detractors only replies that he merely passed on the customs he had received from the Apostles or his predecessors.
- Just as we speak of the Tridentine Mass that the Council of Trent actually did not create but only codified, so also we can speak of the music of the Church as **Gregorian Chant**.

Testimonies of the Gregorian Codification of Church Music

- Bede the Venerable speaks of several learned musicians that were sent to England with the office of instructing the clergy in Roman usage, and of the Council of Cloveshoe held in 747 with the express purpose of insuring that the Roman discipline in matters of liturgy and chant were preserved and followed.
- This council was confirmed by Pope Hadrian I (772-795) who stated the Holy Apostolic Church received from Pope Gregory himself the order of the Masses, of the solemnities and of the prayers.

Indirect testimonies of the work of St. Gregory I

- In the book *De ecclesiasticarum rerum exordiis et incrementis* (composed sometime after 840) St. Gregory is mentioned as the chief organizer of the offices and who had assigned their complete and definitive arrangement.
- Amalarius, bishop of Metz (815-835), has left numerous writings concerning his travels to Rome and to Constantople, attests to the wisdom of the organizing efforts of St. Gregory, and even mentions that St. Gregory himself was the author of the office of the Holy Innocents.

Ninth Century

St. Leo IV 847 – 17 July 855

- He set up special schools of singers to take care of the music for the Stational Masses and also for the processions for the principle feasts of the Church.
- He was the first to call the chant of the Church *Gregorian Chant*.

Intervention of Pope Leo IV

Most honorable Abbot, A most unbelievable report has reached Our ears, which if it is matched by the facts, takes away from the right of Our position rather than adorning it - not a glowing report, but a dark one; namely, that you find distasteful the beauty of Gregorian chant, which the Church in her tradition of singing and reading has decreed and handed on, so distasteful that you dissent in all questions about this matter not only from this neighboring See, but also from nearly all the churches in the West - in short, from all who join in the praise of the eternal King and raise their resounding voices in the Latin language. Churches everywhere have accepted the aforementioned tradition of Gregory with such eagerness and great pleasure that, when they had received all of it, it was so pleasing to them that they still continue to beg still more from us.

Intervention, continued...

This most holy Pope Gregory was a very great worshipper of God, a renowned preacher, and a wise pastor, providing well for the salvation of men; he produced the music We speak of, which We sing in Church and elsewhere, produced many works of musical art for the stirring up or moving more intensely of human spirits, in order to draw to the churches by the sound of its skillfully wrought melody, not just ecclesiastics but even unlettered and hardened souls.

Further: I beg you, do not determine to dissent either from this Church, the chief church of Our religion, from which no one wishes to turn aside, or from all those Churches I mentioned. For if, which We do not believe, you so abhor Our teaching and tradition of Our holy leader that you do not follow Our rite in all its details in the sung parts and the readings, be advised that We cast you out from communion with Us, since it behooves you to follow with profit all those things which the Roman Church does not reject but desires and tenaciously holds.

Intervention, conclusion

Therefore, We command under sentence of excommunication that, in the singing and readings in your churches, you carry them out in no other way than that which Pope St. Gregory handed down, and We hold that you cultivate and sing this tradition always with all your powers. For if, which We hardly believe, anyone should try, now or in the future, in any way whatever, to lead you back or turn you aside to any tradition besides the one which We gave to you, We not only command that he be excommunicated from the Mystical Body of Our Lord Jesus Christ, but We declare by Our authority and also the authority of all Our predecessors that he shall remain in perpetual anathema for his presumptuous audacity.¹¹

¹¹British Museum, Codex 8873, fol. 168

The Renaissance

The Birth of Polyphony

- John XXII 1316-1334 struggled against the innovators who "think only of the laws of measured time who are composing new melodies of their own creation with a new system of notes, and these they prefer to the ancient, traditional music"
- He did permit the occasional use on solemn feasts of "certain consonant intervals superposed upon the simple ecclesiastical chant", but always on condition that the melodies themselves remain intact in the pure integrity of their form.

Missa pro defunctis

Introitus

Johannes Ockeghem

(c.1410 - 1497)

Edited by M.A.B. Soloists

Transcribed for MusiXTeX by Moriwaki Michio



Superius
Ae - - - - ter - - - -

Contratenor
Ae - - - - ter - - - -

Tenor
Ae - - - - ter - - - -

10
- nam - - - - do - - - - na - - - -

- - - - nam - - - - do - - - - na - - - -

- - - - - - - - nam - - - - do - - - -

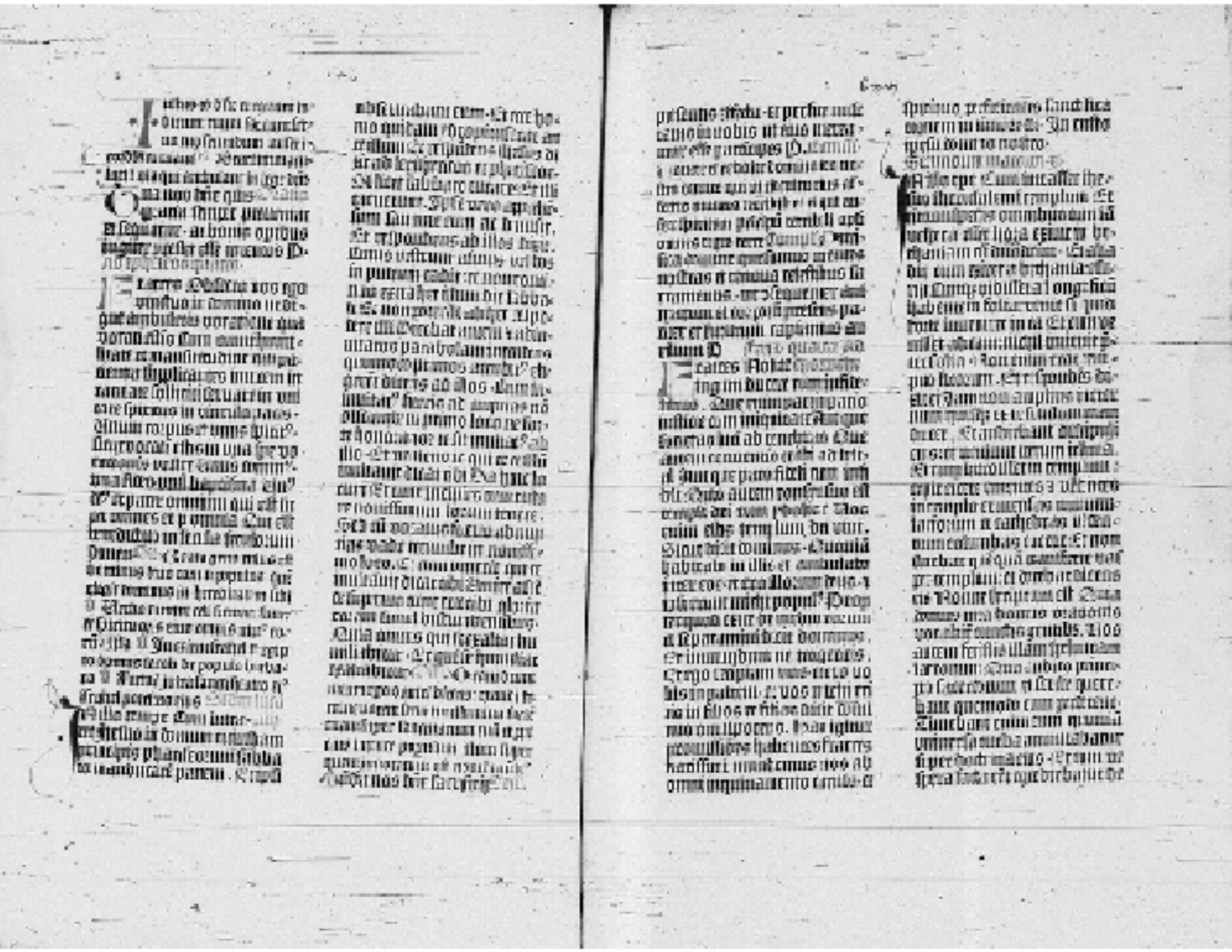
19
- e - - is - - - - Do - - - -

e - - - - is - - - - Do - - - -

- - na - - - - e - - - is - - - - Do -

The Council of Trent

- Pope Marcellus (April-May 1555) was prepared sign the decree to ban all polyphonic music in churches due to the fact that it made the text of the liturgy completely unintelligible.
- Council of Trent (13 December 1545 - 4 December 1563) merely republished the Gradual and Antiphonary as they had been received, with very minor changes that were mostly typographical, in 1495 and 1498.
- Pope St. Pius V and Clement VIII did not allow any alteration of the traditional melodies.

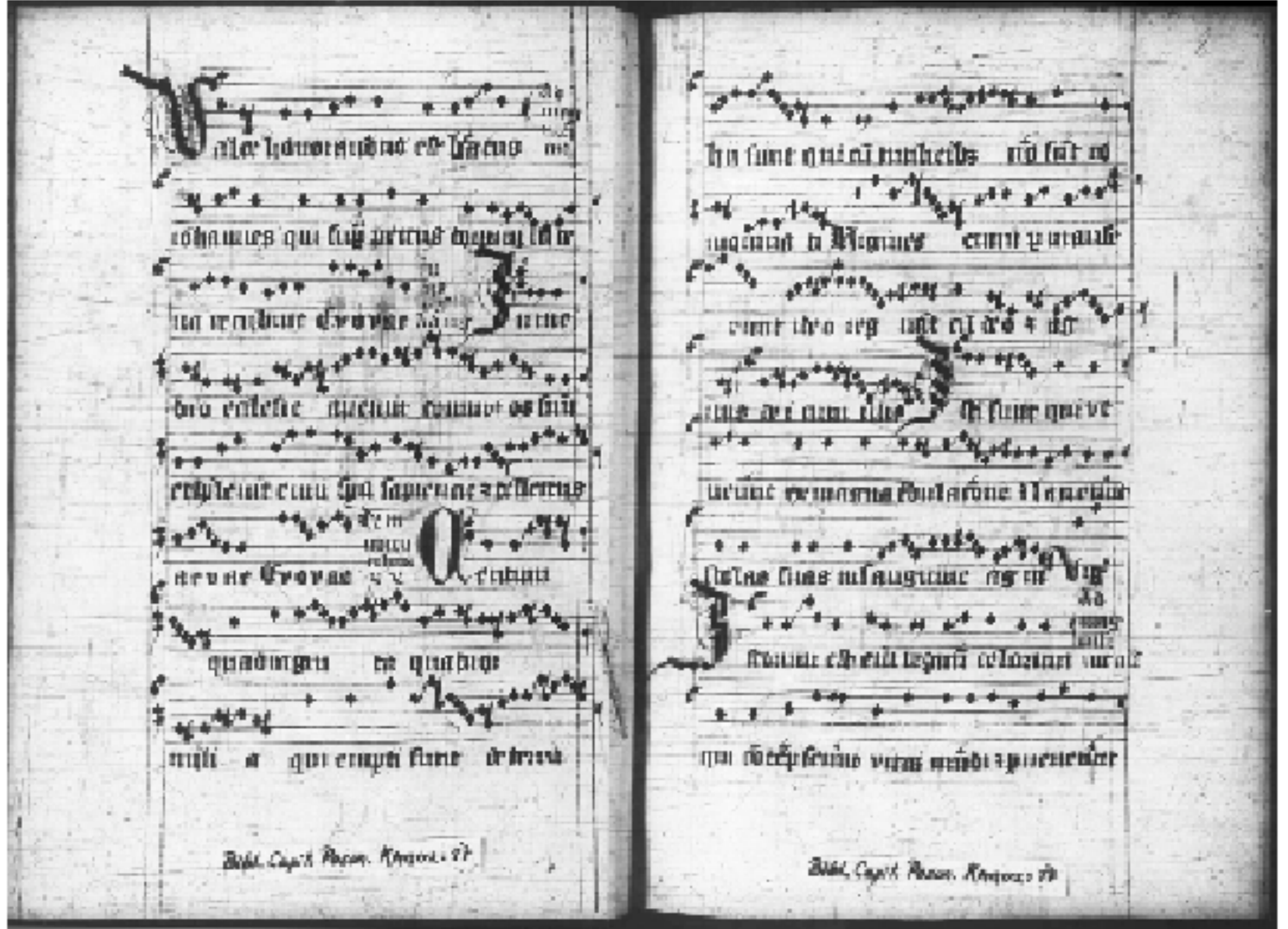


Missale "Vratislaviense" 1483
National Széchényi Library, Budapest



Graduale 1495
Austria

Vesperale 1492
Bohemia



Pope Gregory XIII: “reformer”

Certain persons convinced the Pope that it was necessary to change the plainchant according to the law of musical art, for, as he writes in a brief of 25 October 1577:

...it has come to Our attention that the Antiphonaries, Graduals and Psalters that have been provided with music for the celebration of the divine praises and Offices in plainsong (as it is called) since the publication of the Breviary and Missal ordered by the Council of Trent have been filled to overflowing with barbarisms, obscurities, contrarities and superfluities as a result of the clumsiness or negligence or even wickedness of the composers, scribes and printers. there fore we have so ordered that they be so ordered, their superfluities shorn away and their barbarisms and obscurities removed.

Interventions

Don Fernando de Las Infantas, priest-musician to the court of Spain, to Philip II

there has been some evil sprit who suggested that it would be good also to print anew all the Gregorian chant, and this should include all the books on plainchaint of the Church. And concerning the melody, they propose to change many things which according to some, they say are not according to the art of music. However this does not seem to be right to me. They say that they are going to change only the things which do not keep the tune, and also in some places the ancient and full ligatures which come in places. They will do this to avoid undue length. This has been done in such a manner that they destroy all which has been done so far. The chant will now become very different from that which it is at present

And to the Pope:

The errors which certain musicians, in all good faith, think they have found in plainchant are not errors at all, but on the contrary contain some of the most beautiful musical passages ever written.

Intrigues and Private Editions

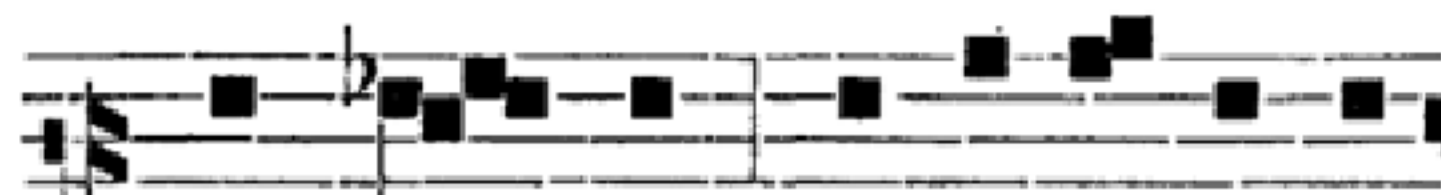
- a violent rupture with the past and yet because of its ready availability and serviceable format became used in many dioceses.
- It unfortunately became also the edition from which many French and German chant books were copied.
- Inaccurate, corrupt and one of the most unfortunate publications that would have sad consequences for the next 200 years of printing the chant of the Church.
- It was largely due to these editions that plainchant became largely unknown for a large part of the Church.

Introitus.

Ton. I.



A-ctus est Dóminus pro-té -



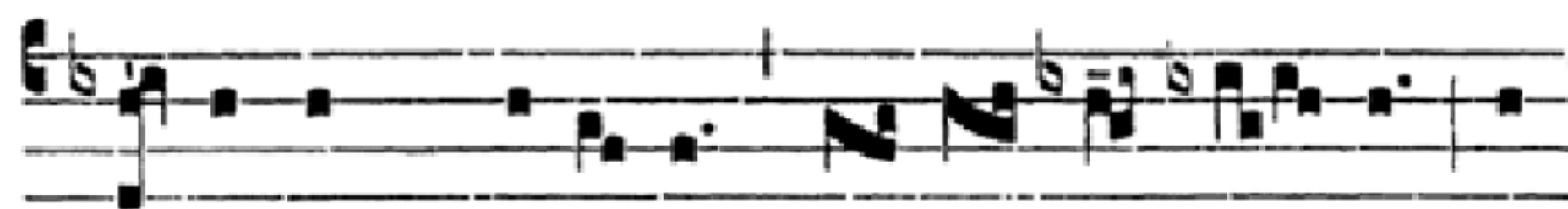
- ctor me - us, et e-dú-xit me



in la-ti-tú - di-nem: saluum me fe-cit, quó-ni -

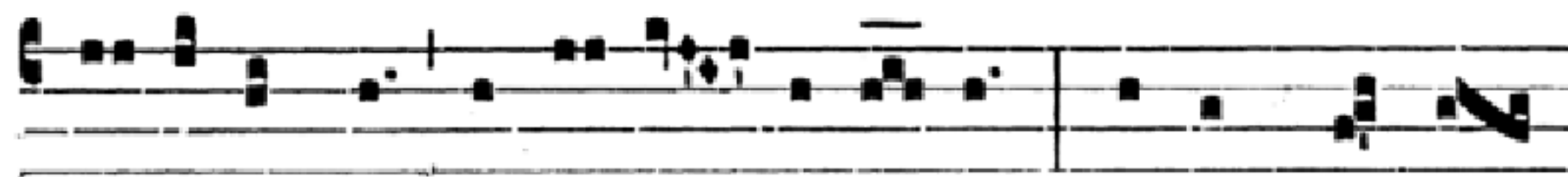


- am vó - lu-it me. Ps. Dí-ligam te Dómi-ne,

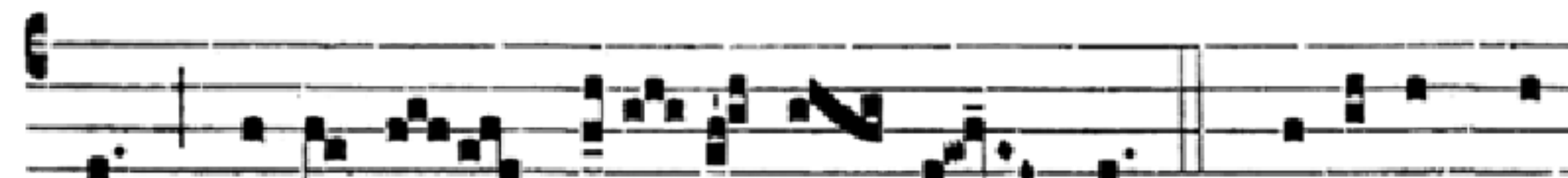
Intr.
I.

F

Actus est * Dómi-nus pro- té- ctor me- us, et



e- dú-xit me in la- ti- tú-di- nem : saluum me fe-



cit, quó-ni- am vó- lu- it me. Ps. Dí-li-gam te

AD III. MISSAM
IN DIE NATIVITATIS DOMINI.

Introitus. Tonus VII.

P U-er na - tus est no - bis,
et fi - li-us da - tus est
no-bis: cu-jus im-pé - ri-um su-per húme -
-rum e - jus: et vo-cá - bi-tur no-men e-jus,
ma-gni con-sí - li - i An - ge-lus:
Ps. Can-tá - te Dó-mino cán-ti-cum no - vum, qui - a

Editio Ratisbonis 1871

THE MASS OF THE DAY.

Intr. 7.
P U-er * ná-tus est nó- bis, et fi- li- us dá-tus est
nó- bis: cú-jus impé- ri- um super hú- me-rum é-
jus: et vocá- bi-tur nó-men é- jus, má-gni consí-
li- i An-ge- lus. Ps. Can-tá-te Dó-mino cánti-cum nó-

COELENATA FILIA SYON LAUDA FILIA IERUSALEM ECCO REVERTIUS
VENIT SANCTUS ET SALVATOR MUNDI.
VER NATVS EST NOBIS ET FILIVS
DATVS EST NOBIS CUIVS IMPERIVM SVPER
humerum eius et vocabitur nomen eius magni consilii angelus
Cantate domino canticum novum quia mirabilia fecit.
GREGORIVS Viderunt omnes et timebant et adorabant et dicebant
Venerunt omnes et adorabant et dicebant
Ave Maria. Ave Maria. Ave Maria. Ave Maria.
OF Tunc sunt et uocatur terra orbem terrarum

Ver natus est nobis et filius datus est
nobis cuius imperium super humerum
eius et vocabitur nomen eius magni consilii

Porrentruy, Bibliothèque cantonale
jurassienne, Ms. 18, p. 33 - Gradual

Porrentruy, [Bibliothèque cantonale jurassienne](#), Ms. 18, przed 1160-1170

Abbaye de Saint-Pierre de Solesmes



Dom Prosper Guéranger

4 April 1805 – 30 January 1875

The rule that dominates all rules is that, except in the pure melody (melisma), the chant is an intelligent reading, well accentuated, well phrased, with good prosody

If one can sometimes be correct in believing that he possesses the Gregorian phrase in its purity for a particular piece, it is when copies from several distant churches agree on the same lesson.



Lesson V.

Lectio Daniélis Prophetae. Dan. 3.

IN diébus illis : Angelus Dómini descendit cum Azaría, et sóciis ejus in fornácem : et excússit flammam ignis de fornáce, et fecit médium fornácis quasi ventum roris flantem. Flamma autem effundebatur super fornácem cúbitis quadragínta novem : et erúpit, et incéndit quos réperit juxta fornácem de Chaldaéis ministros regis, qui eam incendébant. Et non tétigit eos omnino ignis, neque contristávit, nec quidquam moléstiae intulit. Tunc hi tres quasi ex uno ore laudábant, et glorificábant, et benedicébant Deum in fornáce, dicétes :

Hymn

7.
B

E-nedíctus es Dómine Dé-us pátrum nostró-rum.*

Et laudábi-lis et glo-ri-ó-sus in saé-cu-la. 2. Et benedíctum nómen gló-ri-ae tú-ae, quod est sánctum.* Et laudábi-le et glo-ri-ó-sum in saé-cu-la. 3. Be-nedíctus es in témplo sáncto gló-ri-ae tú-ae.* Et laudábi-lis et glo-ri-ó-sus in saé-cu-la. 4. Be-nedíctus es super thrónum sánctum régni tú-i.* Et laudábi-lis et glo-ri-ó-sus in saé-cu-la. 5. Be-nedíctus es super scéptrum divi-ni-tá-

HYMNUS TRIUM PURIORUM

BENEDICTUS ES DOMINE DEUS PATRUM
nostrorum & laudabilis & gloriosus in secula.

Et benedictum nomen glorię tuę quod est semper & laudabile & gloriosum in secula.

Benedictus es in templo sancto glorię tuę & laudabilis

Benedictus es super thronum sanctum regni tui & laudabilis & gloriosus

Benedictus es super scéptrum divinitatis tuę & laudabilis

Benedictus es qui sedes super cherubim uttuens abyssos & laudabilis

Benedictus es qui ambulat super pennas ventorum & laudabilis & gloriosus

Benedicant te omnes angeli & sancti tui Laudabile

Benedicant te celi terra mare & omnia que in eis sunt Laudabilem & gloriosum in secula

Gloria patri & filio & spiritui sancto Laudabili

Sicut erat in principio & nunc & semper & in secula Amen

R Qui regis israhel intende quid ducis velut o uem ioseph Qui sedes super cherubim Appare coram effraim BENIAMIN & MANASSE

Kyrie 4.

Cunctipotens genitor.
Clementissimus Paterfamilias.
Rex Virginitatis sanctae.

Rex orationis sanctae.

Lib. univ. 1906 p. 14

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Kyrie e le i son. Chri ste e le i son.

Gaulle Tourny p. 27 S.G. 378
T. 1565
Tours 10. p. 27

Gaulle p. 56 (Tours b. 55 p. 360 XI-XII)
Leipzig 339

B.M. 11.669. p. 25 XII
Ost. Agr. 4.
Vercell 146 p. 124

Pennoni 358
Clem. 2919 p. 45

Chabre p. 56 Tours 156.
Clem 15720 f. 79
Wagener Kyriele p. 18

B.M. 1087 p. 101
B.M. 10908 2^e Enroll p. 10, 15.

B.M. 9.0.20. p. 2.
Lyon. p. 1 +

Bodley 975 p. 2
Bogianum 1390 p. 15
Normanville Grad. p. 39
B.M. 13252 p. 24

Universita Turin. Lib. 1906 p. 58
Gaul. 12. univ. p. 1 (Alban's edley)
B.M. 23. 14. 1 p. 3. p. 22
B.M. 10910. f. 9.

Hann p. 226
Stuttgart H.B. Jan 95. p. 38

Solesmes

atelier de Paléographie musicale
(Kyrie IV)

IV. — For feasts of the II class. 1.

(Cunctipotens Genitor Deus)

1.

K Yri- e e- lé- i-son. ij. Chri-
ste e- lé- i-son. ij. Ky-ri- e e-
lé- i-son. ij. Ky-ri- e e- lé- i-son.



PROPRIUM DE TEMPORE

Dominica prima Adventus.

5^o Introitus. 8.



D te levavi a-ni-mam me-am:
De-us me-us in te confi-do,

222
23
36
50
62
75
88
100
113
125
138
150

non su-bi-ecam neque inri-de-ant me
inimi-ci me-i: et e-nim uni ver-si qui te-exspé-

351
144
157
45
64
83
102
121
140

ctant, non confun-dén-tur. Ps. Vi. as tu-as, Dómi-ne, de-
P. H. 2. 37. p. 78

AD TERTIAM MISSAM.

In Die Nativitatis Domini.



Introitus 7. P. M.
U-ER-natus est no-bis, et fi-li-us
da-tus est no-bis: cu-jus impé-ri-um super

hú-me-rum, e-jus: et vo-cá-bi-tur nomen
e-jus, magni consi-li-i an-ge-lus. Ps. Can-tá-te
Dómi-no cánti-cum no-vum: qui-a mi-ra-bí-li-a fe-cit.

351
crases?
100
69 (2 cas)
71
81
[63]
103
108
166
170
305
311
410
245
244
499
304

Gló-ri-a Patri. Eu-o-ua-e.
Grad. 5^o.
U-Idé-runt o-mnes fi-nes ter-rae sa-

lu-tá-re De-i nostri: ju-bi-lá-te De-

+22

Pius X, Motu Proprio on Sacred Music

With our motu proprio of November 22, 1903 and with the subsequent decree, published by Our command through the Sacred Congregation of Rites, January 8, 1904, We have restored to the Roman Church Her ancient Gregorian chant, that chant which She inherited from the fathers and which She has jealously preserved in Her liturgical codices, and which the more recent studies have happily brought back to its primitive purity. For the purpose of attaining, as is proper, the work begun, and to provide for Our Roman Church and all Churches of the same Rite, the common text of the liturgical Gregorian melodies, We have decreed to imprint with the type of Our Vatican press the publication of the liturgical books containing the chant of the Holy Roman Church as restored by Us.

Motu Proprio, continued

In order that everything may proceed with full comprehension by all those who are or will be called by Us to offer the tribute of their studies to a work of such great importance, and so that the work may proceed with the fitting diligence and alacrity, We have established the following norms:

- a The melodies of the Church, so called Gregorian, will be restored to their integrity and purity in accordance with the true text of the most ancient codices, in such a way, however, that due attention be given to the true tradition contained in the codices throughout the centuries and to the practical usage of contemporary liturgy.
- b Because of Our special predilection for the Order of St. Benedict, recognizing the work done by the Benedictine monks in the restoration of the genuine melodies of the Roman Church, particularly the work done by the Congregation of France, and of the Monastery of Solesmes, We wish that for this edition, the editing of those parts containing the chant be especially entrusted to the monks of the Congregation of France, and the Monastery of Solesmes.